



Newsletter for November 2024

Featuring the ASIFA Central IAD 2024

Three Main Courses *and* A Dessert

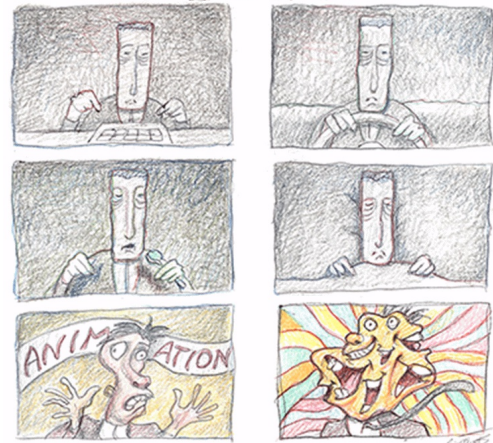
Long Program (entire listing, with intermission break)
89 minutes

* denotes **Short Program** - 58 minutes

** denotes **ASIFA Central Members/Students Reel** - 36 minutes
PLUS a **“Dessert Program”** - 6 more in 45 minutes

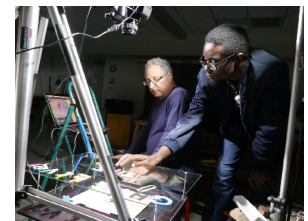
Nearly 600 submissions comprised the international participation in this year’s IAD. Over two dozen were selected for the ASIFA Central International showreel, with multiple program lengths based on educator needs or venue availability. Some notes on the films for 2024 follow. The reels will be available until the end of November, 2024. Just keep track on the attendance for the showing(s). No showing is “too small!!”

For access to the reels, contact yr humbl typst at jim.middletonrx@gmail.com



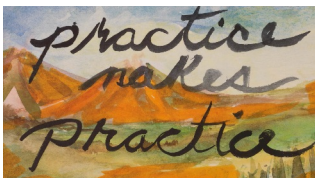
“Great job with the ANIJAM - Congratulations!” – Bill Plympton, this year’s poster designer

1. **Flintmation II** - Gary Schwartz - ASIFA Central * ** “Desperately seeking a way to the other side of the cathode ray tube since 1961. A hunter/gatherer ethos of kinetic transmutation with found, forgotten & rejected artifacts.” Gary held a stop motion workshop in Flint, and so he deciphered not only the proper lip synch but *also* found out the actual words to a bit of the theme that has been indecipherable for 60 years - “courtesy of Fred’s two feet”



Flintmation II in progress

2. **Practice Makes Practice** - Jeff Scher - ASIFA East - Says Mr. Scher, it is “a celebration of horsing around on paper.” Jeff Scher is an Emmy-award winning animator with work in the permanent collection of numerous museums, including the Museum of Modern Art, The Harvard Film Archive, the Centre Pompidou, the Austrian National Film Archive, and has made commissioned work for *The New Yorker*, IFC, HBO, PBS, the Sundance Channel with a side hustle of music videos for Bob Dylan, Graham Nash, Joan Baez, Paul Simon and others. When not repurposing his volumes of sketches, he teaches animation at New York University, Tisch school of the Arts (bio from their website).



3. **Little Fan** - Sveta Yuferova - Germany * - Sveta was born in Saint Petersburg and finished her schooling there. After successfully graduating from the St. Petersburg University of Technology and Design she moved to Germany with her love for animation and storytelling. There she had the chance to study at the Filmakademie Baden-Württemberg and the Animation Mentor Online School.

The thought that objects could possess feelings has always fascinated Sveta. Her tale of a tiny fan playing with a feather became a reality with the ultimate question of *who* could be his best friend.



4. **The Seed** - Suresh Eriyat - India * - For the creators at India's Eeksaurus studio, a seed, or idea, may originate from you or be discovered by its clients. "Savour the joy of our creation, as we eagerly await your next brilliant idea to nurture and grow!" The stop motion clay animation, with digital augmentation, shows a process, but not necessarily their *only* process.



The Seed - E Studio

5. **Scrappy Little Festival Bumper Film** - CMU - Steve Leeper - ASIFA Central ** - Do you crave some zombie action in Bay City? Well, who doesn't? The Scrappy Little Festival gets a nudge from the class at CMU and also features variations on a square. Many squares.

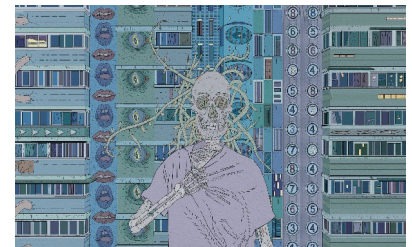
6. **Letters to Pakkimentie** - Mika Koskinen - Finland - The story here is, "And the greatest of these is love." Director Koskinen's grandparents' letters and diaries create a dialogue spanning decades. Time passes and, eventually, the image of a bed taken away becomes a symbol for time and love lost. Seeking a use of family artifacts Can bring life to the contents of dusty boxes. Mika Koskinen previously created *Espresso Doppio* (2015) and *Crack* (2017).



Deanna Morse embodies "animated"

7. **Departure** - Deanna Morse - ASIFA Central * ** ASIFA International president Deanna has added to her time-lapse contemplation of the passages of nature through an interplay of light and shadow across objects rendered obsolete or simply exhausted.

8. **Skinny World** - Huaxy Yang - ASIFA China * - a three minute, two-dimensional experimental animation of the stream of consciousness, or, one gummy short of an ambulance ride. Huaxy Yang describes *SKINNY* as 'death, decadence, and decline,' and this plotless, short film uses a series of surrealistic shots to metaphorically depict urban social struggles.



Skinny World - sweet dreams!

9. **Bird Infestation** - Interlochen, Oliver Hale, Auteur and Animator, Bri Yarhouse, program director, ASIFA Central * ** Oliver Hale uses techniques learned at Interlochen to visualize a stream of consciousness poem, with a pattered for wry humor and subconscious communication. And there are *birds*!

10. **Retirement** - Sara Hanif - Iran via ASIFA East * An exhausted employee, weary of career and job, counts down the days until retirement and a dream of becoming a fisherman. The anticipation is agonizing and challenging, trapping him in a suspended world of torment and hardship. Here, Sara endeavors to "breathe life into unique stories and fantastical creatures through the art of storytelling, and craft narratives that captivate audiences and leave a lasting impression." *Retirement* served as her final project to complete her MFA in Animation at Tehran University of Art. She continues her studies at the Savannah College of Art and Design.



Retirement

11. **Under the Water** - Julia Orlik-Buratynska - Poland * - An imagined undersea mood piece, with tools available at Harbor Freight finding a new life and adventure with the miracle of stop-motion!



Under the Water - don't rust!

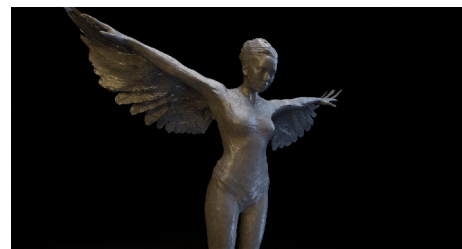
12. **Musical Interlude - Commissioned work** - Sparrow Middleton, Production (followed by a suggested *Intermission*, in long program Part A only) - in Edmore, Michigan, one does whatever Sparrow decrees. This year, she has expressed a fondness for the songbook of Nat King Cole and his 1940's Trio.



13. **Where is the "I" in ASIFA?** - ASIFA, Deanna Morse and Suzanne Zack, production and edit, with contributions from international membership ** We're a very active organization of right-brained individuals, and right-brained individuals aren't generally known for being all that organized! A Paradox! A Paradox! A most ingenious paradox! (*We've quips and quibbles heard in flocks, But none to beat this paradox!*)



14. ***In Between*** - Long Qin - ASIFA China * The film was inspired by the letters of Mr. Zhong Shuhe and Mr. Zhou Zuoren (Chinese writer and essayist, and his publisher), using a torch in the darkness to reveal the ordinary people who once illuminated civilization. Everyone is extraordinary, each one an athlete, but many never step beneath the spotlight; they are also worthy of respect. Those who nurture future generations engender the courage to fight in the face of danger (from the director's statement). Stop motion propels the vision through the darkness and into a brighter, unknown future.



Fierce education

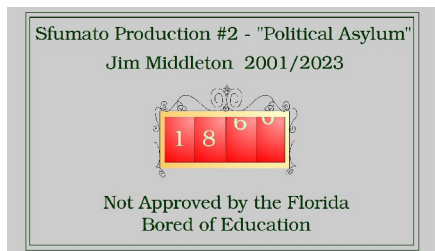
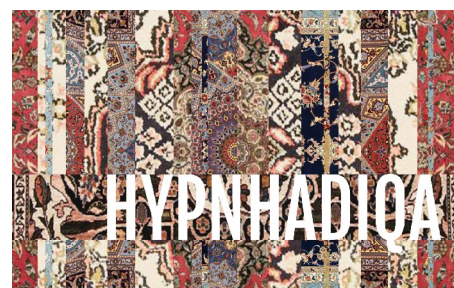


15. ***Place to Place*** - Natasha Cánepa - Puerto Rico - ASIFA South- In this 2D short, a text from a lonely traveler pushes a group of friends from faraway places to reunite in support. Brightly colored, briskly paced, Ms Cánepa squeezes every aspect of character animation technique into her study of the unity of friendship. A graduate of Savannah, she is now an independent artist with a one-woman studio creating storyboards, illustrations, and aspects of post-production. Her hand-painted works depicting the vibrant lifestyle of Puerto Rico are sold under the name of Forever Boricua.

"When you see this film, I hope you capture its message and become inspired to get through the day until you see your loved ones in person again."

16. ***Hypnhadiqa*** - Chris Sagovac - ASIFA Central * ** *Hypn: Sleep - Hadiqa: Garden - Hypnotic:* Tending to produce sleep. Paradisial dream gardens drift upon threshold consciousness.

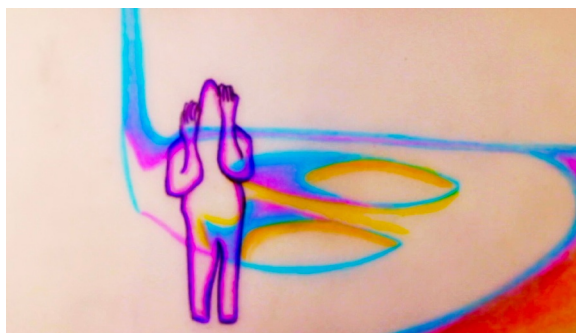
"Hypnhadiqa is an experiment using imagery from hand woven rugs to represent hallucinogenic fantasmata encountered in the waning state of consciousness during the onset of sleep. The kaleidoscopic sequence, in this transitional state of reception, is intended to unlock the hypnagogic cognitive state of the viewer." - Chris Sagovac, associate professor of animation and chair in the School of Communications at Webster University in St. Louis, Missouri. It is also the first film *yr hmbl typst* could see with his eyes wide shut.



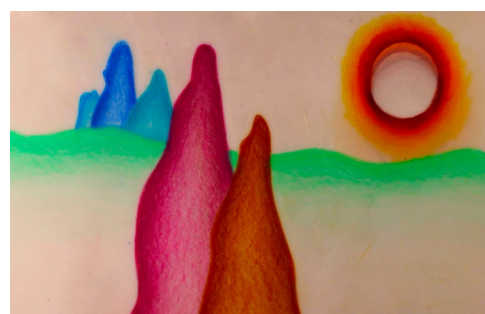
17. ***Political Asylum*** - Jim Middleton - ASIFA Central * ** The 230 year history of the US Capitol building told in 230 seconds. Loosely based on the 2nd Law of Thermodynamics, it gives Benny Bugg the opportunity to ride bone-shakers, *The General*, and the Enola Gay while taking the founding fathers out for a spin. Paced to match a 1921 recording of *Il Segretto di Suzanne* by Wolf-Ferrari and a 1908 unreleased vinyl test pressing of *The Liberty Bell March* (although not the familiar part). Filmmaker Jim Middleton is also typing these words, making the entire experience very, very meta.

18. ***A New World*** - The Indefatigable David Ehrlich - (83 years *young - with each new year a celebration*) ASIFA East * "Becoming independent can be both invigorating and lonely, for individuals as well as for nations."

- David Gordon Ehrlich



Mr. Ehrlich received a BA in Government from Cornell, an MA in Dramatic Arts from the University of California, an MFA in Film from Columbia University, and studied sculpture and music in India under a Fulbright Fellowship. An independent animator living and working in the Vermont mountains for the



Just how does he do this?

last fifty years, his work has been shown at film festivals throughout the world. He was Professor of Film Studies at Dartmouth College (1992-2009) and Guest Professor of Animation at Communication University of China in Beijing.

19. ***Ruptures of a Disability Difference*** - Carlos Rosas - ASIFA Central * **

Carlos Rosas animates a sweet vignette involving challenged children on a playground, their interactions marred by inattention, and shows that none of us are too young to appreciate a little empathy. Communication doesn't always have to be verbal to pull at one's *chordae tendineae*.



Communication in many forms



20. ***TAXI!*** - Pamela Restrepo - ASIFA East A

1980s Manhattan cab driver, host to an ever-changing cast of characters, reminisces about a time when he drove a director to a film set – and landed an acting gig.

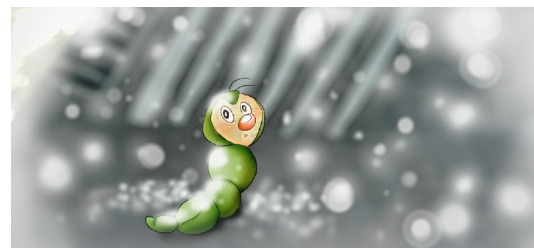
Pamela Restrepo, the director, is a story artist from Atlanta, by way of Colombia. While studying at the Savannah College of Art and Design, she explored genres ranging from light comedy to dark horror. “This film comes from all the memories of hardworking people who make the foundation of our society. This film is a *thank you* to all of our loved ones, colleagues, and people to work

together to make our days bearable.” (From FilmFreeway artist statement)

21. ***The White Wings*** - Penelope Bekiari and *Vivi Markatos* - Greece-UK - ASIFA Central **

During the winter, a caterpillar finds a spot to hide and rest, despite the surrounding dangers. Spring soon comes and the unexpected changes of the season wakes the hero, with a new face and wings! Penelope Bekiari, is a graduate of Theatrical Studies at the National University of Athens and a student of music of the Max Hallecker centre in Athens. Her interest is the music and multimedia within films and theatre.

Vivi Markatos is a children's book illustrator and a graduate of Computer Animation of the University of Portsmouth and the Department of Theatrical Studies of the National University of Athens. Her interest is to experiment in filmmaking with traditional and computer media. This is their debut film, with original music. The film is symbolic and has a lot of influences, but remains a universal story; the audience provides their own thoughts and interpretations. Remember: even a small creature like a caterpillar has its own story that is not only about a caterpillar.... (from directors' statements)



22. ***Grandmother*** - Julia Hazuka - Poland *



A poignant tale with a twist - we are all under the care of spiders! During the Edmore showing, this film elicited the most discussion afterwards - was the spider a metaphor? Is this a folk tale unique to Poland? Well, Julia Hazuka was inspired by the Spider Grandmother of the *Hopi and Navajo* folklore and it is a common theme among many Native American cultures, especially in the southwestern US. “Spider Rock,” in Canyon de Chelly, Arizona, is the legendary home to the Navajo Spider Grandmother! When she is in her spider shape, she lives underground in a hole that is like a Kiva. When she is called upon, she will help people in many ways, such as giving advice or providing medicinal cures. *Spider Grandmother* is seen as a leader, a wise individual who represents good things (from O!MPLA liner notes and Wikipedia).

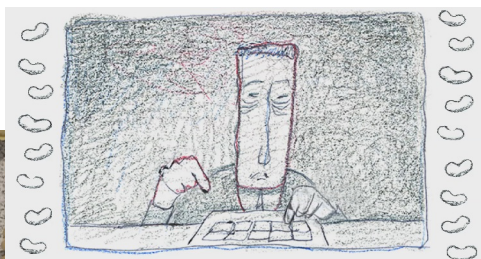
23. ***The Irish Storyteller*** - Gary Schwartz * A brief lip synch surrounded by a ruin in Ireland wherein fairies can be your friend or nemesis. You want them to be your friend. A pre-pandemic flashback!

24. ***2024 ASIFA IAD Poster Anijam*** - ASIFA Central * ** (many segments created during the September 2024 retreat!) Assembled from over a dozen animators within ASIFA Central and elsewhere, this anijam of short animations brings added life to the already dynamic and frisky 2024 IAD poster by Bill Plympton. The giddy perpetrators comprise this issue's *Rotogravure*.

THE NOVEMBER ROTOGRAVURE - ASIFA IAD ANIJAMMERS



Bob Swieringa



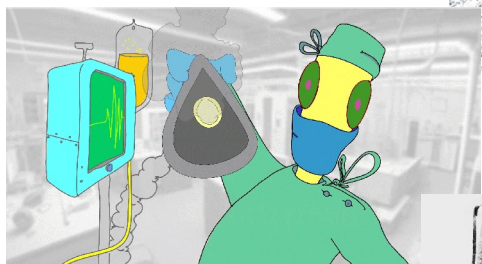
David Thrasher



Gretchen Vinnedge



Mary Beth Bellon



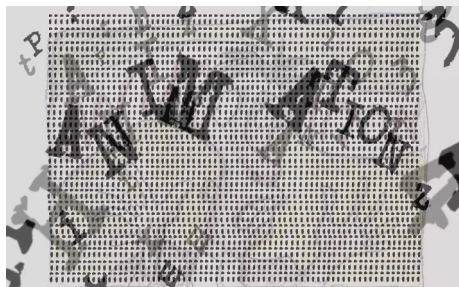
Jim Middleton



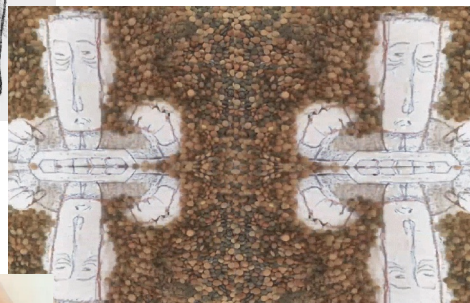
Fatima Salem



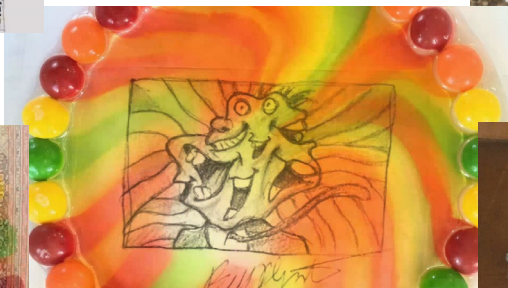
Guest Star - Pilar Newton-Katz



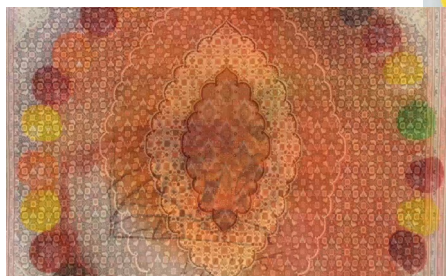
Shweta Marathe



Jane Flint



Deanna Morse



Chris Sagovac - SFX

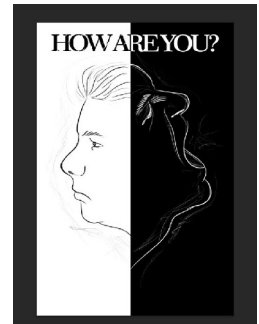


Michael Long - still life

BONUS DESSERT PROGRAM - sweet, but with a little edge to it

1. **How are You?** Deepak Singh - A storyteller from India, who has worked on projects for Netflix, Amazon, and the Canadian Museum of History. He is Assistant Professor in the Department of Animation at Chandigarh University.

How Are You? is an exploration of how we are trained to suppress our inner battles and project a facade of strength. He uses rotoscoping and a character's inner voice to build a literally heightened resolution.



2. **A Better Life** - Jeff Scher - ASIFA East - "A brazenly optimistic song by Graham Nash about the future," as described by Mr. Scher. He also created *Practice Makes Practice*, part of the "long program" showing. Some additional information: in 2001 he received the Creative Capital Award in the discipline of Moving Image, and also won a Creative Arts Emmy for production design on the HBO documentary *The Number on Great-Grandpa's Arm*. Ultimately, Scher wants his viewers to create their own stories from the visuals he provides.



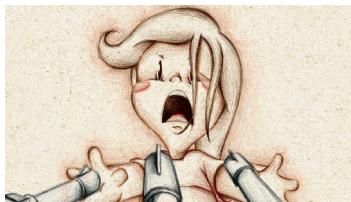
3. **The Waiting** - Voker Schlect - Germany - Karen Lips is a researcher and lived for several years in a tiny little shack in Costa Rica to observe frogs. After a brief departure, she returned to discover that the frogs were gone. All of them. The vividly, realistically animated documentary by Volker Schlecht sets out to find them – and uncovers a horrible truth.

Schlect is professor of drawing and design foundations at Hochschule Anhalt in Dessau. "I've also tried to show the process of a hand drawn animation by using the afterglow of the movement as a picture in its own right, paying tribute to »Pas de deux« by Norman McLaren." This film had a definite, sobering impact on the Edmore audience. *I Can't Happen Here?* Um...

4. **Love Me, Fear Me** - Veronica Solomon - Germany - The film asks of women, "What would you be willing to do for them to love you?" Ms. Soloman's dance metaphor is about the roles women play and the shapes they take, about the stages they choose, and their audiences' demands for the right of acceptance. Romanian by birth and now a resident of Berlin, her sculpted animation process is self-taught in the process of earning her Fine Arts and Animation degrees from the Filmuniversity Babelsberg. The film elicited a few, "gollies!" from the mid-Michigan audience.



5. **This Side-The Other Side** - Lida Fazil - Iran



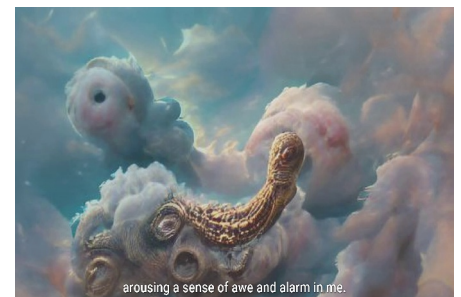
No boundary can prevent the formation of friends and affection between children. It takes the apolitical imagination of our youth to reconstruct what purported adults aggressively demolish with their righteous, reckless abandon. Her formal training was from Zahra and Tabiat Modares universities in Tehran, and she is currently a newspaper cartoonist, although given the current



environment of repression, her film seems an allegory for her current surroundings. Lida is a name of Russian origin and translates to, "loved by the people."

6. **Memories in the Clouds** - Christina and Albert Laine - trying to tame AI *Memories in the Clouds* visualizes Kristina (Žičkutė) Laine's childhood memories in Soviet Lithuania. Thoughts blend with moods in an artist-directed, AI generated, painterly experimental film, narrated by Kristina whose fleeting memories become a child's dream figures in the clouds. The production intentionally presents how AI generated visual technology can be harnessed as a tool to produce a personal animated documentary film.

Kristina Laine, of Helsinki and Aalto University, creates animated films, theater and VR experiences. Albert Laine learned animation under the guidance of Priit Pärn, and his body of work ranges from advertising to lectures and independent production.



From the ASIFA East newsletter - as IAD evolves to its 2025 Edition, Lucija Mrzljak, of Estonia, will be designing the poster. Her recent film, *EEVA*, is a study in dysfunctional family dynamics following a funeral
<https://www.facebook.com/adriatic.animation/videos/1681836325678592>

Repeating a SPECIAL, INCREDIBLE OFFER FROM THE GANG AT ASIFA-SAN FRANCISCO

ASIFA-SF, among the many chapters of *Association Internationale du Film d'Animation*, had hopes for a rebound with live events once the CoVid threat had passed, but according to its newsletter editor, Karl Cohen, "that isn't happening yet." To emphasize the sincerity of their convictions, they have added this notice in their October newsletter, requesting me to share with our members:



TO KEEP OUR CHAPTER ALIVE, WE NEED TO FIND VOLUNTEERS TO DEVELOP LIVE AND/OR ONLINE PROGRAMS – UNTIL THAT HAPPENS WE ARE OFFERING FREE MEMBERSHIPS – NEW MEMBERS WANTED, SIGN UP AND RECEIVE FREE ISSUES OF OUR NEWSLETTER AND TO WHATEVER AREA SCREENINGS ASIFA-SF MEMBERS GET INVITED TO.

Contact karlcohen@earthlink.net and get your name on his monthly digital tome - often running over 20 pages (yr hmbly typst is honored to be among his proofreaders). Karl has connections *and stories*. He is author of *Forbidden Animation*, a frequent contributor to *Animation* magazine, the recipient of the ASIFA International Prize in 2008, and is nearing completion of a sweeping history of the societal impact of animation.

ASIFA Central Newsletter (cc) November, 2024, a quarterly-ish publication of ASIFA Central - see the updated website with more announcements and an ever expanding newsletter archive for ASIFA Central at - <https://asifa.org>

ANIMATION UNITES US

ASIFA Central On INSTAGRAM! Make sure to check our Instagram: <https://www.instagram.com/asifacentral/>

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And then dive into more digital fun at <https://www.facebook.com/groups/asifacentral> and for ASIFA International - <https://asifa.net> - and be sure to check out the Facebook page - ANIZOOMATION - <https://www.facebook.com/groups/342482260109209/>

ANIMATION UNITES US

As usual, send any suggestions, comments, or zoetrope camera settings that actually work, along with the usual castigations to yr hmbly typst, at jim.middletonrx@gmail.com or, for his dull bloggery, <https://animatingapothecary.blogspot.com>

ANIMATION UNITES US

Opinions expressed in this newsletter are those of the hmbly typst and do not necessarily reflect the thoughts, opinions, or policies of anyone anywhere else, and especially at ASIFA Central, which is a completely volunteer-run, non-profit gathering of very busy and frantic members moving at 24fps on a slow day, where vacations are when you shoot on twos. Make that threes. And just how does David Ehrlich do that?

Our Dazzling President *Julie Goldstein* ♦ A Pristine Vice President *Christopher Sagovac*

Treasurer and Spectacular International IAD Coordinator *Bri Yarhouse*

Dashing Social Media Coordinators and Chapter Ambassadors: *Tracy Miller-Robbins and Josh Harrell*

Secretary, Yr Hmbly Typst, and Frequently Bothersome Membership Coordinator *-Jim Middleton*

With Frisky, Free-Range Board Members *Deanna Morse! (Madame President to All ASIFAnians!) and Gretchen Vinnedge! Stephen Leeper! Michael Long! Bob Swieringa! And the ever-dapper Charles Wilson!*

This page has a footer (see below) but no header. How this is possible is likely an exercise in quantum journalism and typesetting.

In either case, you don't have time to worry about it now. Just marvel at the seven pages you have already experienced, consider this to be scrap paper, or - hey! - we could just clutter it up with random images of November, courtesy of Dover publications and its clip art collection. After all, a page is a terrible thing to waste...

