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Poster for October’s IAD Released for 2026



(from ASIFA.net) Each year, ASIFA calls upon an important animator to create the poster for International Animation Day. It is then adapted for each country in order to guarantee a worldwide view of the event. The 2025 IAD poster was generously created by Yoriko Mizushiri.

Each organizer that promotes IAD event may use the poster and the labels to create its own communication tools according to its needs: printed posters, flyers, booklets, etc. To assure the coherence of IAD announcements and communication, these tools must include: the original IAD image (of the poster), the signature of the artist and ASIFA logo. If you plan to organize an IAD event, you can download the poster source files (jpg and photoshop) here:

<https://www.dropbox.com/scl/fo/if4s4ue64duhyzi10kh/AFRMPyLkAk88sWLIz0qnjJ0?rlkey=ywnupfgck53q1567o2b8ekjo8&st=rqrtjodi&dl=0>

For further questions about participating or if you have trouble downloading the poster please contact please contact IAD Coordinator: João Apolinário – iad@asifa.net (or jim.middletonrx@gmail.com and yr hmbl typst will get a copy of the file to you)

Artist’s Statement by Yoriko Mizushiri: “Animation has been created by countless hands — Hands that draw, hands that support, hands that pass things on... When they overlap, they appear as if it is a single, unified piece.

“A pair of scissors is inserted into the translucent tape binding those hands together, and it looks as though it is about to be cut. This image, which can be seen either as the moment when something ends or as the moment when a new movement begins, captures the tension that exists between continuity and transformation. Furthermore, the single thread running through the whole represents both a drawn line as well as a flow of time. Its tip becomes line

extending from a pencil, and it is about to be brought to life and begin to move.

“International Animation Day is a day to look back on the rich history of animation, and to reflect on its future as well. It is my pleasure to create this poster in sincere hope that it will serve as an opportunity to reconsider animation as a form of expression that, while being passed down and changing its shape, continues to generate new movements forever.”

About the Artist - Yoriko Mizushiri is an animation filmmaker based in Tokyo. Yoriko creates animations that use body parts and everyday motifs to convey a tactile sense of touch. While her work centers on short films, she also creates music videos, commercial works and other visual contents. Yoriko’s major short films include *Futon* (2012), *Kamakura* (2013) and *Maku* (2014), made as the *Trilogy of Sense and Chain Reaction*. Furthermore, *Anxious Body* (2021) premiered at the Directors’ Fortnight at the Cannes International Film Festival, 2021, and has received a total of 15 international awards. Her latest short, *Ordinary Life* (2025) earned the Silver Bear Award in the Short Film Category at the Berlin International Film Festival 2025. *Trailer here - with a succulent stereo soundtrack:* <https://www.youtube.com/watch?v=vohpCZh-Qcw>



Yoriko Mizushiri

Chris Sullivan - *Orbit of Ordinary Satellites* Premieres at Anecy

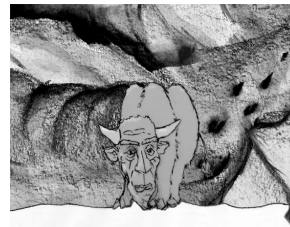
(info and images from press releases at www.orbitkickstart.com)

(also – <https://www.cartoonbrew.com/feature-film/chris-sullivan-orbit-of-minor-satellites-262902.html>)



Guillermo Rodriguez, Lilli Carre, Chris Sullivan, Sergey Mavrody, Lisa Kamaiopili

The Orbit of Minor Satellites is Chris Sullivan’s long-awaited second independent feature animation about a psychiatrist and his long time patient, where the patient is ready to leave the care of her doctor. Both are negotiating their triumph and this emotional separation. Chris’ second feature length masterpiece premiered June 23rd at Anecy. We hope to cajole a midwest projection soon - stay tuned for pressing announcements!

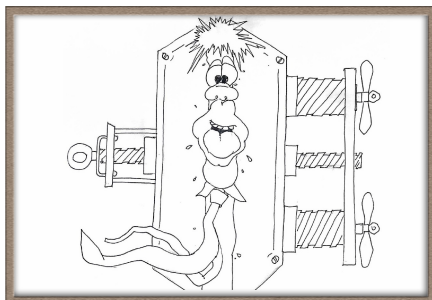


Ready for my close-up, Mr. Sullivan!



2026 ASIFA Central Retreat Planning

yr hmb1 typst, reporting



Like the anthills infiltrating the teenage stomping grounds of Winsor McCay, the members of ASIFA Central have been particularly busy with projects, world travels, retirement plans, trying to actually retire once being retired, healing from the ravages of being a traveler on this heavily trodden planet, planning lessons for the semesters ahead, chasing more anthills, suffering temperatures that require serious doses of acetaminophen, looking for the acetaminophen, trying to keep the pets from permanent dessication, telling the cat that *No, It Isn't Any Cooler If You Go Out Through The Kitchen Porch*, watching your external drives overheat, watching the solar back up panels overheat, smelling randy skunks who are looking for love in

this weather (what is *with that??!!?*), chasing down cancelled checks to prove to Verizon that yes indeed we paid that monthly tribute, more anthills, antihills, Antie Hills to Annie Halls, and oh cripes, this temperature is just melting my brain.

In short, we're a busy bunch, and scattered across the US and Europe and India, with China and Korea peeking in on occasion, and so, in short (too late!), we're planning another online Zoomery for 2026. It's now a matter of settling on a *Friday night-full Saturday* for the occasion, and those discussions begin in earnest this first part of July.



We now have an IAD poster, so those languid fingers will be our inspiration for the AniJammery we so adore - and time for members to dust off memories of happy moments, challenges in production, historical reviews...the potpourri of a collective consciousness we love to call ASIFA Central. Bring on your icepacks and distill some chill to share and compare. *We have a Retreat Cake to Destroy!*

New Member Tony Venezia Answers THOSE INFAMOUS TWENTY QUESTIONS!!!



Tony Venezia, Professor of Motion Picture/Television at College of DuPage, recently joined ASIFA Central. To prove what a great sport he is, he even answered our *Infamous Twenty Questions*, which follow. He studied animation at College of DuPage, completed his bachelor's degree in Filmmaking at Illinois State University, then headed to California, earned his Master of Fine Arts in Animation at the University of California in Los Angeles and spent 15 years as co-founder of Electric Filmworks Inc. (EFW), a company that specialized in creating and producing digital film optical effects, motion graphics, motion-control model shots and second-unit photography. His special visual effects has been featured in commercials, television and blockbuster films, including *Twister*, *Mr. Holland's Opus*, *Total Recall* and *When a Man Loves a Woman*.

He then moved *back* to Illinois with his family and spent four seasons in the graphics department for *The Oprah Winfrey Show*. He then returned to College of DuPage, as a professor now, where he started the Associate in Applied Science degree in Animation. "I train students for an industry where innovation is expected, and it's important for them to learn the tools that will help them succeed," Venezia said.

College of DuPage, by the way, is a community college that serves more than 29,000 students each term *and* is the second largest provider of public undergraduate education in Illinois.

Like I said, he's a good sport.

THE QUESTIONS:

1. When was your first experience watching an animated film?

I remember early Crusader Rabbit animations when I was probably 2 or 3 years old. But all I remember about those was what Crusader Rabbit and Rags looked like. But the first notable one I saw was the Disney Film *Skeleton Dance* when I was four years old. I remember that because I hadn't started kindergarten yet.



2-3. If you remember the film, what was it?

At that time I was a tremendous fan of the Mickey Mouse Club, hosted by Jimmy Dodd. During each episode that had a screening of an older Disney classic animation. One day they chose the first Silly Symphony, *Skeleton Dance*. Watching that film and two other unrelated events are my oldest childhood memories. (Just so you don't worry, all of my early memories



were positive experiences.) – I was fascinated by the dancing skeletons. I didn't notice, nor did I care that they were black and white. That started my life-long fascination and interest in animation and horror movies.

4. When did you first think about making an animated film?

As I grew up, I watched as much animation on TV as I could. There were some interesting films on the Garfield Goose show. I also loved watching the old Warner animations each morning before I went to school. *Rocky and Bullwinkle* and the *Bullwinkle Show* were among my favorites. A little later, I was a fan of *Roger Ramjet* and *George of the Jungle*. When I was out of grad school met with one of the directors of *George of the Jungle*, Bob Kurtz, and am still in contact with him. I also saw every re-release and first run of any Disney animation. ... I was in third grade (and) after watching John Wayne's movie *The Alamo*, I was determined to be a movie star. ... In eighth grade, I decided to be a special effects artist, which I actually did as part of my career for many years...I guess that eighth grade would have been when I first thought of making an animated film.



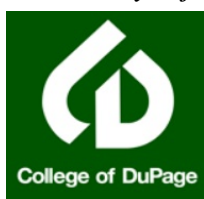
5. Which came first - making a film or making an animated film?

I always had more ideas for animated films. Although, that was greatly discouraged because while growing up, I had very poor fine motor skills in my hands. So my drawing skills were pretty minimal. When I was in sixth grade, we had an art assignment to create a drawing from a bug's eye perspective. I will admit, mine looked terrible. But my teacher told me I would probably flunk art due to that, and I was humiliated in front of the entire class ... at that moment, I was determined to never draw again, even though I longed to be able to draw cartoons. So my early animations were crude stop-motion, experimental animations. I only made a couple of them due to the cost of 8mm film and the camera my parents owned didn't have a single-frame shutter. Even though my vow to never draw again rang in my head, when I was a junior at Willowbrook High School, a girl entered the picture. My rebellious nature kicked in and I created a drawing for her that consisted of characters from *Yellow Submarine*... it showed me that I was capable of drawing well. There was a high school senior-level English class called Cinema Studies, which I had been counting on taking since I was in 7th grade. Even though the class wasn't a film production class, I was inspired by the teacher Ralph Amelio to start making my first real film, a clay stop-motion project I called *Klei*, the first weekend of the fall semester. That film went on to win several awards and was the first time I excelled in anything. That started my passion and career pursuit of being an animator.

6. What were your resources at the time?

My older brother has been supportive of my pursuit of filmmaking. He had been working at an ad agency for a few years by the time I was a senior in high school. His company allowed the employees to check out 16mm Bolex movie cameras. They also provided film and processing. So with very little persuading, he agreed to bring home the camera one weekend. He even gave me my first lesson in cinematography and animation. After literally 20 minutes of training, he left me to do my work.

7. How did you find your first training?



For my entire career, I have received very little formal training. I went to a community college ... where I made several animated and live action projects, but received no training in film production, with the exception of two photography classes. After I completed my studies at DuPage I enrolled in an experimental program at Illinois State University, where students would propose the art related field they wanted to focus on. Mine was filmmaking. Since ISU didn't have a film program, it was up to me to get the training. I became my own trainer and learned filmmaking on my own. While at ISU I completed an animated film that I started at College of

DuPage, *Super Carrot*, then made one 12 minute live action film, *The Death of Old Sam*, one character animated film, *The Hole* and a 16 mm remake of a stop-motion, Super 8, classic I made at College of DuPage, *Viva la Papier Toilette*. This was my start. After graduating from ISU, I worked as a production assistant in Chicago. During that time I was accepted to the Animation Masters Program at UCLA. There was no way in the world I was going to miss that opportunity. I loved my time at UCLA. The teaching philosophy fit my work style perfectly. The philosophy was *one film, one filmmaker*. Although students would help each other on a given project, each of us made our own unique films. The head of the program, Dan McLaughlin, cultivated a very independent work approach and let each of us define our own work style. He respected my sense of independence and drive. Although we collectively had

some pretty fiery critique sessions, we still had the final say about our projects.

8. What was the first studio you remember making an impression?

As I was growing up, I watched hundreds of animated shorts and features. This is a tough question to answer, but the early Disney features, *Snow White*, *Pinocchio*, and *Bambi*, still stand out to me.

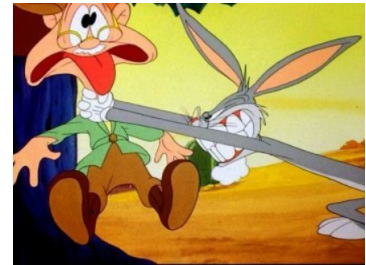


9. What is your impression of a theatrical experience in watching an animated film - on your own or with others?

Last year, I saw the movie *Flow* at a theater on my own. That was a very special experience for me. But my wife, son, and I saw the Pixar film *Inside Out* at a theater when it first came out. That was also a very special experience. I guess I really don't have a preference, as long as the people I go with are involved with the movie and willing to discuss it after it's over.

10-11. What is the first animated film you watched more than once? And Why?

The first one I remember is *The Old Grey Hare*, directed by Bob Clampett. But that was when I was a kid and I watched any cartoon that was on TV. The morning show I watched then would show old Bugs Bunny cartoons and that one in particular stood out to me. As an adult...the one that stands out the most and is also one of the films I would want to have if I were stranded on a deserted island, is *The Man Who Planted Trees*, directed by Frederic Back. I first saw that film the year it was nominated and won the Academy Award for Best Animation in 1988.



The Old Grey Hare - 1944



The Man Who Planted Trees - 1987

Since then, I have watched it at least an additional 20 or 25 times. In fact, I will be screening this for my experimental animation class this Tuesday.

To me, this is as close to a perfect story as one can get. I still cry each time I see it. There is so much truth about hope, love and respect in the story that is told through amazing animation. There is a magical fluidity to the animation, and that makes it become real. All the years I have been screening that for my classes, I have never seen anyone who doesn't connect with that movie in one way or another. That includes me. I look forward to watching *The Man Who Planted Trees*. And every time I see it, I see something new.

12. What medium did you first explore

When I was growing up, everyone did flipbooks. I remember doing one in second grade as an assignment. I haven't thought about that until I was writing this. But it was a very cool project. I mentioned part of this earlier, during my senior year at Willowbrook, in addition to my clay film, I completed a 3-minute scratch on 16mm raw film stock movie and started to draw an abstract animation on paper using color markers. I never completed the abstract animation.

13. What medium do you prefer now?

Since about 1997, everything I do is digital. Going digital was a big transition from film. Once the quality of digital improved as it did during the 90s, it is so much more economical both in cost and time. For example, to do a color test in 1990 would cost about \$0.30 per foot for film stock with a minimum lab processing cost of \$90.00. One foot of 35 mm film was 16 frames or 2/3 of a second of screen time.

In order to get colors correct it would take several runs to the lab. The first test would narrow down the options. The second test would focus on what looked the best in the first run of tests, the third and fourth tests would fine tune the look. *Each scene in a project had to be color tested.* So that expense added up. The film had to be to the lab for processing by 1 or 2 am for next day pickup. So



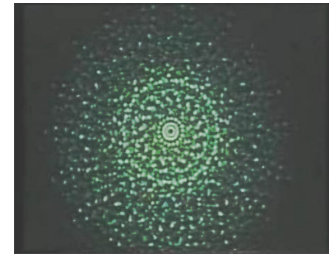
The good old days were expensive!

this wasn't immediate. A lot of the motion testing could be done in black and white. The black and white film stock was about \$0.25 per foot and could be processed on-site.

A motion control system was very expensive in those days as well. So taking all that into account, on a practical level, the out of pocket cost for one production could equal the amount needed today to purchase a very fast computer and appropriate software with no further expenses for lab or film. Testing color and motion is much faster now, and free (after the computer and software have been purchased.) I consider software the sculpting tools needed to make the project I am creating. Generally, I use *Toon Boom Harmony* for character animation, *Cinema 4D* for my 3D elements, *Photoshop* and *Illustrator* for still images, and *After Effects* for compositing. Those tools are the equivalent to a motion control track camera for shooting models, a motion control downshooter for graphics and character animations, an optical printer for compositing, miniature sets and more.

14. What software did you first use?

When I started animating, there wasn't much software around, unless you were someone like John or James Whitney— pioneers in early computer graphics who wrote their own source code. The first software I did use was in 1981 at Mid Ocean Motion Pictures in Hollywood. The software was developed by Ray Feeny and was used to control their motion control animation stands. I worked at Mid Ocean as a camera operator and was later promoted to technical director. After Mid Ocean closed, I partnered with two other former Mid Ocean employees to form a company that would evolve into Electric FilmWorks. We developed our own software at EFW. I eventually became sole owner and started looking into some of the new applications like CoSa After Effects in 1995. The only formal training for early After Effects came from Encyclopedia Britannica-sized tutorial books that came with the software. I didn't know anyone who (including me) who was about to read all of the massive amounts of instructions. So training was performed by trial and error and going out to lunch with other After Effects users and comparing notes.



James Whitney - Lapis - 1966

15. What formal training have you found most beneficial?

My personal formal training was minimal. But there are things that I learned the hard way. I teach an After Effects class and offer step by step training. I have developed printed handouts and video tutorials for that class that take students through the basic and intermediate steps of After Effects.



I have taught classes from intro to advanced animation with the philosophy that in order to do something, you have to try it, and while trying it, one has *to not worry about failure*. I feel that most of my students were taken in the back and (emotionally) tortured each time they made a mistake during the K through 12 years. That's no way to teach and that's no way to learn. The entire premise of creating effective animations is to be bold and try things that may not look so good at first. But they will grow into something that looks great if the animator allows themselves to learn. That skill doesn't come from a person convincing

themselves their work is an atrocity and feeling that are the worst animator in the history of the earth. Mistakes and things that could be better make great teachers and need to be used for growth, and not as weapon of destruction toward the person making the so called mistakes. I have found animation to be a series of problems that need to be solved and take that as my challenge whether working on a personal art film or a commercial project for a client.

16. Does your school coordinate festival showings of student work?

We have two screenings a year for our student works. This year our Animation Night event had just under 500 live people in the audience. That event is strictly about animation. We include some area high school projects, projects from our animation classes, and feature the works from our capstone animation class. For the last two years, we have been able to host a compilation of selected live-action and animated films at a local theater where we get over 125 people in a live audience.



College of DuPage - from an earlier animation celebration

In addition to these screenings, we select and submit some of our student work to the regional Emmys, Illinois Broadcaster Association, and the Anim8 competitions. Even though we are a community college, we have won a significant number of awards in those competitions over the years. We encourage our students to enter film festivals on their own. There is a fictional rumor floating around that if someone enters a film into a festival, that film won't be eligible in other festivals. As a result, many of the projects don't get entered into any festivals because the students are waiting for the right festival to come along. That never seems to happen. I talk about this with my students about this and encourage them to enter festivals.

I use my personal history as an example. Since 1970 I have won many 1st, 2nd, and 3rd place awards as well as some of my projects included in festivals maybe not as an award winner, but included none the less. I have never worried about saving my project for the one amazing festival that exists somewhere in the universe that I will probably never find. I'm sure that breaking that barrier will result in our students entering their projects into many more film festival.

17-18. If you couldn't get "a job" in animation, would you still do it on your own? Or what other path would you have followed?

I have loved animating since I first started doing it. I started animating in 1969 during my senior year in high school and continue to do so to this day. I am completing my animated classic *It's Alive*, which is a character animated film that both honors and spoofs the classic horror films of the 1930s and early 40s. I have completed over 15 independent movies and am still working on more. I took an Indy film hiatus between 1989 and 2012, (when) I was focused on starting my marriage and then helping to raise our kids. However, I was very involved with my commercial work then and created many projects for clients. Since I started teaching full-time, I find it even more important and rewarding to work on my personal projects. This is another long answer. So in short, *I would absolutely work on my own projects if I couldn't get an animation job.*

I would still be an animator. There is no other option.



Tools of the Trade

19. Have you incorporated animation into your career?

Even though I created the animation department at College of DuPage, I am currently working as program chair and professor. I have a lot of responsibilities that don't require animation. I have found ways to incorporate animation into various presentations I have given to the board of trustees, administration and faculty. When I took a semester leave a few years ago, my task was to develop pathways between our school and area high schools, 4-year institutions and production businesses. To summarize that experience, I created an animated movie that told how pathways would be set up in our program.

20. In your animation, does the music drive the image, or does the image seek the music?

I like to use music that complements the images. With a couple of exceptions, I like to complete my animation and then show it to the composer. We then discuss in detail what mood or feeling I am going for. I am considering using some stock music for my monster film. But even if I choose to use stock and not original music, I only do that when the animation has been completed.



Another award! This kid's going places!!!

