

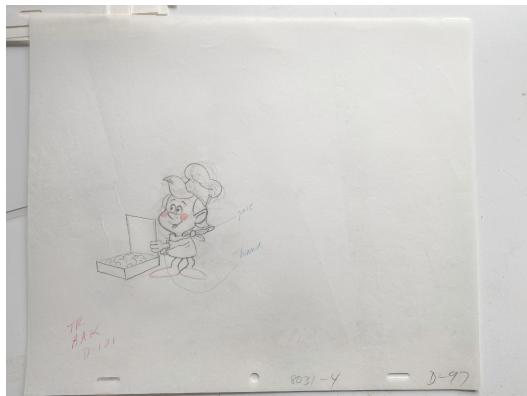
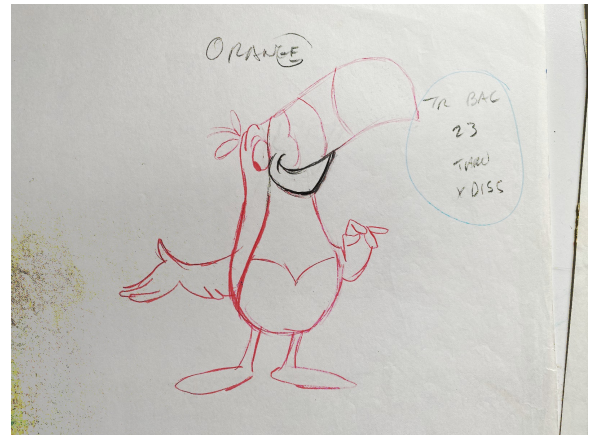
Analytical and Articulatory Animation Analysis

ASIFA Central Newsletter Supplemental Series - May 2026

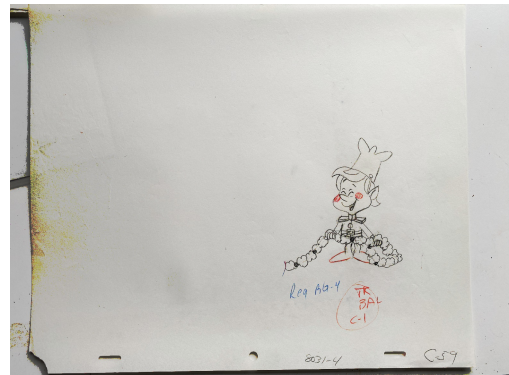
Animated Thoughts: Unexpected Finds in Unexpected Places
(Chuck Wilson's Blog, Sunday, April 19, 2026)

"Follow your nose!"

Every so often you find an unexpected find at an unexpected place. Every couple of months, the Lansing Collectable Toy, Comic and Record Show is held at the Okemos Conference Center. It's one of those fun events to wander around and look at the nostalgia. People are there selling records, comic books, old G.I. Joe, Micronauts, Shogun Warriors toys and much, much more. There's no admission fee, just come in and browse. I'm usually on the look for the old Marvel Red Sonja comics from the 70's and 80's at a reasonable price. My plan is to donate my comic book collection to the Wallace Library at R.I.T. when I die, so I'm looking to complete the full run of those two series along with a couple others.¹



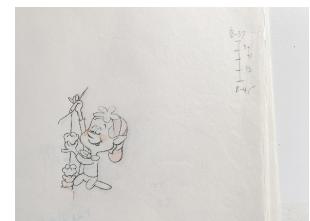
Well this time, there was a guy who had included a box of animation cels with his toy selection. Lots of Filimation stuff: *He-Man*, *She-Ra*, *Conan*, *Ewoks*, and *My*



Little Pony. But stuffed in there was a single bag with about forty production drawings from a couple of Kellogg's cereal commercials.



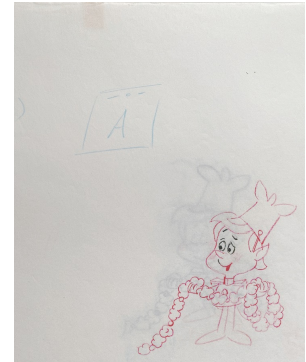
Now, animation cels are wonderful for framing and hanging on the walls – I'm in total agreement



¹ Put off dying. It's been done before. Make it the last thing you do. (YHT)

with everyone on that score. But I still love production drawings more. Mainly because you can really see the mind of the animator at work in the different shades of pencil that make up the drawings, the areas that have been erased and redrawn, and the notes that they leave behind – in the above and below cases: a timing chart written in the margins.

You can also see scene instructions like "Reg BG4". This one puzzles me. Could be a notation on what background cel to use? Could be something else. Would really love to see the X-Sheets for this commercial.



I'm slowly working on an assignment for my animation history class that deals with how animation was used in advertising. These drawings will make for some great examples to show my students, even moreso if I can track down the commercial that utilized these drawings. There are a fair number of 'how we made it' videos on YouTube from feature film and short film productions; not so many videos on 'how we made that cereal commercial'--which makes production drawings like these all the more valuable to people like me.

A most excellent find, if I do say so myself.²



An Exceptional Number of Historic Personal Animated Films Now Online at Youtube and Vimeo

(From Karl Cohen, ASIFA SF - April 2026)

Many of these films were not available online until recently. They include Jiří Trnka's *The Hand*, a stop-motion classic with political content, shown frequently in art house theatres during the cold war. Several early films by Georges Schwizgebel include *Fugue*, 1998. I found Don Hertzfeldt's *World of Tomorrow*; Raoul Servais' *Chromophobia*, 1966; and a remastered version of John and Faith Hubley, *The Tender Game* from 1958, sung by Ella Fitzgerald.



² One of the biggest challenges, with the recent Kellogg purchase by Ferrero (makers of *Nutella*), is the ultimate fate of the production archives of that cereal maker when its Battle Creek site is ultimately abandoned. Social media posts are not a substitute for true historic preservation. Battle Creek, sadly, is following the paths created by many localities where historic societies, if they exist, still believe that a corporate white knight will come to the rescue and make it all “go back to the way things were.” Corporations have proven again and again that they completely lack sentience and sentiment. Collectors need to identify trustworthy recipients for their legacies, otherwise the artifacts of our past will just follow us to the landfill (again YHT babbling).



Chromophobia

The Hand, Jiri Trnka - <https://vimeo.com/116020986>
Fugue, Georges Schwizgebel - <https://www.youtube.com/watch?v=7FsIkLDP1Vk>
World of Tomorrow, Don Hertzfeldt - <https://www.youtube.com/watch?v=4PUixEWmsvI>
Chromophobia, Raoul Servais - <https://www.youtube.com/watch?v=9VhH8AbCHX4>
The Tender Game, John and Faith Hubley - <https://www.youtube.com/watch?v=SaITR0YGmgE>

There are several abstract animated classics celebrating visual music, including over 15 films by Mary Ellen Bute. A series of her experimental works were shown at Radio City Music Hall starting in the late 1930s. There are also a wide number of works and by Len Lye, Norman McLaren, John Whitney, James Whitney, and Scott Bartlett's *OffOn*. I also found Aldo Tambellini's *Blackout*, 1965; Toshio Matsumoto, *White Hole* (1979), and Takashi Ito's *Thunder*, 1982 interesting, but I wasn't in the mood to watch every minute of them.



Ms Bute



Escape (her first color film), Mary Ellen Bute - <https://www.youtube.com/watch?v=hwIMQcDIdu0>
A Colour Box, Len Lye - <https://www.youtube.com/watch?v=fOEqTwwkB3Y>
Hen Hop, Norman McLaren - <https://www.youtube.com/watch?v=iaqzdiepOPY>
Motion Graphics, Whitney Brothers - <https://www.youtube.com/watch?v=jIv-EcX9tUs>

OffOn, Scott Bartlett - <https://www.youtube.com/watch?v=hEr9Z7Q4ZxY>
Blackout, Tambellini - <https://www.youtube.com/watch?v=GeyrKu34vIQ>
White Hole, Toshio Matsumoto - <https://www.youtube.com/watch?v=kh0X-pP8aGU>
Thunder, Takashi Ito - <https://www.youtube.com/watch?v=3bmaRgAv64k>

Another pioneer who is known for his sculptures in small boxes is Joseph Cornell. He also created the film, *Jack's Dream*, later completed by Lawrence Jordan.

<https://www.youtube.com/watch?v=6m9gXSEqjVw>



Jack's Dream - Joseph Cornell (1938)

(More from Mr. Cohen of ASIFA-SF)

Will This Happen? Last Year, OPEN AI Claimed They Were Going to Premiere Their Feature at Cannes in May, 2026



I wrote last Fall, “*Critterz*, an AI-animated feature film produced by OpenAI, Native Foreign, and Vertigo Films, is scheduled to premiere at the Cannes Film Festival in May 2026. The film is set for a global theatrical release in 2026, with production running for nine months.”

Now the President of the Cannes Festival Has Denounced AI

Iris Knobloch has just denounced the rise of artificial intelligence. “We are defending the freedom of creation for all human beings, but only for human beings,” she said. “AI is already in the studio and the editing rooms and the process of creation. We will not close our eyes, but we refuse [to let] AI dictate *its* law to cinema. Behind each picture there is a moviemaker, but also dozens, sometimes hundreds, of people who put their talent, their skill, their energy, their soul, in a shared project. A movie is not just a patchwork of data, it’s a personal vision.” Her conclusion: “AI knows how to imitate very well, *but it will never know how to feel.*”



Police Say a Man was Driven to Attempt Acts of Violence and His Target was OPEN AI - His Attempt Failed and He was Arrested

It appears that Daniel Moreno-Gama, of Texas, threw an old-fashioned Molotov cocktail at the gate of Sam Altman’s Russian Hill home around 3:40 a.m. on April 10, and then drove off. Security guards extinguished the blaze and nobody was hurt. Of course, the incident was recorded on a security camera. Moreno-Gama then appeared about 90 minutes later outside the offices of Open AI. He struck the glass front door with an outdoor chair before being confronted by security. Police found incendiary devices, a jug of kerosene, a lighter, and the expected manifesto that “spoke of his apparent attempt to kill Altman and concerns over AI.” Police also found a list of other targets according to a detailed article in the *SF Chronicle* (4/16/2026).



Not a Molotov - they don’t safely travel by e-mail these days

Daniel’s parents say that their 20-year-old son “has been suffering recently from a mental crisis:” and “he has never hurt anyone.” Their attorney claims the incident amounted to “a property crime case at best.”

Karl Cohen notes, “I consider AI an extremely controversial topic. I’m reporting on relevant stories and opinions in order to give readers a better understanding of how AI might change animation and is viewed by society. It is depressing to realize that a person could be so fearful of it that they would physically try to destroy the offices and possibly do harm to those who worked there. I assume the Chronicle’s coverage is accurate and that his manifesto spelled out his ultimate plan.”



A New Study from Otis College of Art and Design Claims AI Isn’t the Cause of Massive Layoffs in Media Jobs Between 2022 and 2025

The authors wrote, “The jobs most exposed to AI in the state’s creative economy, those of writers, software developers and artists, *have been growing in number* rather than shrinking. Job postings for these occupations have been up as well... Don’t blame generative AI for the devastating recent shrinkage in California’s creative workforce. However, it does acknowledge, “California’s creative economy lost 14 percent of its jobs, or 114,000 roles between 2022 and 2025.” *Hollywood Reporter*, April 4/7/2026



Retired Hollywood Animator Explains His Advocacy for Using AI

(a friend of Karl Cohen shares his use and his positive results)

He feels the software has lots of limitations at this point, but what it can do is create images extremely fast, although they may not be exactly like what the user wants. AI has no memory so there is a constant need to repeat prompts and perpetually check progress – or a character may end up with six fingers on a hand or three legs. AI is driven by *words*, so learning how to give it verbal instructions is a skill needed to master animation in that format.

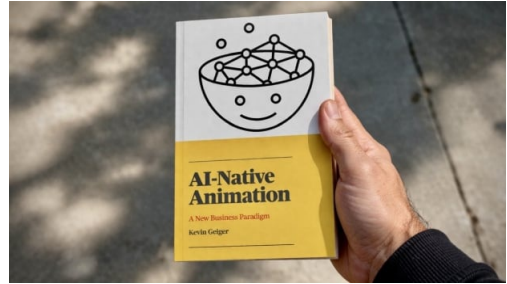
My friend has produced a music video using AI. He says he instructed the system to move the action in time to the drum beat. It did and he was impressed with the results. Yes, it remains a compromise accepting the results, but he spent decades and countless hours creating exactly what was needed, so he is pleased to have a tool that can produce acceptable images quickly without having to spend the long hours drawing to achieve the same results.

He feels animation veterans have the training and experiences needed to master the new technology. Young animators are rarely skilled story-tellers and lack other basic skills or experiences. He believes AI will be improving quickly, and there will be a market, eventually, for acceptable appearing, AI-created products. He isn’t always expecting animation that looks outstanding, but states frankly, “there is a lot of hand-drawn and computer animation being created that barely looks OK.”



Kevin Geiger's Guide to "AI-Native Animation" on AWN

Kevin Geiger is the author of *AWN's Reality Bites* blog, containing his musings on the art, technology and business of immersive media (AR, VR, MR) and AI. You can find his website at www.kevingeiger.com, and he can be reached at holler@kevingeiger.com.



Is Geiger's manifesto a pipe dream or a well-researched and thought out "guide where animation is heading in the age of AI, and why artificial intelligence is not just another tech upgrade." If you're interested, read his full text at *AI-Native Animation: A New Business Paradigm* at the Animation World Network.

His opening paragraph: "This draft posits that artificial intelligence is not just revolutionizing the animation industry — it is replacing the underlying structures and assumptions. The traditional model — built on large teams, long timelines, and capital-intensive pipelines — is being overtaken by a system-driven approach that prioritizes speed, iteration, and direct audience connection. This is not a marginal efficiency gain. It is a redefinition of how animation is created, scaled, and monetized. The practical implication is straightforward: studios that adopt this model will begin to operate more like technology companies, while those that do not will be constrained by an increasingly obsolete system."



PUBLIC DOMAIN UPDATE: *Attack of the Monster - 1855*

*source – publicdomainreview.org - text by Thea Applebaum Licht
visit and join - their archives are infinite!*

Sixty years before Gregor Samsa awoke to find himself transformed, another confrontation between man and bug: this time, between the common flea and an off-kilter fellow in a three-piece suit. Falling backward in his chair, the gentleman brandishes an ax and a pair of shears. Atop him already, a massive pale-yellow *P. irritans* specimen. As things stand, it's anyone's game.



The scene is captured in sharp detail on a glass slide for magic lanterns: a popular form of entertainment from the eighteenth century until the early twentieth. Illuminated by gas lamp or limelight, *The Attack of the Monster (Pulex irritans)* would have once filled a screen in a lecture hall or theater. This slide was produced around 1855, at the dawn of the magic lantern's Victorian heyday, by the Philadelphia photography studio W. & F. Langenheim.

Established by the German immigrant brothers William and Frederick Langenheim, the studio became one of the most commercially successful in America, turning out stereo views of tourist attractions and daguerreotype portraits. Among other technical advancements, the pair also pioneered an innovative new method for capturing photographic negatives on glass. Until then, lantern slides had been limited to hand-painting and transfer prints. The Langenheim's "hyalotype" process, patented in 1850, introduced a new world of possibilities.

The Attack of the Monster puts the Langenheims' photographic chops on show, using Frederick as a model. The exposure time for early hyalotypes could be as long as one minute, making portraiture challenging even with the help of clamps and braces to help models hold still. Combined with a microscopic flea, the image is a feat of practical effects.

Stranger still than the slide's subject is where it was found. Now held at the National Library of Medicine, The Attack was originally owned by Saint Elizabeths Hospital in Washington, D.C. The first federally funded psychiatric institution in America, Saint Elizabeths opened in 1855. At the time, Dr. Thomas Story Kirkbride — the director of the Pennsylvania Hospital for the Insane, famous as the father of modern psychiatry and as an advocate for the "moral treatment" of the mentally ill — was in the midst of developing a therapeutic model in which magic lantern slide shows played a key role.

Researchers believe that the magic lantern slides in Saint Elizabeths served a therapeutic role too. How, if it all, this battle between man and flea may have contributed remains unclear.

ASIFA Central Newsletter, May, 2026, a quarterly-ish publication of ASIFA Central - see our updated website - asifa.org - for more details. We're on Instagram <https://www.instagram.com/asifacentral/> and the book of faces <https://facebook.com/groups/asifacentral> and useful international links are at <https://asifa.net>

Any suggestions, comments, cool recipes for tahini, you know the usual, to yr hmbl typst at jim.middletonrx@gmail.com. Opinions expressed are those of the authors or editors and do not reflect the thoughts, mumblings, opinions, or policies here or anywhere else and especially ASIFA Central, a volunteer-run non-profit gathering of frantic and sometimes frustrated members running at 24fps, shooting on ones when we feel fancy, and where we can't even get AI to fathom our muscular right hemispheres. Press releases are always welcome, as are any level of shameless self-promotion!

New Board of Directors 2026-2029

Julie Goldstein, Josh Harrell, Michael Long, Vivi Markatos, Jim Middleton, Tracy Miller-Robbins, Deanna Morse, Chris Sagovac, Orrin Scott, Gretchen Vinnedge, Bri Yarhouse

Executive Officers 2026-2029

President - Jim Middleton

Vice President - Josh Harrell

Secretary and Bibliographer to the Gods of Animation - Orrin Scott

Treasurer and Avatar of Grounded Animation - Bri Yarhouse

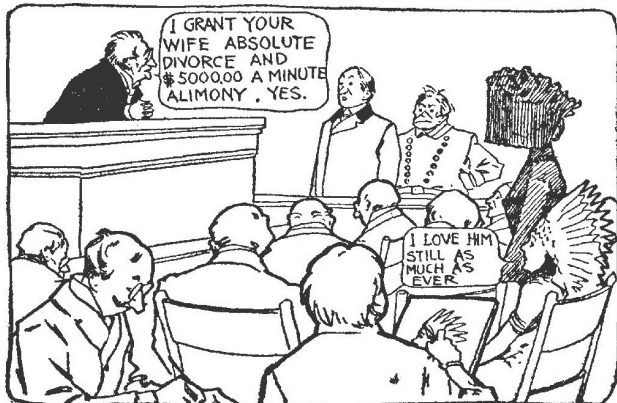
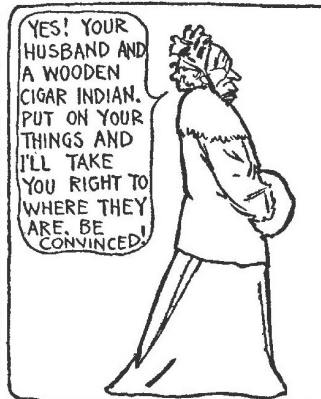
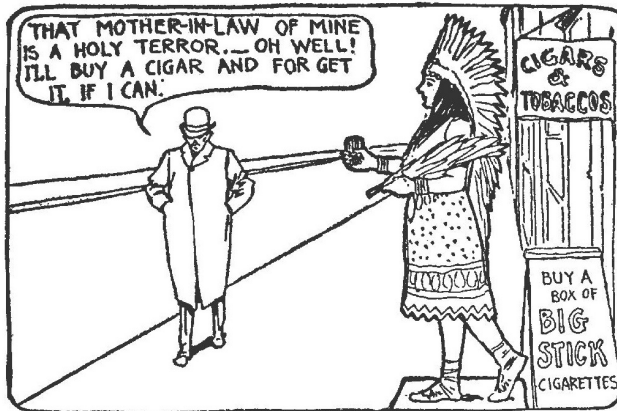
Membership - TBA (currently, yr hmbl typst)

Keeper of the Coffee - Michael Long



DREAM OF THE RAREBIT FIEND

BY SILAS



SILAS