



THE WORLD OF TIM BURTON

C-MINE GENK 2018

PRESS KIT



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Exhibition *The World of Tim Burton* at C-mine in Genk (BE) already attracted more than 25.000 visitors since the opening mid-August 2018

The international exhibition *The World of Tim Burton* is currently displayed in the exhibition spaces of creative cultural heritage site C-mine (Genk – Belgium). The exhibition will be opened until 28 November 2018. After the international success of sculptural art piece *Labyrinth* in 2015 and the design exhibition *The World of Charles and Ray Eames* in 2017, C-mine attracted yet another major international project. The touring exhibition on the work of Tim Burton has travelled all around the world from New York to Paris, Tokyo, São Paulo and Prague. Since the opening on 15 August 2018 the exhibition already attracted more than 25.000 visitors.

Tim Burton, filmmaker and versatile artist

Tim Burton (American, b. 1958) is a filmmaker, illustrator, author, and artist—and the creative mind behind the films *Pee-wee's Big Adventure* (1985), *Beetlejuice* (1988), *Batman* (1989), *Edward Scissorhands* (1990), *Batman Returns* (1992), *Tim Burton's The Nightmare Before Christmas* (1993), *Ed Wood* (1994), *Mars Attacks!* (1996), *Sleepy Hollow* (1999), *Planet of the Apes* (2001), *Big Fish* (2003), *Tim Burton's Corpse Bride* (2005), *Charlie and the Chocolate Factory* (2005), *Sweeney Todd: The Demon Barber of Fleet Street* (2007), *Alice in Wonderland* (2010), *Dark Shadows* (2012), *Frankenweenie* (2012), *Big Eyes* (2014), *Miss Peregrine's Home for Peculiar Children* (2016), and the upcoming *Dumbo* (2019).

While Burton had previously been recognized almost exclusively for his cinematic work, the international exhibitions of his drawings, paintings, photographs, puppets, and sculptural installations display the full range of his artistic production. *The World of Tim Burton*, a touring exhibition curated from the artist's personal archive, is presented in thematic sections that examine his extensive career.

400 signature pieces organised by themes

Organised by curator Jenny He *The World of Tim Burton* premiered in 2014 and focuses on the distinctive characters and worlds that could only come from Tim Burton's singular imagination. The exhibition is presented in sections that organise the approximately 400 works. In *Around the World* works made on sketchbooks, hotel notepads and restaurant napkins demonstrate the spontaneity of Tim Burton's creative process. In the section *Film Characters* the exhibition offers a deeper look into film characters that are well-known to fans of Burton's movies. Burton's background is revealed in the section *Influences*, where the earliest works in the exhibition are found.

The exhibition's rotating checklist that includes both new and rarely-seen works as well as signature works presented at all previous venues gives the new audiences at C-mine an opportunity to experience Burton's art in person for the first time and treats familiar visitors to an in-depth look further into his sensibility.

Made to measure for C-mine

C-mine is a creative experience site in Genk, in the North-East of Belgium. Apart from the industrial heritage that is worth a visit on its own, C-mine has grown as a significant player in the field of art and design.

To harmonize the large amount of exhibition pieces with the spaces of the old mining building of C-mine, a local scenographer was attracted.

C-mine features two unique installations based on early ideas for Tim Burton's films. The sand monster at the exhibition entrance is derived from an early concept of the creature seen in *Beetlejuice* (1988). In another area of the exhibition, a three-dimensional diorama of one of Burton's early sketches of the attic set from *Edward Scissorhands* (1990) highlights the Expressionist elements found in his work. Another installation making its premiere at C-mine can be found in the Polaroids section of the exhibition.

The exhibition is completed with a specialized public program such as guided tours, films and lectures as well as the exclusive Burton Café and *The World of Tim Burton* Exhibition Shop. *The World of Tim Burton* has been mentioned in the Benelux press as one of the must see exhibitions of 2018.

Successful opening weeks

Since the opening of the exhibition on 15 August 2018, no fewer than 25.000 visitors were attracted coming from different parts of Belgium, the Netherlands, Luxemburg, Germany and France. Fans of Tim Burton's art are travelling from across the globe to Genk to see how the exhibition is displayed at C-mine.

Tim Burton visit to C-mine from 28 until 30 September 2018

In the context of this exhibition, Tim Burton will visit C-mine in Genk (Belgium). He will introduce the screenings of two of his favourite movies at Eurocoop, the cinema complex located on the C-mine campus. A limited number of visitors and fans will also be able to meet Tim Burton during a book signing for his artwork anthology *The Art of Tim Burton* and *The Napkin Art of Tim Burton*. Both events were sold out within minutes. His three-day visit will also include a press conference and a 'Q&A' for students and professionals.

2 Exhibition content summary

Around the World

Tim Burton's restless imagination and the spontaneity of his creative process are highlighted by the works in this section. He is constantly drawing, even far away from his home and artist studio. The worldwide travels that are necessary to the itinerant life of a film director—shooting locations, film festivals, publicity tours—provide subject matter and inspiration to Burton. These visual expressions—often created in sketchbooks and on restaurant napkins and hotel notepads—capture Burton's reflexive perceptions of the people and places that he encounters.

The Carnavalesque

Tim Burton's treatment of the seemingly discordant relationship between comedy and the grotesque, often featured in his art and films, is explored in this section. The imagery of masks, jesters, and clowns evokes the notion of the "carnavalesque." Occurring immediately before the beginning of Lent, which is a religious observance intended to be a period of solemn penance and abstinence, the end-of-winter Carnival was often an opportunity for a merry consumption of excess. From this origin, carnivals have evolved to be synonymous with grotesque amusements.

Figurative Works: Men, Women, or Creatures?

These amalgamations of man, animal, and mythical creatures are evocative of an artistically-inclined Dr. Frankenstein with an unfettered imagination. This section contains some of Tim Burton's most private artworks. Burton depicts physical reality not as it appears, but how it is personally felt through a distortion of perspective and the human figure. His caricatures of

celebrities, family members, and random people are subjective expressions of his unique perspectives and provide insight into the artist's wildly imaginative inner dialogue.

Film Characters

The concept drawings in this section formed the foundation for the characters and worlds in Tim Burton's well-known films. In addition to drawings, included here are paintings, script notes, storyboards, puppets, and maquettes that show how ideas in Burton's mind progressed to the cinema screen. The themes and motifs seen in these film works also reverberate throughout the personal and unrealized projects found in the other sections of the exhibition.

Holidays

Growing up in Burbank, California, a homogenous suburban American neighborhood, the young Tim Burton often felt bored and creatively stifled by his environment. During the holidays however, Burbank was enlivened when houses and lawns were decorated with festive trappings. These momentary escapes from monotony were a lasting influence on the artist at an early age. As a result, holidays serve as a major motif—in the form of sincere appreciation as well as a satirical wink—in his personal and professional projects.

Influences

This section demonstrates Tim Burton's versatility and range as well as the influence of his predecessors. The earliest works of the exhibition can be found here. Drawings from Burton's childhood and early career recall cartoonists and illustrators such as Edward Gorey, Charles Addams, Don Martin, and Theodore Geisel (Dr. Seuss). Burton's class notes and sketches from his studies at the California Institute of the Arts (CalArts) and his amateur Super-8mm and 16mm films reveal his background. The contemporary works seen here also show the lifelong influences of Japanese monster movies, Expressionist Cinema, Universal Studios' horror catalog, stop-motion animation masters such as Georges Méliès and Ray Harryhausen, and suspense maestro Vincent Price.

The Misunderstood Outcasts

Arguably the most recognizable theme of Tim Burton's art and films, the "misunderstood outcast" is embodied by iconic characters such as the Corpse Bride, Edward Scissorhands, Jack Skellington from *Tim Burton's The Nightmare Before Christmas* (1993), and Sparky from *Frankenweenie* (1984/2012). An early representation of this archetype is Vincent from Burton's 1982 stop-motion animated short film, which was one of his first professional projects. These well-intentioned "sympathetic monsters" often appear in dramatic contrast to the status quo and are also found in Burton's non-film projects including his illustrated book of poems *The Melancholy Death of Oyster Boy and Other Stories* (1997).

Polaroids

Between 1992 and 1999, Tim Burton used a rare 20 x 24 large-format instant camera to produce several series of oversized Polaroid prints. These photographs express visual themes and motifs that also appear in his feature films and were often created as an outlet of creativity and respite from his "day job" as a filmmaker.

Unrealized Projects

This section presents works from Tim Burton's film, television, and book projects that were halted in various stages of development. Some of these undertakings never progressed beyond the beginnings of the ideation stage while other projects in this section were fully realized, but did not incorporate any of Burton's concepts in the final product. This rare glimpse into stalled endeavors affirms the continuity of his themes and motifs and reveals not only the extent of Burton's artistic output, but also his tenacity to adhere to his singular style.

3 Exhibition highlights at C-mine

Starting with the Museum of Modern Art in New York, Tim Burton has conceived site-specific installations for his exhibitions around the world. For MoMA, Burton created *Balloon Boy* (2009), an almost 7m tall inflatable that introduced a new character into his oeuvre of endearing misfits. This new work was designed specifically for the museum's grand entrance foyer overlooking the sculpture garden and now appears in Genk, Belgium in C-mine's massive compressor hall, an impressive remnant of the city's coal-mining history. The installation reflects the design/cultural center's use of art to transform and renew old industries, a practice that encapsulates the forward-thinking premise of C-mine.

In addition to *Balloon Boy*, C-mine's presentation of *The World of Tim Burton* also features two unique installations based on early ideas for the artist's films. The sand monster at the exhibition entrance is derived from an early concept of the creature seen in *Beetlejuice* (1988). In another area of the exhibition, a three-dimensional diorama of one of Burton's early sketches of the attic set from *Edward Scissorhands* (1990) highlights the Expressionist elements found in his work. The diorama's architecture is also seen throughout his other films and the attic location is a focal point of action in movies from *Beetlejuice* (1988) to *Sweeney Todd: The Demon Barber of Fleet Street* (2007) and *Frankenweenie* (2012). The production of these striking installations was exclusively developed for the exhibition in Genk and meticulously directed by Burton.

Another installation making its premiere at C-mine can be found in the Polaroids section of the exhibition. Using a rare 20 x 24 large-format instant camera, Burton produced several series of oversized Polaroid prints between 1992 and 1999. This project was both a creative respite from and conduit to his filmmaking "day job." These personal photographs express visual themes and motifs that also appear in his professional films. For his "Unnatural History" series, Burton sourced prefabricated objects and altered them into his particular aesthetic to serve as the still-life subjects of his Polaroids. The installation at C-mine uses one of these subjects, an unnatural sunflower, to recreate one of Burton's elaborate shooting compositions and invites visitors into his photography studio.

4 Practical information

The World of Tim Burton

C-mine Genk, Belgium

GPS-address: Evence Coppéelaan 91 – 3600 Genk

OPENING HOURS

Opening hours

15.08.2018 until 28.11.2018

Tuesday until Sunday: 10 am - 6 pm (tickets are sold until 5 pm)

Closed on Monday

Evening openings

As a part of the public program, the exhibition will occasionally be open at night. More info & dates available soon.

Events after opening hours



It is possible to visit the exhibition in a group outside opening hours. There are specific entrance fees to be considered.

ENTRANCE RATES

Entrance fee for individuals

Basic entrance fee	€ 15,00
- 6 years *	Free
6 - 18 years *	€ 6,00
Disabled *	€ 6,00
Family price (2 adults + 2 kids of 6 - 18 years) **	€ 35,00
Individual tour on fixed hours **	€ 15,00
Students *	€ 6,00
Individual tour on fixed hours students and kids of 6 - 18 years **	€ 9,00
Duo-ticket C-mine expedition **	€ 20,00

* Used discount rates will be checked at the entrance of the exhibition

** not available online, only at the C-mine front desk

Entrance fee for groups

Groups (> 10 pers.)	€ 12,00 p.p.
Guide (max. 20 pers. per guide)	€ 75,00 (English, French, German)
Schools (age: 6 - 16 years)	€ 6,00 p.p. incl. attendant
Attendant schools (1 pers. / class)	Free

Reservation for groups: visit@genk.be

Events after opening hours

Fee for opening the exhibition after opening hours for up to 40 pers.	€ 400,00
More than 40 pers.	€ 10,00 p.p.
Guide (max. 20 pers. / guide)	€ 75,00 (English, French, German)

ACCOMMODATION

Accommodation in Genk

There are several quality hotels and B&Bs close to C-mine.

The [complete overview of all the hotels in Genk](#) can be found via the website of Visit Genk.

Accommodation in Limburg

In Limburg as well, the region where C-mine and Genk are situated, there is some hotel accommodation.

The [complete overview of all the hotels in Limburg](#) can be found via the website of Tourism Limburg.

5 C-mine

History

In 1900, Genk was a quiet village with around 3,000 residents. At that time, Genk was known for its beautiful nature, popular among artists and painters who used Genk as a setting for their work. In 1901, coal was discovered in Genk and three mining sites were developed: Zwartberg, Waterschei and Winterslag (C-mine today). As a result, the population grew exponentially: today Genk has about 65,000 inhabitants of 107 different ethnic backgrounds. The mines had some good years, but in 1966 the Zwartberg mine closed, followed by Winterslag (C-mine today) in 1986 and Waterschei in 1987.

Today

The city went looking for new opportunities for the enormous mine sites on its territory, including the Winterslag site. In 2000, the idea began to take root to accommodate a creative hub in the buildings of the old coal mine of Winterslag. In 2001, the city of Genk bought the site from LRM (Limburgse Reconversie Maatschappij) and the name "C-mine" was born in 2005. As regards content, the creative hub works from four cornerstones: education, creative economy, creative recreation and artistic creation and presentation. With a university college specialising in various artistic graduation subjects, an incubator for young entrepreneurs, a cultural centre, a design centre, a cinema, C-mine exhibition, etc., the C-mine mission has succeeded. It has created 330 jobs in 42 companies and organisations, including around 200 jobs in the creative sector in 33 creative companies.

Each day, C-mine produces creativity: games, apps, websites, sets for television, drones, light shows, design items, stage productions, etc. C-mine is a site for creative artists in each of the four segments.

Future

The C-mine mission has succeeded, but it never ends... At the site, each link is continuously looking for modernisation, innovation and creation. Everybody who is looking for a creative professional or recreational experience is welcome, from students, tourists, entrepreneurs, culture lovers and design enthusiasts to foodies.

6 Bio Tim Burton

Tim Burton, director and artist, is widely regarded as one of cinema's most imaginative and visual filmmakers. He has achieved both critical and financial success in the live-action and animation genres. Burton's accomplishments in filmmaking are a consequence of his artistic eye. Long before becoming a director, Burton expressed himself through drawing and painting, which also became an integral part of his creative process.

In 2015, Burton released *The Napkin Art of Tim Burton*, a book of sketches, doodled on napkins he had collected from his travels. It is a look in the mind of a man who is always on the road, and ever observant of the strange world around him. The book is a mini-companion to his 2009 release, *The Art of Tim Burton*, a 430-page volume comprising more than 40 years of his personal and project artwork. In November of that year, the Museum of Modern Art opened an extensive exhibition of his work in New York, which went on to tour in Melbourne, Toronto, Los Angeles, Paris, and Seoul. A new version of his exhibition, *The World of Tim Burton*, has been presented in Prague, Tokyo, Osaka, Brühl, São Paulo, Shanghai, Hong Kong, Mexico City, and continues to tour internationally. In 1997, he published the beloved illustrated series of poetry called *The Melancholy Death of Oyster Boy & Other Stories*.

Burton's most recent directorial work, *Miss Peregrine's Home for Peculiar Children* (2016), is based on the visually arresting novel of the same name, which winds its story around a

collection of vintage photographs. Its characters and imagery are brought to life in Burton's unique adaptation.

Burton's previous project, *Big Eyes* (2014), for which Amy Adams received a Golden Globe, is a confluence of his two passions—film and art.

Perhaps his greatest industry achievement is helping to reinvigorate the stop-motion industry, starting with his 1993 creation and cult classic *Tim Burton's The Nightmare Before Christmas*; and followed by the 2005 *Tim Burton's Corpse Bride* and 2012's *Frankenweenie*, both Academy Award and BAFTA-nominated films. He has also produced *James and the Giant Peach* and 9.

Other film milestones include *Alice in Wonderland* (2010), which won two Academy Awards, and earned more than a billion dollars at the worldwide box office. Burton has won a National Board of Review award for his directing work on 2007's *Sweeney Todd: The Demon Barber of Fleet Street*, which also won the Golden Globe for Best Film—Musical or Comedy, and Best Actor—Musical or Comedy for Johnny Depp.

He earlier received a BAFTA nomination for Best Director for the 2003 fantasy drama *Big Fish*. His most critically acclaimed film, the 1994 *Ed Wood*, won two Oscars, a Golden Globe, and two BAFTA nominations.

He has a dedicated following, notably for classic features such as his 1985 directorial debut and unexpected comedic hit, *Pee-wee's Big Adventure*; the 1988 wildly inventive *Beetlejuice*; the action blockbuster *Batman* (1989); and its 1992 follow-up *Batman Returns*. Arguably his most beloved film is the 1990 romantic fantasy *Edward Scissorhands*—directed, co-written and produced by Burton. The film also marked the start of his successful cinematic partnership with Johnny Depp, who delivered a poignant performance in the title role.

Other directorial projects include *Dark Shadows* (2012), *Charlie and the Chocolate Factory* (2005), *Planet of the Apes* (2001), *Sleepy Hollow* (1999), and *Mars Attacks!* (1996). He has produced several other films including *Alice Through the Looking Glass*, *Abraham Lincoln: Vampire Hunter*, *Cabin Boy*, *Batman Forever*, and directed two music videos for The Killers.

Burton grew up in Burbank, California and attended the California Institute of the Arts (CalArts), where he studied character animation, before joining the animation department at Disney. While at the studio, he directed the 1982 stop-motion animated short film *Vincent*, narrated by Vincent Price. He also directed the 1983 kung fu-inspired short film adaptation of *Hansel and Gretel*, and the 1984 live-action short film *Frankenweenie*.

7 Bio curator Jenny He

Jenny He is a New York-based curator whose current exhibition *The World of Tim Burton* has been on an international tour for the past five years. Previous exhibition venues include the City Gallery Prague in the Czech Republic, the Mori Arts Gallery in Tokyo, Japan, the Max Ernst Museum in Brühl, Germany, the Museum of Image and Sound in São Paulo, Brazil, the Lafayette Art and Design Center in Shanghai, China, and the Franz Mayer Museum in Mexico City, Mexico. In addition to film and moving-image works, her curatorial focus is also on drawings, illustrated books, and other works on paper.

Previously, at the Museum of Modern Art (MoMA), she has curated multiple film programs and gallery exhibitions on artists and filmmakers such as Tim Burton, Kathryn Bigelow, Philip

Kaufman, Joel and Ethan Coen, and Robert Altman. Her specialization on animation is seen in exhibitions on Pixar Animation Studios, Studio Ghibli, Faith and John Hubley, Bill Plympton, and DreamWorks Animation at both MoMA and the Museum of the Moving Image.

Her essays have appeared in publications including numerous exhibition catalogues on Tim Burton, *MoMA Highlights*, a collection of the museum's most notable works, *Colour in Time*, a study of color in design, architecture, and film, and *Modern Woman*, an anthology on female artists.

She has served as the Programming Director for the South Asian International Film Festival; on juries for the Black Maria Film + Video Festival, the Student Academy Awards, the Women and Fashion FilmFest, and Camerimage, the International Film Festival on the Art of Cinematography. She currently serves on the jury for the 2018 Art of Creativity Awards and Illustrate 2018, the international biennial of illustration.

8 Bio scenographer Jo Klaps (Studio Brussels Lof)

Jo Klaps °1962

Professor Scenography at the Architecture and art faculty of the UHasselt

Christel Geelen °1967

Founders of Studio Brussels Lof 1987

Scenography of exhibitions

Recent examples:

Birthday, Lieve Blancquaert, ING Cultuurcentrum Brussel, 2014

Installation of the Kempens diamantcentrum, Nijlen, 2014

Uw Toren is niet af, Curator Herman van Ingelgem, Hof van Busleyden Mechelen, 2014

Dokter Bamps verzamelt, Stadsmus Hasselt, 2016

Harten 5 hall of the Nationaal Museum van de Speelkaart, Turnhout, 2017

The World of Charles and Ray Eames, C-Mine Genk, 2017

De Big Bang en wat erna kwam, curator Stijn Meuris, Cosmodrome Genk, 2018

Joke Van Leeuwen expo, Library Genk, 2018

Installation of Museum HistarUZ, Leuven, 2019

9 Downloads

Images: Tim Burton artwork: via Caracascom

Images: *The World of Tim Burton* at C-mine: <https://we.tl/t-XsJHqLTe9O>.

Images: C-mine general: <https://we.tl/D29ZDD70jG>.

10 Contact & info

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