

ASIFA Central Newsletter for April 2026 (MMXXVI)

Dr. Swieringa of Grand Valley Fame - Not too Shy, but Now Retiring!



The indestructible Bob Swieringa

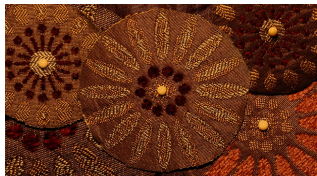
Bob Swieringa is retiring from GVSU - he pleads the fifth of May! He has many, many grand memories and even more reference books to share. If you leave your car door unlocked at GVSU over the next few weeks, you may find a new encyclopedia in your back seat (think of it like the occupational hazard of having a neighbor who planted zucchini, substituting a surfeit of tastiness for the creative mind).



John Makre's Daily Drawings, Flower Keester Cops, and the AAFF
- and other coffee break musings -

"The phenakistoscope is an animation toy. A *Flower Keester Cop* is just like that, but with flower power." - Directed by John Akre, animator, teacher, videomaker, writer, and comic creator, and daily online sketcher! <https://www.johnakre.com/animation/2025.html> also

<https://sloppyfilms.net/> and <https://sloppyfilms.net/streetanimation/flower.html> - featured at this year's Ann Arbor Film Festival.



From *Flower Keester Cop*



John's cat Max amid the daffodils (from IG postings)



Connecting to the future at the 64th Ann Arbor Film Festival



racy Miller-Robbins (<https://www.facebook.com/noentryfee.fests>) joined in with the festival and all were joined by Gary Schwartz in representing ASIFA Central at the 64th AAFF.

Whispers of the Prairie - Deanna Morse's year of her flower garden (from DVD *Mindful* 2013) reminded us that it's not only by

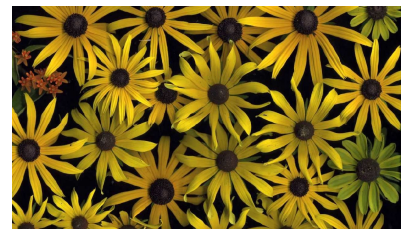


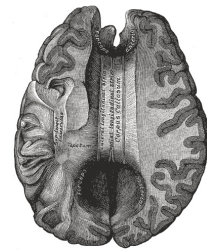
Image from "Whispers of the Prairie"



Peek-a-boo! - Deanna in Japan

Chance that, "There will be growth in the spring!" Deanna also left fresh and early after the April coffee to explore the Japanese Art Island.

David Thrasher continues his springtime fresh experiments with inexpensive armatures and articulated stop motion characters, settling on a combination of caulk and corn starch; his screenplay, *Abe - The Man who Got Us to the Moon* was also recognized at the recent Dallas International Film Festival. AND he is providing updates on Blender tutorials to add a flush to our digital perplexions. See these sites and feel the expansion of your frontal lobes and spark your right hemispheres! Holy corpus callosum, Batman!



<https://www.youtube.com/watch?v=YvrXe9Xu5n4&list=PLM5zGRSDPSAfZM2IL1-MAiWX8uYGT-p3O> and this 2D rigging in Blender:

<https://www.youtube.com/watch?v=CQKQk0qw5W8>

And also, some updates on Affinity Programming -

<https://www.youtube.com/watch?v=jxvzlb02Z7U>

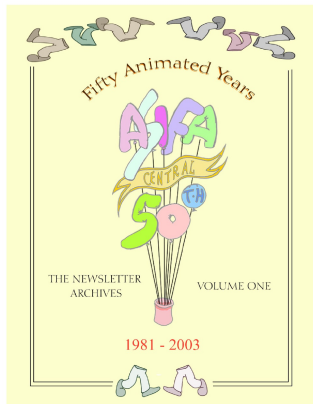
(If you're really done did dood with Adobe and its little licensing games) (9 minute video - it's "free," and the video by Lindsay Marsh also discusses Canva's purchase by Affinity - subscriptions dealing with for AI tools - and *that* controversy is discussed in <https://www.youtube.com/watch?v=rpaapFfZWM>)



ASIFA Central Newsletter Archives - now on Amazon and Internet Archives

(And soon, maybe even on Lulu Press, for the deservedly anti-Amazon folks out there...)

And sooner, as in this moment, on archive.org)



There were over 800 pages of material that had been scanned over the years while doing some internal archiving, from various sources, involving various stages of paper returning to their native cellulose origins.

After several attempts at assembly for the Kindle publication requirements, several dozen pages had to be culled for their multiple-generation copy status, reducing the project to a mere two volumes of several hundred pages each (fifteen attempts before complete success).



Getting things through the fussy Kindle process

took much of the past month before the documents between 1981 and 2025 could see a future in pdf. (There was a gap from 2003 to 2018, when the Central chapter didn't have a formal newsletter, because of - well, you know, stuff and things.) The second volume will be available in two versions, because in 2019 we introduced color to the pages, and to pull a quote from 1941's *The Big Store*, "Technicolor is sooo expensive."



Therefore, Volume II of the newsletter collection will also have a black and white version (and you'd think a B/W version of a color file would be easy - yeah, sure - it took *four* tries).

Volume I and the b/w Volume II are \$13 on Amazon, and Volume II in *Expensive Color* is \$30, marked down to \$26.69, if you're in a rush to have these artifacts for your own. If you would like to save some money and don't mind waiting to get some "author copies" at a much reduced price (and they certainly do *not* rush in sending them out!!!) drop an email to jim.middletonrx@gmail.com (Yr hmb1 typst knows the guy) and you'll save Big Bucks, (or just buy me a burger at some future conference - Amazon-Kindle charges *me* \$7.50/\$14.50 for each one - anything above that goes to ol' Jeffie B!).

-OR- if you want ALL digital, just go to the Internet Archives for *free*:

Volume One: <https://archive.org/details/volume-1-numbered-title-370pg-total-render>

Volume Two: <https://archive.org/details/2018-2025-ASIFA-newsletters-Volume-Two>

Now to wrap up the 50th Anniversary ASIFA Central History!



Latest New Member - Jordan Paine answers our ASIFA Central's Infamous 20 Questions:

First, in his own words, Jordan Paine - Audio Engineering! Piano! Voice! and Guitar! - from *Chicago!!!*



The latest polymath in ASIFA Central, Jordan Paine

"When teaching I like to use the students goals and tastes as a foundation to build a deeper understanding of their instrument (and music in general). I believe the best practice routine is the one that you can maintain and the most important thing for increased proficiency is to play regularly. Centering the things people love about music can help foster inspiration and curiosity. As a lover of music I enjoy learning about harmony and the intersection of music and technology.

"In my free time I like to write and produce songs and play original music regularly in my band Big Step and in my multimedia EDM project Jayjet. I'm also an animator and provide live visuals for music performance through computer generated animations." From - <https://www.oldtownschool.org/teachers/jordan-paine/>

He considers his films to be "procedurally generated."
Jordan started teaching at the Old Town School in April, 2024.

❖ *And he answered the INFAMOUS TWENTY ASIFA CENTRAL QUESTIONS, too!!!* ❖

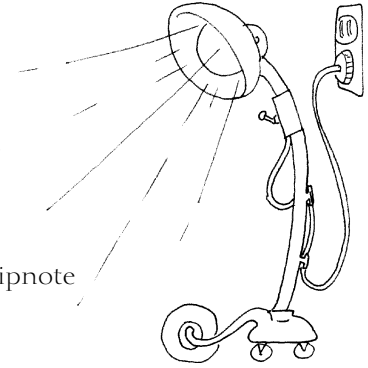
1-2. *When was your first experience watching an animated film, and what was it?*

The earliest I can remember was seeing *Jimmy Neutron: Boy Genius* in a theater

3. *The impression it made:* I remember really being struck by the sequence when the kids all ride into space to the song *Kids in America* to save their parents. It felt really powerful.

4. *Your first effort at an animated film?* I think I was watching behind the scenes content on the making of

Inside Out when I decided to try animating for myself. I was at my parents on break from or just entering undergrad. I made a walk cycle of Squirtle in Photoshop CS6.



5. Which came first - making a film or making an animated film? An animated film. I'm not interested in making live action stuff.

6. Your available resources; A laptop with Photoshop CS6, a Nintendo DS with Flipnote studio software, and a small Wacom tablet.

7. Your first training: Animation books, Youtube, lots of DVD special features.

8. The first studio to make an impression: Pixar is the first one I really followed. There was such a mythology around their work and success in the 2000s.

9. Your preferred theatrical experience for watching an animated film: Nowadays I usually go by myself or with a friend. Occasionally I go with family. Growing up it was a very popular field trip for summer camp.

10-11. The first animated film you watched more than once, and why: Probably the *Incredibles*. It was just a really big standout for me. I saw it in theaters and had the DVD as well. Great characters, great score, great action. The end credits were probably my introduction to modern stylized stuff. It left a big impression. It's still one of my favorite movies.

12. First medium: Frame by frame.

13. Your current medium: I am most interested in seeing how far computer generated procedural animation can go – how can it be used in narrative animation in a satisfying way.

14. First software: Photoshop CS6.

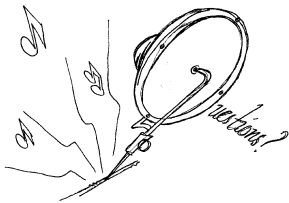
15. Formal training: The only formal training I've had was a character animation course in undergrad.

16. Does your school coordinate festival showings of student work: no (yipes!!!!).

17. If you couldn't get "a job" in animation, would you still do it on your own? Yes. I don't see myself working in the industry really outside of personal projects and freelance work. I didn't really follow the career track, and I know it's fairly competitive.

18. If you couldn't be an animator, what career would you follow? I'm also a musician so I would do that. If I wasn't doing either I'd maybe do web development.

19. Could you incorporate animation into that career? Yes.



20. Does music drive the image, or does the image seek the music? The tone of the music drives the tone of the animation, and the lyrical content is usually the primary inspiration for the story direction. It's just so much faster to make a song than it is a film. And I find that once a song is finished, I naturally start ideating on a fun story that goes well with it. I make all the music I animate, to but there are some songs by other artists that I think it would be fun to do videos for at some point.



OIAF (Ottawa International Animation Festival) says HOWDY!
(From their most recent press release)

Remain calm. OIAF 2026 submissions are officially open!
Got something animated, absurd, or downright unhinged? We want to see it! Shorts, features, student films, music videos — FTLOF (For The Love Of Frogworth) just no Edgar Allen Poe references of any kind. The festival runs September 23-27, 2026.

We've made some changes for this year, so please read our FAQ before hitting the submit button by the May 31, 2026, deadline
<https://www.animationfestival.ca/festival/entries/>



From The Internet Archive (archive.org)
The Wayback Machine: Now More Effective at Preserving the Internet



"If one trillion web pages (and counting) weren't enough, the Wayback Machine has partnered with Automattic, the makers of WordPress, which powers 43% of the web, to create a plugin that can be added to any WordPress website—which will check the Wayback Machine for an archived version of any webpage that has been moved, changed, or taken down."

Introducing the free *Internet Archive Wayback Machine Link Fixer*.

This plugin is a response to the growing phenomenon of *link rot* we see on the internet today. Broken links are among the web's most persistent problems. Pew research reported that for a specific collection of URLs that were 10 years old, *fully 38% of them were no longer available via the live web*.

Internet Archive Wayback Machine Link Fixer combats link rot by seamlessly redirecting the user to a backup page when it encounters a missing page. Once the software is installed on a WordPress website, the plugin will run a scan, identify existing pages, and automatically add them to a queue for archiving. If an archive of the page doesn't yet exist and the plugin is installed, it will be captured and added to the Wayback Machine.

The Internet Archive Wayback Machine Link Fixer expands upon the Internet Archive's efforts over the better part of 30 years to preserve everything from small websites to full presidential terms of web changes.

CVM's Virtual Visual Music Seminar returns in June (forwarded to us to share)

Jordan Belson, Vortex Concerts and the Origins of Expanded Cinema

www.centerforvisualmusic.org/BelsonSeminar.htm

The dates for the 5 sessions are Thursdays at 11am PST. June 11, 25, July 9, 16, 2. Limited enrollment. Fee is \$200 (total), students \$150.



The popular CVM seminar returns, exploring Belson’s film work before and after the Vortex Concerts and their influence, plus key moments in the origins of Expanded Cinema during the 1920s-1960s. Five weekly zoom sessions include illustrated talks by curator/archivist Cindy Keefer, screenings of significant Belson films and rare works, plus rare materials from the CVM archive.

Topics covered include Belson’s influences, Fischinger’s 1926 five projector immersive cinema performances, early theories of expanded cinema and non-traditional multiple screen projections, Belson’s early films, and the legendary Vortex Concerts. The influence of Vortex on San Francisco’s psychedelic light shows, plus key 1960s work in Expanded Cinema will be included. Keefer will discuss her interviews with, and work with Belson on the restoration and distribution of his films including restorations of *Allures*, *Music of the Spheres*, *Chakra*, *Light* and others.

Nap time – ASIFA.org website stats:

| Stats for ASIFA.org | January 2026 | February 2026 | March 2026 |
|----------------------------|--------------|---------------|------------|
| <i>Visitors</i> | 152 | 127 | 140 |
| <i>Views</i> | 260 | 154 | 204 |
| <i>Main Page</i> | 147 | 96 | 105 |
| <i>How to Join</i> | 16 | 10 | 20 |
| <i>Public Domain Music</i> | 14 | 5 | 12 |
| <i>Contact info</i> | 10 | 5 | 12 |
| <i>Newsletter Archives</i> | 2 | | |

ASIFA Central Newsletter (cc) April 2026, a quarterly-ish publication of ASIFA Central - see our updated website - asifa.org - for more details. We’re on Instagram (woo) <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