

ASIFA Magazine

Since 1961

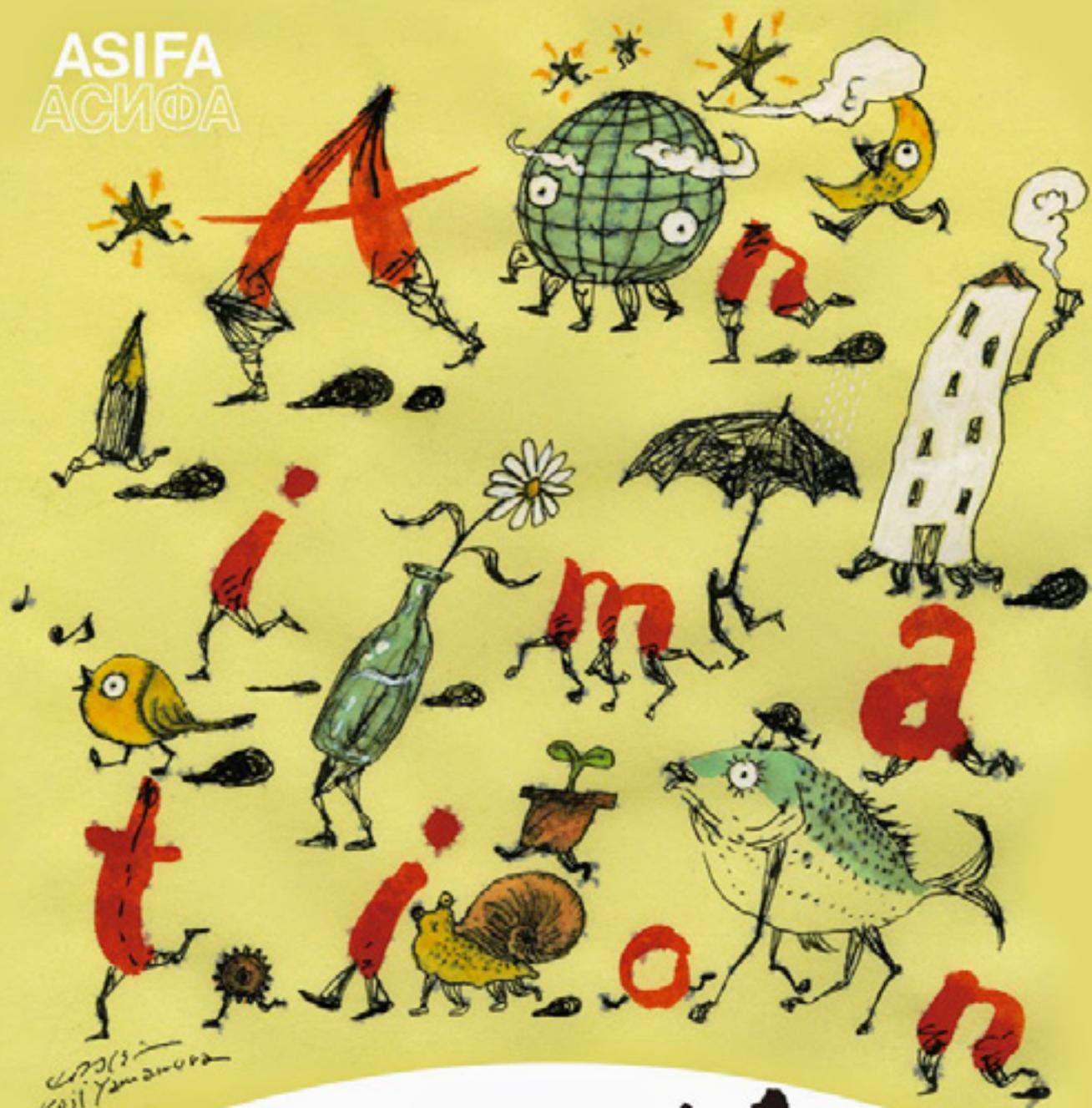
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Letter from the ASIFA President



Gadzooks! It's hard to believe that it has been two years since our last publication. Thanks to everyone for your patience and understanding while we transitioned from our semi-annual publication to our new format. The new magazine will be coming in four editions each year. We will have three online editions and one printed edition. This way you'll never have to go more than three months without an ASIFA magazine to peruse.

We hope you'll find this new format to be friendlier and easier to handle for all of the great animation news and information about our chapters. I want to thank all the volunteers that made this edition possible; Kara Miller and Monica Bruenjes worked tirelessly on the design and layout, Ray Kosarin took care of collecting and editing the ASIFA chapter information, and it was all led by our VP of Communications: Mohamed Ghazala. I would also like to thank one of ASIFA's past presidents, Nelson Shin, whose support towards ASIFA and especially the magazine made it possible in the first place. It is wonderful to see everyone working towards such a great cause in today's world by bringing the animation world to you.

Each of our new magazines will now also include a focus. This edition is focused on the ASIFA Prize and I'm proud to present our laureate, Joanna Quinn. In this edition you can find an article by Chris Robinson (also our editor) about Joanna as well as an article by Nancy Phelps which talks about the award and the laureate.

We are now entering a new world with ASIFA – it is very exciting. You can check our contact page and see that we've divided up much of the responsibilities involved in running ASIFA to our Vice Presidents and their teams. We are continually working towards getting us into the next generation of the animation community. We now have a group reviewing and determining where we should go in the online world. This group will figure out what our social presence should be in the age of Facebook, Twitter, Pinterest, Vines, and all. We have a group that is reviewing and re-planning our festival partnerships. They want to be sure that we are aligned properly with all the festivals and to make sure that the artist's rights are not affected by any of those partnerships. We are also revisiting our fees and statutes to ensure that our almost 55 year old organization is more nimble than ever.

And ASIFA is growing! Yes, we now have almost 40 chapters worldwide. Some of the newest chapters include two in China; Xiamen and Jilin, as well as one in Turkey and one in Cyprus. Welcome to all these ASIFA members. We have many more chapters requests currently being reviewed and processed for inclusion in our ASIFA family.

But mostly I would like to appreciate you, ASIFA's Members. Without you there would be no organization. ASIFA is the only international animation organization and you make it possible. As such, I want to remind you all that this is your organization - ASIFA is You! Please don't hesitate to contact me or any one of your chapter representatives. You can let us know if you want to volunteer on an activity, let us know if you think there is an activity worth pursuing, or let us know if you have a suggestion or complaint. We are here for you.

Ed Desroches
ASIFA President (president@asifa.net).

November 2014, Colorado

2013 ASIFA Laureate Recipient Joanna Quinn

Each year ASIFA honours a person who has made a significant contribution to animation over an extended period of time. The 2013 recipient, Joanna Quinn, has delighted audiences with her beautifully drawn animations ever since her first film, *Girl's Night Out* (1986), won three awards at the 1987 Annecy Animation Festival. Her unique drawing talent combined with wit and wisdom have earned her numerous top awards including Emmy's, Bafta's, the 2006 European Cartoon D'Or and jury prizes at all of the major festivals. Two films *Famous Fred* (1996) and *The Wife of Bath* (1998) have earned Joanna Oscar nominations and *Britannia*, a brilliantly biting view of British Imperial-

Beryl series, *Dreams and Desires – Affairs of the Art* in which her heroine decides to take up painting with the usual disastrous results.

She and Les Mills, her partner and husband, lecture and give

International Ltd in their hometown of Cardiff, Wales. Along with their personal films, Beryl Productions has become known for commercial work. Joanna's distinctive style is immediately recognizable in the Charmin Bear commercials which she



“Joanna Quinn, has delighted audiences with her beautifully drawn animations ever since her first film”

ism, won her the prestigious Leonardo Da Vinci award in 1996. Ironically the award was presented by Prince Phillip. Joanna is a roll model and inspiration to young female animators worldwide. *Girls Night Out*, *Body Beautiful*, and *Dreams and Desires – Family Ties*, about the wacky, loveable Beryl are films that women of all ages can identify with. At the present time Joanna is at work on her fourth film in the

workshops at Universities and festival around the world and are known for the generous amount of time they give to students in and out of the classroom. Joanna is an Honorary Fellow at the Royal College of Art, London and the University of Wales, Newport as well as Honorary Doctor at the University of Wolverhampton. With Les, who produces and writes their films, Joanna founded Beryl Productions

has been drawing since 1999. In 2010 *Ad Week*, the industry magazine, listed the Charmin Bear as one of the top ten advertising icons of the decade.



The ASIFA Laureate Award was presented to Joanna on stage at the Bradford Animation Festival (BAF) by ASIFA Board Members Margot Grimwood of ASIFA UK and Nancy Denney-Phelps, ASIFA San Francisco on 21 November. Joanna was surprised and delighted to receive a framed drawing created especially for her by noted Czech animator Michaela Pavlatova. Joanna has previously said that Michaela is her favourite animator and that her films have been an inspiration to Quinn in her own work. Following the presentation of the award there was a screening of Joanna's work. She also gave an adult's only life drawing workshop on another day.

ASIFA would like to thank Michaela for the generous donation of her time to create the beautiful work of art. We also would like to thank Deb Singleton, festival director, for including the award presentation and screening in the festival program, arranging for the framing of the drawing, and inviting Margot and I to the festival to present it. BAF is held at the National Media Museum in Bradford and is the UK's longest running festival. Joanna Quinn has now joined a list of other esteemed members of the animation community who are ASIFA Laureates and we are very honoured and proud to have her as a representative of our organization.



CONGRATULATIONS JOANNA!

Nancy Denney-Phelps



The Dreams and Desires of Joanna Quinn

I'd venture to guess that anyone who owns a television has seen the work of English animator Joanna Quinn. I'm not talking about her extraordinary short films, *Girls Night Out*, *Body Beautiful* and *Dreams and Desires*, but her memorable commercials for Charmin toilet paper featuring some big cuddly bears that like to maintain personal hygiene after taking a personal moment in the woods. Of course, most viewers have no idea they're watching the work of one of the world's most successful and acclaimed animators.

Visually, the Charmin commercials bear the undeniable stamp of Joanna Quinn, but that's where the similarities fade. There's nothing precious or feminine about Joanna Quinn's

animation films. They are aggressive, edgy, provocative, saucy, and funny as hell.

Quinn's always loved to draw. Her passion was so strong that her bedroom walls were covered with drawings. In fact, Quinn wanted to draw so much that she momentarily dreamed of going to prison because she "liked the idea of being left alone to draw."

Her first published illustration was in a gay magazine. "I was about 12 it was of a vicar and a choirboy." Her grandmother had a copy of the drawing framed on her wall."

A couple of years alter, Quinn tried to get a job at Beano comic but was told to finish school first and go to Art College first. She eventually did get

her first art job at age 16 doing illustrations for a Magic Shop's catalogue. "Davenports Magic shop was a famous old shop opposite the British Museum. I did diagrams of how to do the tricks."

After high school, Quinn took a foundation art course at Goldsmith College in London followed by a three-year graphics course at Middlesex University.

Animation entered Quinn's world for good during an animation class in 1984. The students were given an animation assignment. Rather than go to the library and read up a bit on animation, the stubborn Quinn decided to figure animation out for herself. The result was her first film, *Superdog*. "When I filmed the walking legs on the video line tester and played it

"...when I developed my first photograph except even better. I suddenly felt a sense of great creative power"





back I was dumbstruck – it worked! It was the same excitement I felt when I developed my first photograph except even better. I suddenly felt a sense of great creative power - imagine being able to make things move! I still get that feeling but less frequently and often with other people's animation!"

Quinn now knew that she wanted to be an animator, even if she wasn't quite sure how one made a living making animation. I didn't really think of it as a possible profession as I didn't really know any animators or how you could earn money from it." It wasn't until after Quinn

made her graduation film, *Girls Night Out* (1989) that she began to realize that maybe she could make a living doing animation.

In *Girls Night Out*, a group of female factory workers head out to a stripclub to celebrate their colleague, Beryl's birthday. Beryl is clearly excited about the evening. She has a dull job and a duller husband. During her night out, Beryl unleashes her passion and desires. The women hoot and holler at the male stripper (a nice inversion from the usual gender types). Quinn's drawings are rough, almost punkish. The women and

their environment are rather dour and average. The women have bad hair, flab, and too much make-up. They're normal, everyday women, not big boobed curvy caricatures. *Girls Night out* is an unharnessed celebration of female desire.

Girls Night Out also marked the debut of Quinn's alter ego, Beryl. "Because I was, in the main, brought up by a single parent - my mother - in quite difficult circumstances, it's likely that I used her as a model - someone struggling but uncomplaining, battling against adversity to provide stability and security. It was a combination of

“Quinn now knew that she wanted to be an animator, even if she wasn’t quite sure how one made a living making animation.”

all these influences then which undoubtedly provoked the ‘genesis of Beryl,’”

Using completion grants she received from Channel 4 and S4C (Welsh Television), Quinn completed the film six months after she left college. *Girls Night Out* did extremely well at festivals and many people watched it when it aired on Channel 4. Suddenly, Quinn was offered money to make a second film.

Beryl returned as the star in Quinn’s second film, *Body Beautiful* (1990). A Japanese company has taken over the

factory were Beryl works. Beryl has bigger problems though, in particular, a brash, smug macho prick named Vince. Vince continually mocks Beryl’s weight in front of the other workers. Fed up, Beryl signs up for the company’s body building competition so she can show up Vince and feel better about herself. Quinn’s animation and

character design is again edgy, frantic and full of life. However, the story feels a bit less organic than *Girls Night Out*. Perhaps this problem stems from trying to tackle too many issues at once.

Aside from the theme of the



female underdog and Beryl’s ongoing struggles as a middle-aged woman, *Body Beautiful* also dives into larger political commentary. “With the American experience in Vietnam the liberation movements in Angola and Mozambique, and the Sandinistas experience in Nicaragua still fresh in our minds,” says Quinn’s partner

Les Mills, who has scripted all of their films. “We thought of making Beryl’s fight a metaphor for these struggles.”

During the time of production, Wales had also become a popular target for Japanese investment. “The biggest of these

were Sony’s TV factory at Bridgend and the Panasonic complex in Cardiff,” says Mills. “We decided to reflect this by updating Beryl’s work situation from a cake factory to one of these factories, specifically the Sony one.”

In 1991, Quinn was approached by French producer Didier Brunner to participate in a series called *Cabaret*, comprised of films based on works by Toulouse Lautrec and made by different animation directors. Quinn settled on Lautrec’s painting of two women lying on a bed together. “I liked the idea

of challenging the artist's portrayal of these women as prostitutes, as if we are voyeur peeking into their sordid world, a world in which the artist seems to have an intimate relationship with the women who allow him to paint them relaxing on a bed together, hinting at their lesbian relationship. I wanted to depict them as ordinary 'working women' who were posing as models for the artist in return for money.

This is precisely what Quinn achieved in *Elles*. The sketchbook approach adds another layer of voyeurism to the film. The viewer is watching the artist's interpretation of the two women and, in a sense, also observing the artist via her sketchbook. Under Quinn's confident hands, the women also quickly resemble women from Beryl's world: plump, funny, raunchy, and freewheeling.

Elles also marked a turning point in terms of Quinn's approach to animation. With only three months to make the film, Quinn was forced to work much quicker than she was accustomed to. Locked away in her house in Spain, Quinn frantically worked on the film. Because she didn't have a line tester with her in Spain, Quinn had to act out all of the film's movements and actions before she started animating.

With *Britannia* (1993), Quinn leaves Beryl behind and goes

directly for the direct political attack. Based on a book by Madge Dresser, *Britannia* is a short, snippy summation of the history of Britain through the figure of a bulldog. Directed by an unseen female voice, the bulldog embarks a legacy of imperialism, slavery, violence and cultural appropriation (e.g. tea). As the dog continues to stomp on the world, she becomes increasingly deranged and menacing. Finally, the world outgrows the bulldog. The bulldog, now forgotten and impotent, transforms into a harmless little poodle – nothing more than a lap dog.

In 1996, Quinn was invited to direct one of Geoffrey Chaucer's *Canterbury Tales*, which was being commissioned by S4C for the BBC and HBO. Because of the strong female characters in the story, Quinn opted for *The Wife of Bath's Tale*.

Quinn's animation is typically remarkable, rich and detailed, but the story feels too rushed, too superficial. Quinn, fortunately, doesn't argue with this astute assessment. "This was a very challenging film to make because I had imagined I would have complete control over the film. However I very soon realized that the script editor of the whole series had ultimate control. When I look at this film now, I really enjoy the quality of the drawing and the animation but feel disappointed with the story telling and most of the voices."

Given Quinn's remarkable success as an independent and commissioned animator, it's stunning to realize that there is a sixteen year gap between *Body Beautiful and Dreams and Desires - Family Ties* (2006). "Because of the long gap," says Mills, "both of us were literally gasping to produce another



personal and original film. Clare Kitson was still the commissioning editor for Channel 4 UK. At this time there was a 10 minute slot after the Channel 4 evening news which had been showing short animated films at this time 5 days of the week. Clare hinted that a series of interrelated Beryl shorts could fit into those slots perfectly.” Taking the hint, Mills and Quinn began working on a script that would use a video diary as a structural device to link the five segments.”

The basic idea was that we would see an ageing, tired Beryl attempting to revive the passions of her youth. “The video diary idea,” adds Mills, “seemed to be the perfect vehicle to structure Beryl’s new life, to communicate her feelings, to foster her new found ambitions, and ultimately, to fulfill her

dreams and desires.”

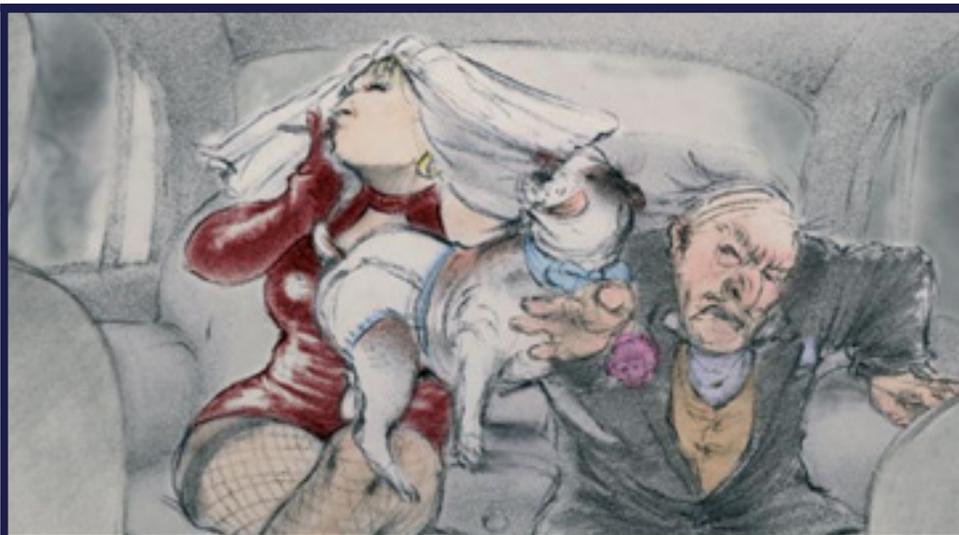
Inspired by the gift of a video camera from her sister, Beryl begins absorbing film history and then films the wedding of a friend. The result is a madcap journey through the absurdities of a wedding that finds Beryl interrupting the wedding by using an old man and his wheelchair to take a tracking shot; getting sloshed and strapping the camera atop a dog (Digger, a reference to the Russian avant-garde filmmaker, Dziga Vertov). After her disastrous (depending on the perspective) cinematic debut, Beryl sits alone on her bed conveying her frustrations to her sister. Her solemn mood soon gives way to new dreams and desires. Beryl keeps moving, keeps hoping.

Quinn is comfortable making short films and commercials

and sees no reason to change at the moment. Oddly enough, Quinn’s biggest successes have come on the commercial side. When Famous Fred (1998) the TV special she directed received an Oscar nomination, Quinn received offers to do commercial work. Her commercials for Charmin and Whiskas have in turn funded personal films like Dreams and Desires.

Joanna Quinn’s reign as an international respected animator stems not just from her talent but also from her openness, optimism and perseverance. “I’m always being stretched, pushed and challenged, and made to do things that perhaps I sometimes find a little uncomfortable. But then once I’m drawing and getting results, it’s really exciting – in fact it’s when I’m happiest.”

“Joanna Quinn’s reign as an international respected animator...”



This article is an edited version of Joanna Quinn: Beryl, Britannia and Bum-Wiping Bears that originally appeared in the book, Animators Unearthed (Continuum Publishing)

Chris Robinson is editor-in-chief of ASIFA Magazine and Artistic Director of the Ottawa International Animation Festival.

Remembering Michael Sporn

By Ray Kosarin

ASIFA and the New York animation community mourn the passing of a most extraordinary artist and friend—renowned animation producer and director Michael Sporn, who died January 19, at age 67, from pancreatic cancer.

Michael Sporn's professional accomplishments are important and many. During over thirty years running his New York studio, Michael Sporn Animation Inc., he produced and directed circa thirty half-hour television specials for HBO, PBS, ShowTime and CBS, and many shorts, including many short film adaptations of classic childrens' books for Weston Woods/Scholastic and scores of long-running Sesame Street segments. His films have won critical acclaim and countless awards, including five Emmys for his HBO films and an Oscar nomination for his celebrated short *Doctor de Soto* (1984). In 2007, Museum of Modern Art devoted a film retrospective and exhibition to Sporn's work.

Sporn's career began in the early 1970s at a most inauspicious time for animation: theatrical shorts had effectively



Michael Sporn (studio publicity photo)

ceased the decade before; almost the only feature films in production were the few and flagging efforts from a dwindling Disney studio; and limited Saturday-morning television production, already migrating overseas, ground away at the remaining energy of industry veterans nearing the ends of their careers. Opportunities for unseasoned artists were scarce, the Union spurned new talent, and animation schools and training programs were few

and far between. In 1972, after studies at New York Institute of Technology and a US Navy stint in Alaska, Sporn broke into the industry when John and Faith Hubley hired him for a three-day job as an assistant animator on a television spot. That three-day job, as Sporn liked to say years later, lasted for five years.

At the Hubleys', Sporn honed his animation skills on commercials, industrials, television films and independent shorts including *Cockabood* (1973) and *Everybody Rides the Carousel* (1975). There he also forged a close, career-long working relationship with master animator Tissa David (1921-2012), first a mentor and, years later, a key collaborator on his own films. He followed Tissa David to the Richard Williams-directed feature *Raggedy Ann and Andy: A Musical Adventure* (1977) where he supervised the film's assistant animators and inbetweeners. A return to the Hubleys', followed by a stint at RO Blechman's studio supervising commercials and the PBS special *Simple Gifts* (1977), brought Sporn to a defining moment of his career: his decision, in 1980, to open his own shop.

“Sporn threw himself into his work with rare integrity and passion.”

Sporn chose projects he felt worth doing. Short films led to longer ones; educational films and Sesame Street spots led to Sporn's first children's book film adaptations for Weston Woods and another milestone: an Academy Award nomination for his 1984 William Steig adaptation *Doctor de Soto*. Soon after, HBO entrusted Sporn's lean studio with its first half-hour TV special: a musical adaptation of a children's book by Bernard Waber (and the film on which I was first privileged to join his studio), *Lyle, Lyle Crocodile* (1987). This project also unexpectedly and forever changed Sporn's life: if brought him together with his partner, Broadway singer and actress Heidi Stallings (*Evita*, *Zorba*, *Cats*). The couple, who married in 2010, collaborated on close to every other film from that day forward.

And there were many. And they were good.

Sporn threw himself into his work with rare integrity and passion. His swashbuckling determination to make the films he wanted—even when this meant schedules and budgets that would frighten other producers away—meant the films got made. His most powerful films—films like *The Marzipan Pig* (1990), *The Man Who Walked Between the Towers* (2005) and perhaps his signature work, *The Hunting of the Snark* (1989)—likewise seized

life and painted it with similar urgency. Few filmmakers, and precious few for kids, ventured where Sporn ventured. He tackled stories about hard and important subjects: racism, poverty, drug addiction, terminal illness, the mystery and fragility of existence.

His insistence on portraying life's tragedies and terrors hand-in-hand with its triumphs is a central reason his films speak so poignantly to viewers of any age. In an era in which kids' entertainment has pandered ever more desperately to its viewers with syrupy half-truths, Sporn insisted on offering them something greater. He understood that, when he won his audience with the reassur-

ance he was telling them the truth, he could take them anywhere.

The same frankness Sporn brought to his films he brought to most everything else. He eschewed pretension: he read critically and voraciously yet refused to call himself an intellectual; dressed simply, even when pitching a client or being *fêted*; never bullied the visitor to his studio with designer furniture or racks of his Emmy awards. Those lucky to know him knew only the real Michael: I'm pretty sure there was no other. His unflagging candor and conversational intimacy charged him with an ineffable charisma, and an evening with Michael talking about art or life felt a precious



With Heidi Stallings (photo by Michael Barrier)



Self portrait (2008)

gift. He inspired a fierce loyalty in, it seems, nearly everyone who got to know him.

Michael's studio was something like a repertory company of artists he trusted and from whom he coaxed the work he wanted. Working with him was exciting: he invested you in what mattered to him. In this way, Michael's direction was both firm and, thrillingly, open-minded. He'd hand out full sequences, casting his animators according to style and sensibility and, if you wanted to do a particular sequence, he almost always made sure you got it, trusting there was probably a good reason it spoke to you. He seldom gave too-specific directions, preferring to watch where your instincts carried the scene. This made for a studio atmosphere of personal responsibility and shared purpose. Your work had better be good, yet not conspicuous about it. When

busy on a production, Michael moved swiftly and spoke little, which sharpened you to the small but critical signals whether you were giving him what he wanted. When OK'ing a line test of a scene you'd just animated, he might enigmatically say, "It moves," then get on with something else. But when you gave him something he really liked, he'd usually just say, "Great." At least you were pretty sure that's what he said. But he said it quickly, while already striding away toward his desk: there was other work to do. When the studio was humming, it felt like a large family, all cooking dinner.

The same sense of loyalty Michael inspired in person he inspired the world over through his "Splog"—the name he gave his remarkable animation blog. Following its 2005 launch, nearly every day for the next eight years, he wrote compellingly, passionately, often bru-

tally, about animation history and art and quickly won over a vast, new, international readership of animation's top artists and scholars. Hordes of admirers who had never met him nonetheless enjoyed something of what it was like to hear him speak from the heart about his favorite subject. His thousands of posts remain a treasure trove of information and insight and testament to Michael Sporn's robust knowledge and vigor.

The failure, then, of that same vigor in the final weeks of his life feels especially pointed. Even as we celebrate Michael Sporn's work, we ache with the realization that we will not get to see his next films: those already in his head, like the feature film adaptations of the novels of John Gardiner and Elizabeth Taylor and the graphic novels of his friend Tom Hachtman, and his first feature film already in production, about the life and work of Edgar Allen Poe.

Michael Sporn is survived by his wife Heidi Stallings, sisters Patricia Sherf and Christine O'Neill, and brothers Jerry and John Rosco.

*Ray Kosarin is a director and/or producer of many animated TV series, including *Daria*, *The World of Tosh*, and *Three Friends and Jerry*.*

The Intrinsic Radical Nature of Handcrafted Animation

By Kelly Gallagher

Through the techniques and devices employed by its creators, handcrafted animation, (an ever-growing field among women filmmakers), affords viewers critical distance to cogitate on their material conditions. This essay explores this process while also unearthing why handcrafted animation is an inherently radical aesthetic and practice, due to its following two characteristics: (A) making visible and transparent the human relations of its labor and production, and (B) providing agency to audiences by inviting spectators to become producers themselves while simultaneously giving them the distance required for political reflection.

1. The Handworker

Handcrafted animators use their hands to employ techniques such as: paper cutout animation, scratching and painting film, configuring clay models for stop-motion, cutting and pasting materials to film celluloid, etc. (See fig. 1) In Walter Benjamin's 1936 essay, "The Storyteller," he explores craft-work and its relationship to storytelling. Benjamin highlights a historical affinity between craft



(Fig. 1. Still from Jo Dery's handcrafted animation, *Peeks*, 2009, which incorporates colorful paper cutouts, hand-drawn backgrounds, photo-montage, and objects from nature.)

skills and storytelling, discussing how historical resident master craftsmen would work together with traveling journeymen to draw in town audiences for craft workshops and share stories and experiences with their audie.

For Benjamin, to reflect on the operations of storytelling, or craft communication and experience, is to ponder the arabesque of labor, experience and selfhood. The storyteller takes

what he tells from experience... and makes it the experience of those hearing the tale. True experience is conceived as close and practiced knowledge of what is at hand... The hand touches, has practical experience of life. Recurrent in Benjamin's delineations of experience are the words tactile, tactics, the tactical, entering German, as it enters English via the Latin tangere, touch. To touch the world is to know the world. (Traces 6)

*“grasping the truth, seizing the future;
the hand is a political organ” (Traces 6)*

An important connection between historical, artisanal craft labor and the sharing of experiences is made. To share a story through handcrafted work is to share a true, more authentic experience with others. He notes, “grasping the truth, seizing the future; the hand is a political organ” (Traces 6). Benjamin later delves into an exploration of contemporary society’s industrialized labor and its alienating effects on the worker and hand. Quoting Marx, he cites that now, “it is not the workman that em-

loys the instrument of labour, but the instrument of labour that employs the workman” (Traces 7). Instead of working a craft, the worker has become worked himself by capitalism. The hand no longer takes practice in the process of storytelling and experience-sharing, but rather is forced to become a tool used redundantly by the capitalist and depleted of its agency by mechanized factory work. However, all hope is not lost for the storytelling of handwork. In Benjamin’s seminal text, “The Work

of Art in the Age of Mechanical Reproduction,” he celebrates the democratization and mass dissemination of art that technical reproducibility makes possible with the invention of film (Work of Art). Though capitalism and the industrial age created a working class that was incredibly alienated, technical reproduction introduced “new potential for a familiarity between receivers and producers, once more in the form of collective experience: through mediated mass-produced things”



(Fig. 2. Still from Martha Colburn’s Film “Myth Labs” 2008)

“A truly radical aesthetic, like handcrafted animation, makes visible the human relations of production that capitalism tries to keep hidden.”

(Traces 9). Notions of wide-reaching collective experience sharing became recreated anew with the introduction of film. What does an art form look like that embraces mass reproduction and wide-reaching distribution, while also relishing in a return to handwork? What are the political possibilities of a cinema that employs the historical combination of handwork and storytelling, while also embracing technological (/digital) dissemination for the masses? Handcrafted animation is simultaneously both a returning back to the political organ of the hand, (a testament of experience), and a forging forward into the political practice of a democratized, artistic medium for all (film/video).

2. Human Relations of Production Made Visible

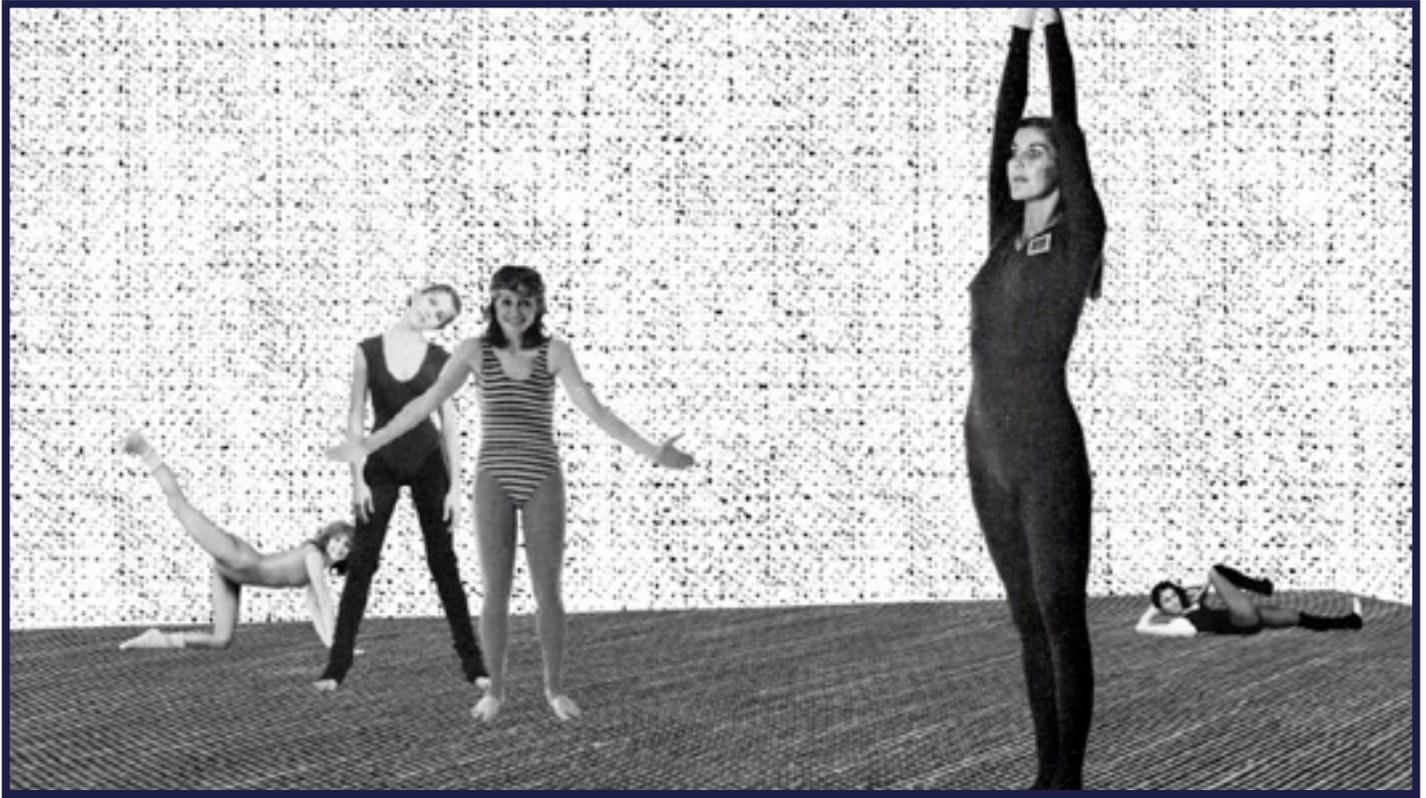
In a talk given by Professor Esther Leslie, at the Radical Aesthetics- Radical Art Symposium at Loughborough University in 2010, Leslie embarked on a quest to explore what may or may not constitute a radical aesthetic. With a specific inquiry into CGI animation, she argued that such fluid, coy animation is directly in opposition to any notion of radical aesthetics

(Radical Symposium). But why would such a realistic form of animation be dismissed as completely antithetical to the idea of a radical aesthetic? Leslie cites James Cameron who proclaimed of his film *Avatar*: “Ideally at the end of the day, the audience has no idea what they’re looking at... No idea what’s real and what’s not.” It is precisely this quest by the filmmaker to trick the viewer, while explicitly making invisible the labor and human relations of production, that is so problematic and in direct opposition to a radical aesthetic. “When the labor of the artwork becomes so invisible because it is so parallel to our world,” the audience is left in the dark (Radical Symposium). The concealment of the human relations of production is precisely what capitalism wants. The labor of the visual effects workers is hidden to the audience, because viewers are so in awe by the “realness” the CGI has achieved. Spectators remain seamlessly within the narrative’s story-world, uninterrupted by any thought of human production and labor. By shutting the audience out of critically participating in the cognitive process of understanding the assembly of the image and the filmmaker’s production process,

the audience’s agency is diminished. Any hope for a cinematic experience inviting spectators to become cultural producers themselves is destroyed. For Sergei Eisenstein, the film medium relies on the spectator’s active participation and cognitive thinking-through. In, “Audience as Creator,” Eisenstein argues that the audience plays a role in authorship by providing a consciousness to a film work (Tikka, 28). Understanding that the strength of the audience’s agency relies on their ability to understand the assembly of the image, Eisenstein argues:

The strength of montage resides in this, that it includes in the creative process the emotions and mind of the spectator. The spectator is compelled to proceed along that self same creative road that the author travelled in creating the image. The spectator not only sees the represented elements of the finished work, but also experiences the dynamic process of the emergence and assembly of the image just as it was experienced by the author. (Roberts 23)

Similarly to montage, the assembly of the image is also definitively visible to viewers in



(Fig. 3. Still from Kelly Sears' "The Body Besieged")

handcrafted animation. In Martha Colburn's politically charged and chromatic handcrafted films, an assemblage of painted magazine paper cutouts, puppets, puzzle pieces, pipe-cleaners, and numerous other craft forms, dance frenetically across the screen (see fig. 2). There is no intent of keeping an audience "in the dark," about how these images are constructed. The elements are recognizable, familiar; the frenetic movement makes apparent the stop-motion film technique. An audience

can quite literally, as Eisenstein noted, travel down the creative journey of the filmmaker, experiencing the piecing together of the image and the work it took to get there. A truly radical aesthetic, like handcrafted animation, makes visible the human relations of production that capitalism tries to keep hidden.

3. The Radical Power of Inviting Spectators to Become Producers

In Walter Benjamin's "Author as

Producer," he states: *What we should demand from photography is the capacity of giving a print a caption which would tear it away from fashionable clichés and give it a revolutionary use-value. But we will pose this demand with the greatest insistence if we - writers - take up photography. Here too technical progress is the basis of political progress for the author as producer. In other words: the only way to make this production politically useful is to master the competencies in the process*

"Today, women working in handcrafted animation are reclaiming craftwork and vigorously participating in breaking down barriers..."

of intellectual production... and more exactly, the barriers which were erected to separate the skills of both productive forces must be simultaneously broken down. (Author 5)

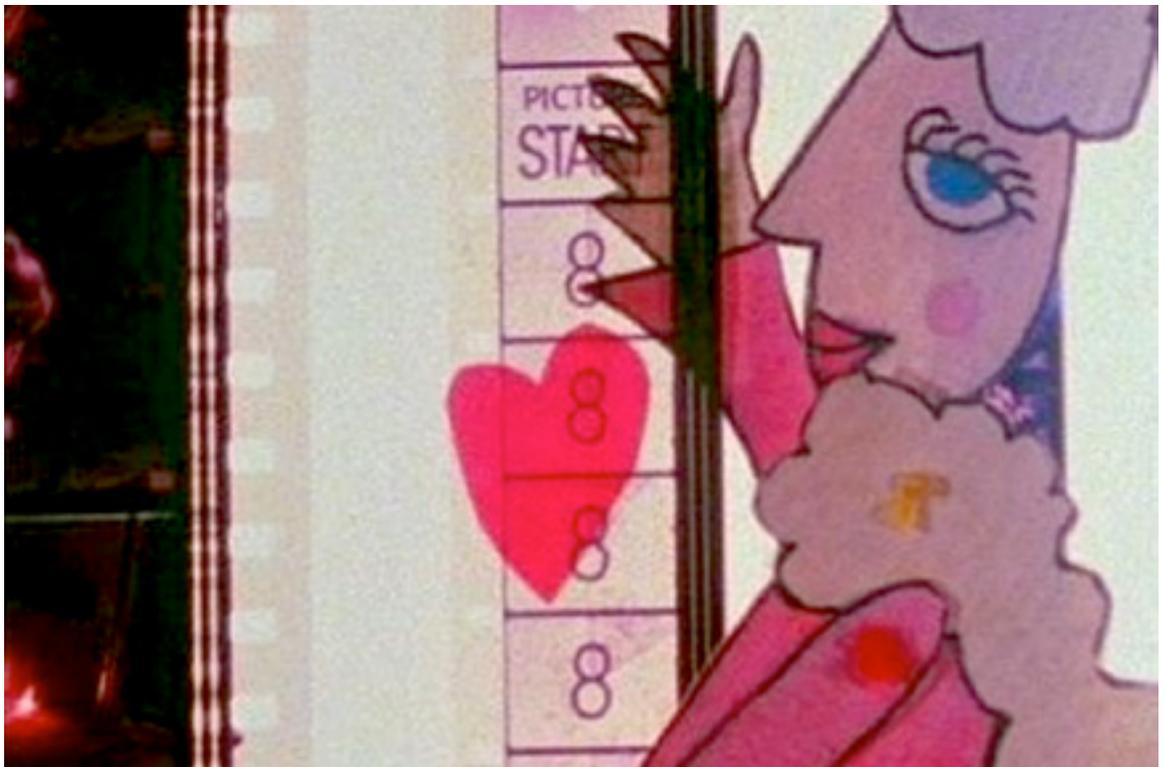
Benjamin demands that spectators become producers, and that the barriers prohibiting different kinds of workers from learning different kinds of cultural production be broken down. With handcrafted animation, barriers of production can be far more easily broken down in comparison to other contemporary cinema practices. In a feminist exploration of the ways handcrafted animation is inherently accessible, with few production barriers, Jayne Pilling writes:

Animation as a form offers such potential to explore women's issues in a way that simply isn't possible in live-action film-making. At the most basic level is the production process itself... it's possible to make an animation film by oneself, even at home, and with virtually any material... The technical skills required are far more varied and less specific

than in live-action, therefore less crucial in the sense that a good animation film doesn't necessarily demand expert drawing skills- for example, [one can simply use] collage, cutouts, and object animation. (Pilling 5)

Handcrafted animation, specifically with its fantastical motion and unearthly imagery, has the power of distancing itself from an audience in ways that live-action film cannot. This imperative distancing, immersing a spectator in a world unlike our own, focuses a spectator's response to one of reflection rather than emotion. Creating the distance and time to reflect on one's living conditions, holds longer lasting political potential than simply being temporarily brought to an emotional state.

Bertolt Brecht's Epic Theatre had similar goals. Brecht didn't want his spectators bogged down with wrought emotion, caught up in the whirlwind of drama and suspended in emotional experience. He wanted his audience to reflect and think critically. When we watch animator Martha Colburn's exploration of violent settler colonialism through layers of cutouts in *Myth Labs*, or Jo Dery's animated collages illustrating the destruction of nature in *Peeks*, we see how political handcrafted films aim less at putting spectators in an emotional state, and more at allowing viewers the space to reflect on their material conditions. Additionally, Brecht implored: "Let [the spectator] be aware, that you are not magicians, but workers" (Jones). He wanted



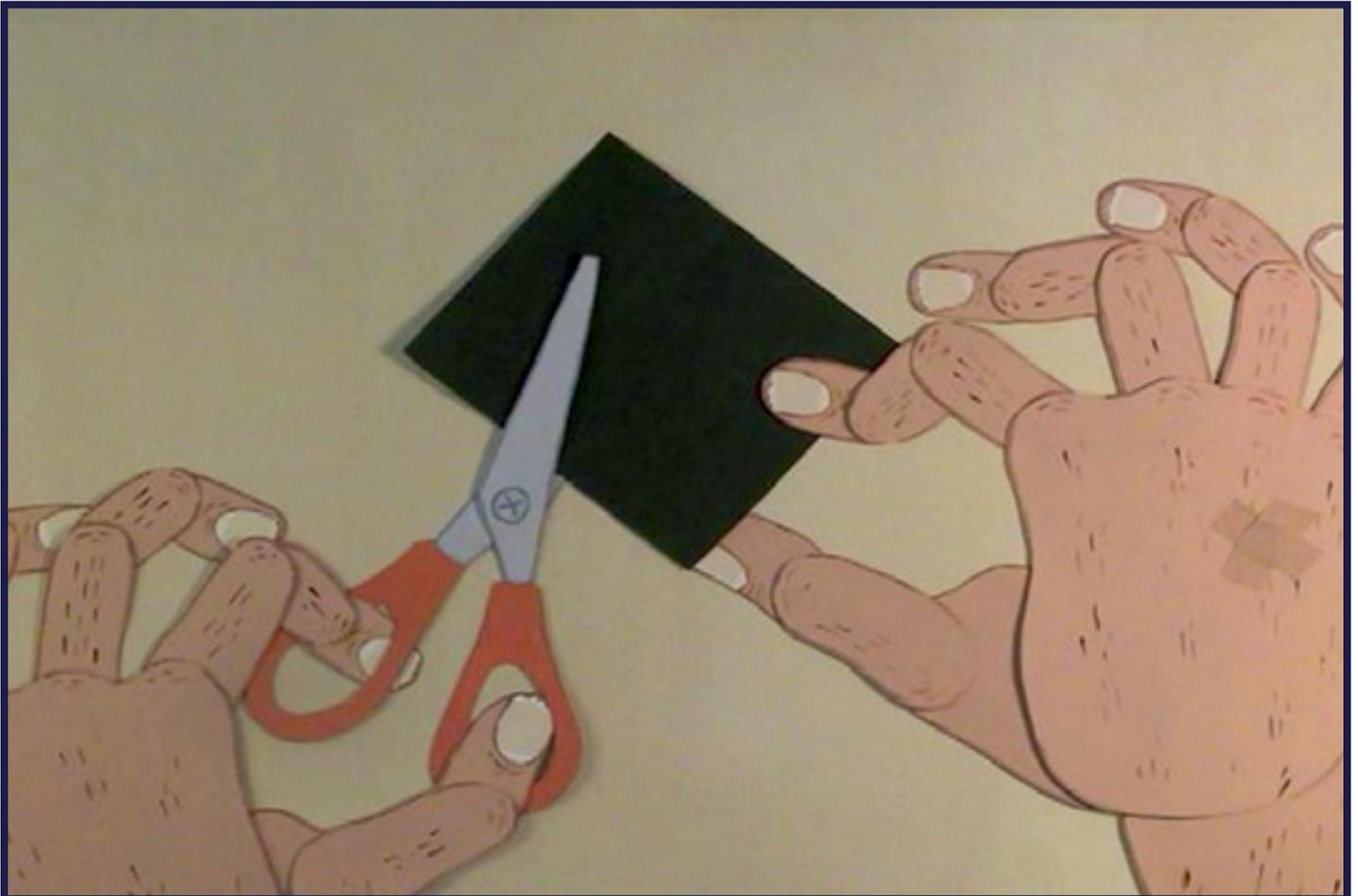
audiences to consistently be reminded of the labor behind his theatre productions, just as handcrafted filmmakers remind audiences, every single frame, of the craftsmanship behind their production.

Brecht also used interruption as a means of forcing spectators to be jolted into thinking critically about his plays (Jones). Handcrafted animation employs interruption and jerky imagery; cutouts ripped from their original sources and brought together, juxtaposed to create new meanings. In her film, *The Body Besieged*, animator Kelly

Sears brings together female bodies in exercise clothing that engage in frenetic, choppy, and persistent movement that becomes, over time, eerily robotic and obsessive. In Sears' film, the jerky motion of digital cutouts (still "cut" by hand, clearly gesturing to the aesthetic history of handwork), interrupts what would otherwise be a normal flow of movement if it were live-action imagery. These interruptions allow for viewers to see this seemingly normal activity, in a new, disrupted and critical light. Senses of choppy discontinuity "encourage the viewer to think about [the images] more

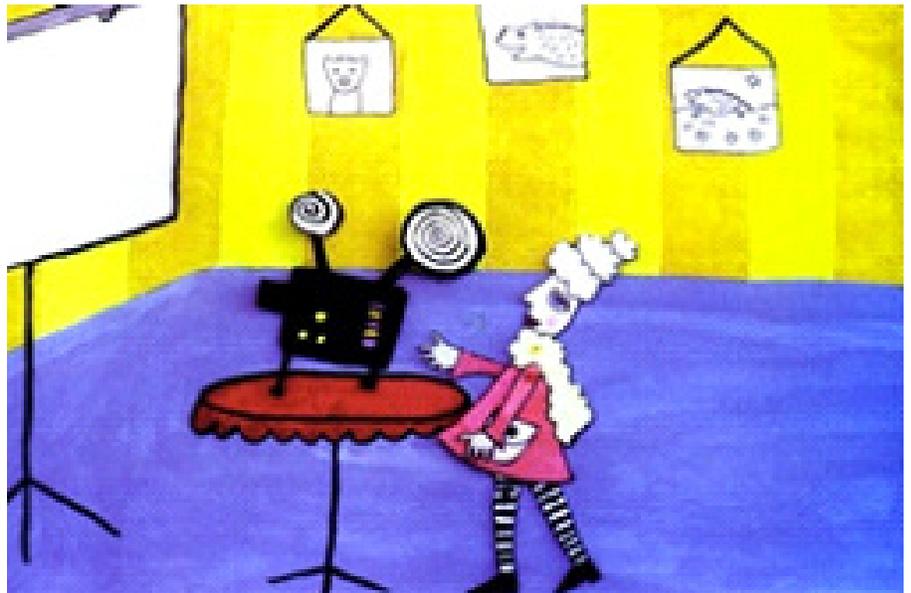
critically- which is to say, more politically" (Wees 55).

Today, women working in handcrafted animation are reclaiming craftwork and vigorously participating in breaking down barriers that prohibit spectator participation in cultural production. By making their labor adamantly visible, their production practices become exposed to spectators. Their practices inherently emphasize the demystification of their filmmaking processes. Amy Lockhart's film *The Collagist*, (2009), (see fig. 4), and Helen Hill's *Madame Winger Makes a Film* (2001),



(Fig. 4. Still from "The Collagist")

(see fig. 5), both explain in the diegesis of the film how to produce their types of handmade cinema. In *Madame Winger Makes a Film*, Hill describes step-by-step, how one can participate in cultural production through filmmaking, without financial burden. Hill's eagerness to share feasible practices of film production with her audience illustrates the call for spectators to become producers that Benjamin so encourages. Filmmakers like Lockhart and Hill, forge important paths for others to join in.



(Fig. 5. Still from "Madame Winger Makes a film")

In conclusion, after exploring the ways in which handcrafted animation makes labor visible and invites spectators to become producers themselves, the inherently radical nature and aesthetic of this raw film form becomes viscerally apparent. With vibrant tenacity, more and more women are taking up

handcrafted filmmaking practices today, demystifying filmmaking for others, and sharing their political explorations with the public through the mass circulation that the film medium provides. This imperative political work allows for all to move from spectator to producer.

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An Interview with David O'Reilly & Robert Seidel:

Part 1

By Zsuzsanna Király
& Daniel Ebner

Zsuzsanna Király: David, Robert, you are both working successfully on two different poles of computer generated experimental film. To start with, could you both describe your individual working process?

David O'Reilly: It's always different. I am still figuring it out. I don't have one single studio I work with. I am kind of an itinerant, if someone wants to do something, and it also depends on the amount of money. Ideally I will write the film, design it, sometimes I co-design it. And then there's the storyboard, which is a huge creative influ-

ence in a project. So usually I do the writing, modeling, rendering, compositing, editing, and sound editing. And I feel all of those things are hard to delegate in different orders. Actually I have also always modeled everything, all of the sets and characters. If someone is a bad modeler it would make stuff stand out, and that's what you want to avoid. Modeling, at least in what I am doing, is a big part of what we would call cohesiveness or coherence. I would set up cameras, too. But I delegate the actual animation or things that involve programming. As I am not obsessed with animation, but more the communication of ideas to the screen, it makes sense to have animators for that.

Daniel Ebner: Robert, is your work process in any way comparable?

Robert Seidel: It's hard to compare, because I am not animating characters but creating abstract worlds. The tools for animating characters are very specific. I sometimes work with programmers, sound designers, scientists or editors. But my budgets are never high enough to afford somebody working on a specific thing over a longer period of time. As such I am responsible for most of the work

phases myself.

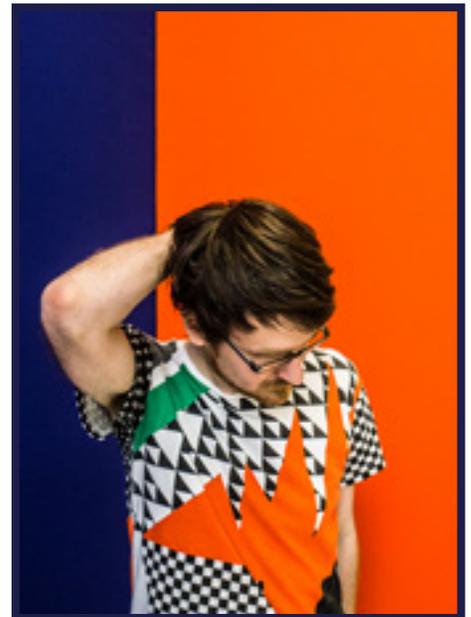
David, in your early works there are ideas that look like they resulted from technical mistakes which you pushed and pursued. Now that you are delegating control or power to others, you won't see these "mistakes", because your animators try to avoid them. Don't you find that problematic?

DOR: Totally, right. You do sacrifice control. It's a weird feeling and it was very hard to do it in the beginning. I guess, I still embrace the process.

RS: Do you work in the same studio with these other people, or do you only communicate by email?



David O'Reilly



Robert Seidel

DOR: It's 50% long distance, and 50% people around in the same office. It's getting complicated if something is not working and you are long distance. For example, there were situations when I would explain three times that a pose isn't working and every single time there is almost no change, so I have to change it myself,

"I know this is crazy, this is sometimes a badge of honor for artists..."

because I know the software, and then that person gets really upset. And then doesn't like me. (Laughs) You also have feelings to manage. But at the same time, work happens much faster. „Please say something" and a couple of other ones were done completely alone, and that is a sort of process I don't want to do again. It's too hard to keep my own interest in it, and I have no social life, I couldn't have any relationship etc. I know this is crazy, this is sometimes a badge of honor for artists, but you know years go by very quickly when you are doing that kind of work. That can be kind of scary. For me it is not sustainable. It's good for a few projects, but I always wanted to delegate.

RS: I only have people around to help with the setup of the video installations. These complicated experiences that you describe I only have in my real life part when working with the

setup. When people see films, they never see this complexity behind the process, if you are working with a dozen people or just three. It's always a nightmare in terms of having enough power in making your idea survive. If you do work by yourself you are responsible for everything, but as soon as projects become more complex it is

really hard to keep everything together. And if you have to imagine what if the project fails or the money is not enough...

DOR: Yes, it can be the worst thing ever. But also every now and again there will be people who would do something better than you want. And I've had that happen often with music, because I am so not musical and

I am bad at mixing. Generally I have an idea of sound aesthetics but no musicality. So it's amazing when you can explain and when someone actually makes something that is better than all of those things. It's the same with animation. It's a gamble.

RS: As your projects become more complex in production costs and work, do you see yourself steadily growing? Or do you sometimes want to stop the process at a certain point because you think you're on the edge of losing creative control?

DOR: Not really, because I am more interested in doing things than being obsessed with the control aspect of it. I think it happened earlier sometimes, today not anymore. But I feel there is a danger of getting too obsessed with it, for me at least.



Robert Seidel installation still: chiral

Over all the process is better for me, mentally, when I have people helping. It's less scary and I can share the blame if anything goes wrong. (laughs)
Robert, have you ever thought about using an off set render farm?

RS: Yes, but my experimental 3D-scenes break so easily...

DOR: ... really, too complex?

RS: Sometimes frames turn black or defect, and there are lots of possibilities to trace the defaults that I can do myself, so I rather keep the stuff on my own computers. And it's also better to have decent frame render times, otherwise you completely lose the overview. Today's standard render times

"I think you can do almost everything with every software"

in Hollywood are crazy, hours of hours, and render farms of thousands of computers. All part of this craze for realism...

DOR: It's gone to another world. The first time I have delegated modeling is on a project I am doing now. This guy is taking care of the rendering and it's most bizarre, he has a completely different idea of what rendering is than I do. He would say, „I optimized the scene, it's really great, it's only 1min per frame!" And I am literally used to a hundredth of a second per



David O'Reilly animation still: *Please Say Something*

frame, or maybe a 25th of a sec per frame, and he is talking about hundreds of times that. And that is the standard for 3D now. I think it just gets unreasonable at some point. And also it gets a lot less fun.

Zsuzsanna Király: How much do you have to keep up with new standards of technology and software updates?

RS: I think there is just optimization of existing technology right now.

DOR: Right, there is no new technology. Things just get faster, optimized, that's it. But for me, I could have done this exact same work 10 years ago.

RS: A question I get a lot and probably you as well, David, is

which specific software I use. I think you can do almost everything with every software. You can take the cheap or most expensive, as long as you spend a lot of time in understanding and finding your ways through. I have been writing for publications about 3D software for 10 years. And I gave up for different reasons, but the main reason was that there are just a few companies now making most of the products and they are not innovating anymore, they are just selling a few new features.

David, I am interested in your early influences... I was brought up in former East Germany. And I really liked the Eastern European movies, especially the animations and fairy tales with all these surreal ideas and characters. Films you wouldn't necessarily show to your children anymore, with all these ideas from Hollywood being so dominant.



David O'Reilly animation still: HER – "Alien Child" sequences

DOR: I honestly wasn't interested in any kind of film until I was about 15. And then I got very quickly into animation. One of the first artists I liked was Norman McLaren, it seems kind of obvious, but whatever. I hadn't seen anything like his work before. That was great. There were also interviews with him on the same tape, and this guy was a total artist. I was blown away by these drawings, just the persistence of vision, that magic trick, that effect that happens. The magic trick still works, even after you know how it is done. Norman McLaren's films looked playful, unpretentious. It has craft, and it had everything I liked. Then I got obsessed with him and Oskar Fischinger. I was just interested in abstract stuff. And at the same time I was trying to learn to draw animation. I watched all the Disney stuff very quickly, just for the movement. I could tell you where the character would pick something up in a story. I wasn't watching it for the story, I just watched the movements. I wasn't interested in storytelling for a long time

either, just motion movement. And then I was watching all from Andrei Tarkovsky and Stanley Kubrick, Roy Anderson and David Lynch. I often feel like some of my favorite live action directors would probably be really good animators because they have a very good sense for motion and rhythm, a very animatoresque musical type of rhythm. The motion is not an accidental element, on the contrary a very conscious composition.

Daniel Ebner: How did you get into storytelling then?

DOR: It was kind of by accident. I just liked drawing images that I felt were powerful. In my film „WOFL2106“ I put the images together for the first time. I just did it as Photoshop drawings in the beginning, and then I started putting them into order. It was basically a primitive storyboard, just that I didn't really know yet how to make a storyboard or anything. It's just a natural thing to happen: if you have things that you want happen in a film, you can't help but to decide where to start, where to put the middle, etc. And once you start rearranging that, it is basically storytelling. It is super primitive, but that is ultimately narrative, because you are leading someone, you are leading this into a certain direction. And then



Robert Seidel installation still: folds



Robert Seidel animation still: *_grau*

I watched loads of films – realizing that an image alone is powerful but when you have a sequence of them they have power above and beyond, greater than the sum of their parts. The more I have been writing with my co-writer Vernon Chatman for the last couple of years, the more I have learned the classical way things work. But there are really no rules. The one trick with drawing and writing is being able to throw stuff away and start over. And the other thing that I have learned is that if you have an idea you need to milk it as much as possible. Try and get as much out of it before moving forward. Because it is easy to move forward, instead of fully exploring each idea. It's just like a mental process in which I have to constantly ask myself: „Did I really think this through, can it be funnier or more beautiful?”

Daniel Ebner: Do you work with a storyboard or a script, Robert?

RS: I have a vast collection of sketches and material, but never in any specific order. In contrast to film, the installations are created as loops and have neither a beginning nor ending. There is no priority, which makes it easier for me to put material in a free order. The viewer starts to watch at some point, and can come back to the same part later and maybe it adds up to a new meaning,

“- it's like putting one song in repeat - you can always discover a new aspect...”

for the viewer as well as for me. You are watching the film as part of the installation over and over again, if you want – it's like putting one song in repeat –

you can always discover a new aspect.

DOR I think it's almost like putting a sound on repeat. Because a song has a structure that grows, builds. The sound however has a certain taste or sensation. It is a constant.

RS: That is why I reduced my animation work in the installations. And made it more abstract and more about this moment which concentrates all sensation that I want to show. Since the film is tied to the installation it becomes very functional.

Daniel Ebner: So you want to eliminate any form of narration?

RS: No, it doesn't eliminate the narration in itself, but it frees the narration. The viewers can build their own "stories" in a way. They can sit or walk around in the installation and come closer. The loop is not too short, around 3 to 5 minutes. Maybe they see a detail of the sculpture while the projection is moving and it reminds them of something specific, and another part of the projection might evoke another feeling. What is interesting about it is that it shifts all the time – without me.

DOR: To me this is anti-narrative and I also think your work is very anti-composition. When you learn about rules of composition and then you see your work, it's "boom" – you don't know where to focus at all. I like that a lot.

RS: But it should make sense. It is not random.

DOR: Of course, you have a fractal effect, not in the image but in the idea. It is anti-classical and cutting edge. I don't know if you disagree with that. I feel it breaks a lot of rules, with color, composition, layout, time, from a traditional sense what image making is.

To be continued....

Zsuzsanna Király and Daniel Ebner conducted the interview at the Vienna Independent Shorts Kurzfilmfestivals (VIS) May 31st 2013; Translation, editing: Zsuzsanna Király, Daniel Ebner and Nicolas Wackerbarth.

The German version was published in „Revolver, Zeitschrift für Film“, no. 29/2013.

Daniel Ebner is co-founder and artistic director of the international short film festival VIS Vienna Independent Shorts and film journalist at APA Austrian Press Agency.

Zsuzsanna Király has worked in cultural public relations, on film festivals, and in film production at X Filme and currently since 2009 at Komplizen Film.

David O'Reilly is an Irish animator based in Los Angeles.

Robert Seidel is a Berlin based artist, working in the field of experimental film, facade projection and video installation.



David O'Reilly animation still: ??????

Make Milk, Not War:

An Interview with Amer Shomali

By Crystal Chan

Amer Shomali says we should make milk, not war. The Palestinian filmmaker's feature documentary, *The Wanted 18*, tells a stranger-than-fiction story of "lactivism" through a blend of animation and live action.

During the First Palestinian Intifada, civil disobedience was mainly about economic, rather than armed, resistance against the Israelis. Palestinians, in Beit Sahour most prominently, stopped paying taxes and boycotted Israeli products.

In 1988, residents of Beit Sahour, a suburb of Bethlehem, bought eighteen cows from an Israeli Kibbutz. Their mission? To run a co-operative dairy farm. The cows ran off, no one knew how to milk them, they had no delivery system. But these were the least of the co-op's problems. Little did they know that these cows would become the targets of a four-year Israeli military man—or rather, cow—hunt involving hundreds of soldiers.

Shomali was born in Kuwait but returned with his family to their hometown of Beit Sahour as a teenager. He studied animation at Bournemouth University and VanArts and is the co-founder

of Zan Studios in Ramallah. He pitched the film in 2008 as an animated short to eventual producer Ina Fichman (who's Jewish) of Montreal-based Intuitive Pictures. Paul Cowan, a veteran NFB documentary filmmaker, was brought on as co-director and writer a year later. The film's animated sequences are mostly done in Claymation. After an aborted idea to bring Canadian animators to Palestine to work on the project and train locals, the stop motion was filmed in Montreal.

Crystal Chan spoke with Shomali after the film's premiere at the 2014 Toronto International Film Festival:

When did you first hear about the Intifada cows?

The first time I heard the story I was 10 years old. I read it in a comic magazine distributed all over the Arab world. My family didn't like the idea that I'm playing in the streets of the refugee camp so most of the time I spent reading each comic on earth. One day, I came across these pages talking about Beit Sahour, civil disobedience, and

the cows. All the time comics are talking about Lucky Luke, Asterix, imaginary worlds, and now there's somebody telling stories about my people, my family, my town. When you're a kid you think you can really meet a Smurf. That was it for me: mixing reality and the comics world in that issue. When we



came back to Palestine with all the fantasy I had built around Palestine, how beautiful it was and how heroic the people were, like TinTin—I was faced with a different reality.

After that I started thinking of my own version of the comic with the ending as part of the story. A few years later I met Ina. I could tell she hardly believed that this is true story. When I told them that I wanted to do it in animation they said 'No, people will not believe that this is real story. We need to see real characters in it. And it's not short film, it's a feature-length documentary.'



At the beginning I didn't like the idea because I love animation. I felt having real characters there would kill it. Eventually I liked the feeling of absurdity. Every now and then you're reminded that this is true story, and that makes it more interesting—and more insane.

Paul is a hardcore documentary filmmaker. I do arts and animation, where things for me don't have to make sense as long as emotionally it's working, visually it's working. It was always back and forth between reality and fantasy: how to make it a concrete story but at the same time have this flow of emotions and visuals.

How was the claymation developed?

It was like Santa's workshop. The first day I arrived [at the studios in Montreal] they had just started building the sets. There were trees, and none of the trees were the trees that

we have in Palestine! We go through Google and you have to give them a presentation about how Palestine is like. I think it was a nice journey for them to look at those pictures, trying to recreate it. Because when you look at pictures like, this is Palestine, you say fine,

“...stop motion, even though it's still animation, it's real”

nice. But you won't remember it. But when I ask you to rebuild it as a stop motion set you have to look on each detail.

It seems to some extent the film needs animation. And the live-action recreation, because there just isn't a lot of footage of the actual places at the time and of the events themselves. How did you choose to do it in stop motion?

Cutout Flash animation, that was my proposition. I wanted

to have a visual connection with *Waltz with Bashir* but with more human touch. When we started trying out the documentary film that style didn't work at all because we had interviews, drawings, archives, and drama: different layers of reality. And the stop motion, even though it's still animation, it's real. There's a puppet there, you can touch it. So it's easier to blend the two worlds of real characters and interviews.

What is the art and animation community in Palestine like?

I think most of the art projects coming out of Palestine are politicized. And animation, graphic design, comic books are really hot items for activists to use.

I think social media is forcing the Palestinian discourse to be more modern. More feeling, faster, colourful and attractive, funnier. So we are having a shift towards using art in campaigning and politics.

Most artists are self-taught or they went abroad. There are three or four animators in Palestine: Basel Nasr, he studied in UCLA; Ahmad Habash, he studied in Bournemouth England; Dia al Azzeh, La Cambre, Belgium; and Mohamad Saadeh, VanArts. Two of them didn't come back.



The animation industry is still new. I think we have plenty of stories to be told, but it's still a long way to go. Me and Basel did this sarcastic political animated sitcom for TV, [Animated Concerns, 2006-2007]. We did the first season and it did well on national TV and YouTube. But then for the TV it was, 'why should we pay you that much of money for animation? At the end we can buy animation from Japan and dub it.' And we said, 'But this is Palestinian animation. This is talking about Palestinians' issues. You can't dub that.' They said no.

In 2008, I established an animation diploma in Birzeit with Basel and Ahmed. We had a great library of books, good internet connection, and good support from the three anima-

tors and ten teachers from other backgrounds: from philosophy to art history). Then the second war on Gaza started and everything was put on hold. Every now and then there's another war so we keep delaying the program. Teachers emigrated. It's a mess.

Why did you stay?

I like Ramallah. It's a beautiful place to live. I like the energy of it. I like the people. I can do better outside of Ramallah, financially and peer-wise. But I feel that things won't have the same

meaning. Outside of Palestine, whatever I'm doing is going to be temporary. In Ramallah I have the right to speak, to be the voice of my people. If I emigrated I'd lose that.

There was no animation training in Palestine—and so you did your Bachelor's in architecture—but you went on to study animation abroad?

Yes. And the main line I got out of my diploma in Fine Arts and Animation is not making things move, it's giving it life. Forget the technical things. In England

“...this is Palestinian animation. This is talking about Palestinians' issues. You can't dub that.”

I spent the whole year researching how to write for animation, how to use stereotypes and preassumptions. Other than that everything I learned was on YouTube and by reading books, technical 2D animation on Flash or 3D animation or stop motion.

What were trying to achieve by anthropomorphizing the claymation cows?

As I said, my Master's thesis was how to use stereotypes to play with you rather than against you. We based the cows on real characters in the Israeli community. I wanted the audience to feel that those are not even cows but people that you might know. One of the problems with Israeli and Pal-

estinian films is that it's either pro-Palestinian or pro-Israeli and you get an audience that is already polarized who hardly watches the film up to the end. We want the cows to take them into the story. It's an absurd and enlightening story. I wanted to make a political story appealing and accessible to a wider audience through animation. People will come to look at animation. When they see the cow they start laughing, the people are relaxed. Normal audiences will go there and enjoy their time while they are hearing a very heavy subject.

So the animated sequences are part of the reason they connect with the story?

I think that's the main reason. I

think that was the main reason this story works. And the audience will interact with it emotionally.

What do you want people to take away from the film?

That there is hope.

<http://www.wanted18.com>

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ASIFA Workshop Group

In existence for almost half a century, AWG is guided by the desire to make the art of animation available to others as well to help create a peaceful world through our love of animation.

ASIFA Workshop of China

Last August, during the Cyber Sousa animation festival in China (August 15-18) at the invitation of ASIFA China we made a presentation of the goals and objectives of the ASIFA Workshops Group (AWG).

It was an honor to be invited to the festival and specifically to a conference dedicated to those

who teach animation and hold workshops. The conference gave us a chance to share ideas, discuss teaching methods and, of course, meet new friends.

Acceptance was enthusiastic and already the workshop ASIFA Workshop of China, Beijing, has applied and was accepted by the AWG board as an AWG member.

Also interested in joining AWG is the workshop of Xiamen. Contacts were made with officials of QingDao city wishing to organize there many animation events. In the near future, they are planning to establish an

ASIFA “animation experience center” for the women and children of the city and would love to work with the AWG to achieve the best possible results.

We announced the premiere of our recently-completed project, Colours, in Hiroshima [please see following article for more about Colours—ed.] and we presented the theme for the next one, Optical Toys.

Some optical toys (thaumatrope, phenakistiscope, zoetrope and flipbooks) are used as “starters” when doing animation workshops. It is an easy way to introduce kids to the animation concepts, but most of the times these animations are not taken “seriously” and have no further development.

Today, we can see many artists coming back to the origins of animation and revisiting many of the pre cinema techniques in their creative approaches. So this project could be a challenge for us to find ways to include an optical toy in the animation process and create films out of a chosen optical toy.

Looking forward to an imaginative participation in our next AWG Project 2015!



Anastasia Dimitra, president and Christel Degros vice-president of AWG

*Anastasia Dimitra
AWG president*

AWG Colours project at VAFI and Hiroshima Festivals

The latest project from AWG is named Colours. The intent was to use mainly one colour in the film so that each participating country could be recognized as a color. Twelve films from nine different countries and a lot of enthusiastic kids made this 26-minute project come true. It was presented this year to audiences at VAFI (Varaždin, Croatia) and Hiroshima festivals. VAFI—International Children and Youth Animation Film Festival—was founded with the desire to make Varaždin and Croatia a place where children and youth, professionals, guests and all animation lovers will be able to exchange their experience and make new friendships beyond their own states; a place where young people will enjoy films, learn and socialize.

VAFI Junior (April 22-27), which represents animated films made by children and youth, as part of its fifth anniversary celebration, held the world première of Colours on April 24. The young audience enjoyed the screening.

Sandra Malenica and Hrvoje Selec, founders and the “engine” of VAFI, are both active members of AWG. A festival like VAFI is an ideal opportunity to



Colour, making of Waf! Belgium

show the work of AWG: films made by children, viewed by children. A way to watch and absorb, learn and get excited about animation.

Guests from different countries, included several AWG members, attended the festival. One could visit the kids’ workshop “Da”, from Russia, watch children animating, and see the result shown at the closing awards ceremony. Interesting lectures and presentations were

organized. Owen Chan and his students from Hong Kong displayed the work from a 3-D animation school. Koyaa, Zvviks from Ljubljina showed the making of a stop-motion series for children and Nicolas Bougère, France, presented the history of the workshop group AAA (Atelier de cinéma d’Animation d’Anancy). The animators gathered for a roundtable on the theme “animation as a pedagogical tool”.

“VAFI is a kid-friendly place where adult animators also have the opportunity to meet the young audience”

VAFI is a kid-friendly place where adult animators also have the opportunity to meet the young audience, socialize, learn and enjoy the screenings. It is becoming a biennial tradition, and a great one; during the 15th Hiroshima International Animation Festival Hiroshima (August 21-25, 2014), AWG was invited on August 25 to have the Asian premiere of *Colours*.

AWG has always been very welcome in Hiroshima. Sayoko Kinoshita, honorary President and Festival Director of Hiroshima Festival, was involved with AWG as president, before she passed the torch to Anastasia Dimitra. The Hiroshima In Festival has a great reputation organizing workshops for children during the event. Both AWG and Hiroshima Festival share the same positive feelings towards animation. Among the many visitors from



Vafi 2014 presentaion Koyaa by ZVVIKS Ljubljana

Japan and abroad, several AWG members were present at the special program: Nicole Salomon, co-founder of AWG from France; Deanna Morse, US; Petra Dolleman, the Netherlands; Iza Cracco and Christel Degros, Belgium.

The screening of *Colours* was followed by the Flipbook

Contest Awards and two earlier AWG films, *The Sound of Animation* and *The Daughter of Manju Cake Shop Was Kidnapped*.

After the screening, the members present had a meeting, to discuss the upcoming project *Optical Toys*. Bringing optical toys in a workshop allows the young participants to meet the origin of animation and help to understand the principles of moving images.

Workshop organizers interested in our work and willing to join the next project—please visit <http://awg.asifa.net/> and contact us!



AWG members in Hiroshima (L-R)with Deanne Morse, Sayoko Kinoshita, Iza Cracco, Nicole Salomon, Petra Dolleman, Christel Degros

ASIFA-Australia

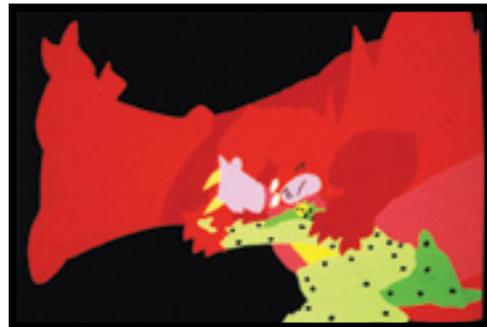
Animation Alliance Australia Inc. (ASIFA Australia) debuted the first Queensland season of the Australian International Animation Festival (AIAF) which is now in its 11th year. Held in Brisbane at the State Library of Queensland 1, 2 & 3 August and then Cairns at the Arthouse 8, 9 August, the festival featured 90 best new animated shorts from around the world selected from some 3,000 entries from this year's 14th Melbourne International Animation Festival (MIAF). AIAF Co-Director and MIAF Executive Director, Malcolm Turner curated 6 sessions including the "Australian Showcase", a screening of 20 new Australian animations.

Adding to the plethora of animation was two features – the

much acclaimed documentary, Persistence of Vision by Kevin Schreck and the now digitally preserved iconic Australian animated feature, Grendel, Grendel, Grendel by pioneer animator Alex Stitt. Both directors were in attendance to take questions from the audience after the screenings.

In lead up to the festival, a successful flipbook animation workshop was held with the theme: "Re-Imagining Grendel", in reference to the title character of Alex Stitt's film. The Queensland Government's screen agency, Screen Queensland, endorsed the event through their Screen Culture Funding Program.

"Queensland boasts a burgeoning animation industry and is fast becoming an animation hub for both emerging and profes-



Grendel and the Dragon in a musical number from Grendel, Grendel, Grendel.

sional screen practitioners," said Screen Queensland CEO Tracey Viera. "We identified the importance of supporting the AIAF in presenting for the first time this year's 'mini-festival' in Queensland as it provides opportunities for Queensland's animators and facilitates a vital networking resource for the industry."

Animation Alliance Australia Inc. (ASIFA Australia) is currently working with MIAF's Malcolm Turner for next year's AIAF which will commemorate the 100th anniversary screening of the first Australian animated film.

*Trent Ellis
(president of Animation Alliance Australia Inc. | ASIFA Australia)*



Festival guests Kevin Schreck and Alex Stitt

ASIFA-Bulgaria

This year ASIFA-Bulgaria, in collaboration with the National Film Archives, is organizing an extensive presentation of Bulgarian Animation Cinema. Every weekend in the Cinema Odeon, in the center of Sofia, is a program of films by a respected and/or famous author who, together with the other members of the glorious studio Sofia, devoted his life and work to the development of the art of moving drawings in Bulgaria.

So far, audiences have had the rare possibility to see films of such significant masters as Donyo Donev, Hristo Topuzanov, Todor Dinov, Zdenka Doicheva, Radka Bachvarova—all part of the great generation of the sixties, whose work inspired international film critics to speak about the Bulgarian School of Animation. About 300 titles are planned to be shown through the end of the year, some of them for the first time in more than 30 years.

Pencho Kunchev
President of ASIFA-Bulgaria



Artists at the House of Artists

ASIFA-Iran

2014 is the 38th anniversary of ASIFA-Iran.

In September 1977, parallel with the opening of the post-graduate school of animation in the Art University of Farabi, ASIFA-Iran was founded, with sixteen members consisting of professors and students of the animation school.

All went smoothly until the storm of revolution began to blow (1979) and one of its earliest consequences was the closing of the universities, among which Farabi was no exception.

When ASIFA members lost their connections in the university, they decided to continue their meetings and film screenings at their homes, which remained exciting and educative. But, as the time passed, the social situation turned more and more shaky. They therefore decided temporarily to stop their activity sessions and wait until the Iraq-Iran war was over, which took much longer than they expected—i.e. eight years.

In 1992, the closed school of animation and ASIFA-Iran were both re-activated when their leadership returned home from Hollywood, where he was directing a feature animation, *Sindbad*.

Now, animation was changing and had entered its new life, the “digital world”. Many animation pupils and self-educated animators were making their careers using the capacities of this amazing technology.

In 1994, Iranian TV channels, all run by the government, organized a production center for low-budget animated TV series, which produced mass religious/educational/children’s animation. This center is still active and is the only sponsor of such films.

The first Iranian feature-length animation, directed by B. Azimi, was produced in 2012.

There was also a monthly magazine for animation under the title *Pilban Animation*, founded by A. Alamdari, which lasted for more than a decade during the 1990s and 2000s.

During these years, ASIFA was well known among the authorities, professionals, and public. We had an office in the House of Artists. Our members increased year by year to some hundreds of artists.

(Now our national members are over 700, and international ones just under 50 animators.)

General assemblies and voting for the board of directors were held regularly every two years (every three years, from 2011 on) and many new generation animators carried the responsibilities of ASIFA-Iran.

Several province ASIFA chapters were built up since 2000, such as ASIFA-Hamedan, ASIFA-Isfahan, ASIFA-Kerman, ASIFA-Mazandran (Noor).

Other main cities like Mashad, are in the process of joining ASIFA-Iran.

Since 2006, International Animation Day (IAD) is held annually in the Museum of Modern Arts of Tehran or other art centers.

Besides IAD, we also celebrated the National Animation Festival within the National Film Festival organized by the House of Cinema every September (the 2014 festival included forty-five animated independent or sponsored movies produced within the year).



ASIFA members at the House of Cinema

Dozens of national and international prizes were awarded to Iranian animated films from the two last decades.

ASIFA-Iran's present board of directors includes Mr. R. Sadeghi, vice president; A. Arabani, editor in chief of the ASIFA-Iran Magazine (now published online); E. Sharee, treasurer and A. Oskuee.

ASIFA-Iran was, in the early years after the revolution, one of the first members to join the House of Iranian Cinema, a professional organization for vari-

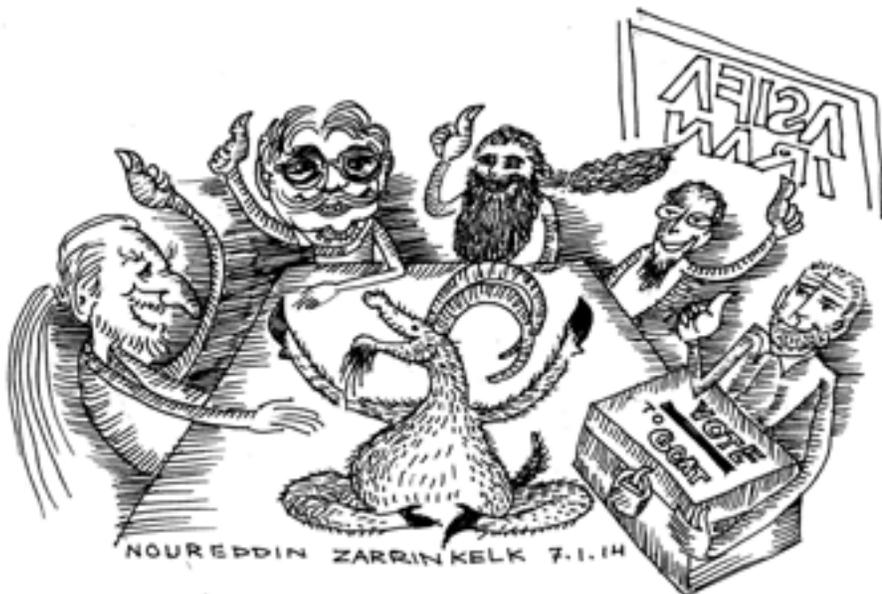
ous activities in cinema industry. We had an office in its building for our syndication related activities, which takes care of professional rights, such as health insurance for members.

In 2009, Nouredin Zarrin-Kelk, founder of ASIFA-Iran and animation schools, was honored and celebrated by the general assembly as "father of Iranian Animation" and honorary lifetime president of ASIFA-Iran.

In mid-2014, he moved to California, though he continues to serve ASIFA-Iran as its liaison to ASIFA-International, global news, connections, festivals, reports, etc.

Since the spring of 2014, the Council Board of Tehran Municipality, as recently announced by Mr. Mokhtabad, who is in charge of its artistic activities, is considering the creation of a "Museum for Animation".

Nouredin Zarrin-Kelk



ASIFA-Israel

The annual general assembly in December 2013 has elected, as joint chairpersons, animation director and head of Minshar For Art animation department Sarah Hatooka, and veteran director, lecturer and journalist Tsvika Oren. Director, animator, lecturer, Lea Yosha and director, animator, PIL studio-owner, Sharon Gazit were elected to the board.

In April, our chairpersons presented several programs of Israeli animation at the Stuttgart Festival of Animated Film 2014, which had a focus on contemporary animation in Israel.

Towards the end of 2013, we established The Animation Club, in cooperation with Minshar For Art, Tel Aviv. The Club meets from October to June, every month or two, hosting animation artists who share the creative processes of films they work on or have just completed. ASIFA members who had been to international festivals share their experiences, presenting outstanding films (with the filmmakers' permission). Among those we've seen and discussed were Dutch House of Secrets studio's *Cruise Control*; Stuttgart Festival's Grand Prix winner *Through the Hawthorn* by Anna Benner, Pia Borg, Gemma Burditt, UK; Best of Stuttgart 2014 and O!PLA Polish animation festival's award



Best Independent Film: Horo, Yoav Brill

winners. We've also celebrated (January) the art of the late Ernest "Nag" Ansorge and Frederic Back.

The Club's audience is mainly pros (animation, sound, arts) who share their insights when talking about the films we see together.

In August, we had our main event, ASIF, the annual sum-up screenings of Israeli animation. ASIF 2014, organized in cooperation with the comics and animation festival Animix, Tel Aviv, had four screenings of 85 films (out of the 157 films submitted for competition).

ASIF 2014 Awards

Nir Gerber and Gali Edelbaum won the 2014 Yoram Gross Award for excellence in animation. Most of their independent and commissioned films are very cleverly written, satirical

observations of nuances of Israeli society. Nir & Gali also won the Best Commissioned Film award and an Audience award for *Petting Corner* (Pinat Lituf), TV episodes of 3:00-3:30 each. (An article about Nir Gerber and Gali Edelbaum may be found at: <http://www.haaretz.com/news/features/1.569585>.)

Best Independent film:

Horo, directed by Yoav Brill—a charming 8:27 cutout docu-animation about the gesture of holding hands in gay culture (<https://www.youtube.com/watch?v=WIDManwA8Gg&list=FL-ZELicYzoL30N6p7D-qPK3Q&index=17>).

Special mention:

Cycle. Mor Israeli, Amir Porat. 1:00 (made during the five days of the Maratoon 2013 contest <https://vimeo.com/82875293>).

Special mention:

In Space. Tom Apfel, Alex Blau, Koby Hadour. Sct. Asaf Eden.



The Devil Went Down to the Holy Land, a ZAZ Animation Studio production.

3:20 (<https://www.youtube.com/watch?v=7CHuyFiAs3U>).

Best Student Film:

So it Begins by Shahaf Ram, Bezalel Academy, Jerusalem. Described on Bezalel's website as: "Classical animation based on the editing of old video tapes; as the film progresses the visual moves farther away from the tapes, and the dissonance between sound and image intensifies.

"The film portrays a coming-of-age process, focusing on the process of creating and maturing as an artist. From the innocent place of fun, naïve creation with no frameworks or external or self criticism, to the more 'grown-up' world that demands answers and explanations" (Trailer: <https://vimeo.com/99912714>).

Special mention:

Luma, by Carmel Ben Ami & Sohini Tal. Bezalel Academy,

Jerusalem. 8:30 (Trailer: <https://vimeo.com/99582603>).

Special Mention:

Eli, by Reut Elad & Sagi Alter. Bezalel Academy, Jerusalem. 7:30 (Trailer: <https://vimeo.com/99912714>).

Best Music Clip:

The Music Clip category had nine exceptionally good films. The Best-of award was given to two films:

The Devil Went Down To The Holy Land, for the band Betzefer, directed by Yoni Bereskin and Ricardo Werdesheim. 3:43 (<https://vimeo.com/77489182>).

Like Autumn Leaves, for Naftali Kon, directed by Assaf Benharroch, Studio Poink. 3:27 (<https://vimeo.com/88568608>).

Special mentions:

Robin, for Efrat Ben Zur, by Yuval and Merav Nathan, Anima-

tion Home. 3:24 (<https://vimeo.com/87624289>).

Till Life Do Us Part, for The Fading, by Tim Razumovsky, 4:00 (<https://vimeo.com/98659748>).

Commissioned Films

Best Commercial:

Coke-Zero. Snowball VFX studios, Tel Aviv. 0:45 (<http://www.snowballvfx.com/oke-zero/>).

Best Film:

Tif Tif's Swan Song. Episode 3 of Petting Corner (Pinat Lituf) series by Nir & Gali. 3:30 (<https://www.youtube.com/watch?v=WGDz28uvm0E>).

Special Mention:

Leket Israel public service spot by Yuval and Merav Nathan. 0:34 (<http://www.youtube.com/watch?v=9YZeCZ0vUQc>).

Best Children's Film :

Zack & Quack TV series. 2014 by Gili Dolev. QQD Ltd, Foundation TV, High1 Entertainment (http://www.youtube.com/watch?v=93Ew8l3_w9Y&feature=youtu.be).

Special Mention:

"Barbershop" episode of *Maya and Yaya* series for Baby TV by Eduard and Nurit Mitgartz. 5:00 (<https://vimeo.com/100690535>).

Tsvika Oren

ASIFA-Japan

ASIFA-Japan, as a group of 76 active professional members (as of September, 2014) is one of the largest national branches of ASIFA. Our members consist of talented animation filmmakers and creators, editors, cameraman, producers, critics, scholars, curators, distributors, professors, etc., all working in the front line of the animation field. Since our foundation in 1981, we have dedicated our time and efforts for the development of animation art as well as fostering the young generation, through various ways.

One of those main activities is organizing the International Animation Festival in Japan—HIROSHIMA—held biennially since 1985, under the endorsement of ASIFA, and co-organized by Hiroshima City and ASIFA-Japan. Since the first festival, Hiroshima City and ASIFA have always shared the same goal to achieve everlasting peace through the development of animation art. Our first festival, HIROSHIMA 1985, was held with the attendance of many important figures of the animation field—John Halas (UK) as the President of ASIFA at that time, Ms. Nicole Salomon (France) as the Secretary General, Bill Littlejohn (USA) as the Board and Fedor Khitruk (then USSR) as the Vice President. I am very proud that this symbolically shows how ASIFA

deepened friendships, regardless of national boundaries, even in the midst of the Cold War. We sincerely hope and believe that animation art will enhance the mutual understanding between different cultures and countries and, also, that it will support the development of various fields including literature, music, philosophy, history, science, etc., all represented in our unique art form.

This year, with your kind cooperation, we were pleased to hold the fifteenth edition, HIROSHIMA 2014 (<http://hiroanim.org>), from August 21 to 25. It was a very special festival for us because we celebrated the 30th anniversary since the establishment of our organizing committee in 1984. On behalf of HIROSHIMA 2014 and ASIFA-Japan, I would like to extend

my sincere gratitude to all of you who kindly offered us strong support by participating in the festival with your films and/or in person. We felt very encouraged when so many animation people attended from all over the world to join our celebration. Also, we appreciated receiving so many warm messages of congratulations, through letters and drawings, which greatly inspired us in our work. As a result, we were pleased to welcome approximately 35,000 total participants during five festival days.

We were very happy to welcome Bruno Bozzetto as our International Honorary President, who kindly joined us with his beautiful films, including *Allegro non Troppo* and his inspiring short animations. The Selection Committee consisted of five



30th Anniversary Exhibition, HIROSHIMA 2014

members—Kaisa Pentilla (Finland), Michaela Muller (Switzerland), Greg Holfeld (Australia), Valentas Askinis (Lithuania) and Takashi Fukumoto (Japan). The International Jury consisted of six members—Inni Karine Melbye (Norway), Joanna Priestley (U.S.A.), Baerbel Neubauer (Austria), Josko Marusic (Croatia), Ferenc Mikulas (Hungary) and Koji Yamamura (Japan).

This time, we were pleased to receive 2,217 entries from 74 countries/regions, from which only 59 titles were selected for competition. It was truly a severe selection in that all competition works were worthy of receiving prizes. As a result, the following sixteen titles were awarded:

Grand Prix:

Bigger Picture by Daisy Jacobs

Hiroshima Prize:

Symphony No.42 by Reka Bucsi

Debut Prize: *Boles*

by Spela Cadez

Renzo Kinoshita Prize: *Choir*

Tour by Edmunds Jansons

Audience Prize: *No Time for*

Toes by Kari Pieska

Special International Jury Prizes:

Lonely Bones by Rosto

Man on the Chair by Dahee Jeong

Baths by Tomek Ducki



ASIFA Rooftop Party, HIROSHIMA 2014

PIK PIK PIK by Dmitry Visotsky

Phantom Limb by Alex Grigg

Non-Euclidean Geometry by Skirmanta Jakaite and Solveiga Masteikaite

Special Prizes:

Fugue for Cello, Trumpet and

Landscape by Jerzy Kucia

5 METERS 80 by Nicolas Deveaux

The Clockmakers by Renaud Hallee

The Wound by Anna Budanova

Astigmatismo by Nicolai Troshinsky

THE BEAST by Vladimir Navounia-Kouka

HIROSHIMA 2014 was pleased to present four Competition Programs and 65 Special Screening Programs at three different halls—Grand Hall (1,200 seats), Medium Hall (500 seats) and Small Hall (200 seats). The outstanding point of Hiroshima Festival is that these three halls are placed in the same complex, called Aster Plaza. Also, all spaces for exhibitions, seminars, workshops, the Educa-

tional Film Market, press conferences, etc., are located in this building. Thus, all participants, including filmmakers, production people, students, press people, distributors and the general audience, can share the same atmosphere and exchange with each other closely, which makes our festival very friendly, exciting, international and professional.

We also host parties every evening, and a picnic on the third day, where professionals can enjoy meeting each other as well as find chances for interviews, discussions, business, etc. One of those parties is our ASIFA Party, always held in the fourth evening, on the rooftop of a building near the festival venue. We welcome non-members as well, and hope that festival participants will exchange ideas freely in an open-air atmosphere. Another ASIFA activity during the festival is to organize the ASIFA Booth, which we have continued since the first festival, to support both

filmmakers and ASIFA. We sell DVDs, books, artworks, etc., related to ASIFA members. 70% of the sales go to the author, 25% to ASIFA, and 5% to the booth staff.

ASIFA-Japan has also been organizing International Animation Day (IAD) since 2005. Last year, we organized IAD 2013 in Kyoto (at Kyoto University of Art and Design), Tokyo (at Musashino Art University) and Hiroshima (at Hiroshima City Cinematographic and Audio-Visual Library as well as eight community centers). This year, we will hold IAD 2014 in Kyoto (at Kyoto University of Art and Design), Hiroshima and Osaka (at Osaka Designers' College). For details, please visit our official web site: <http://asifa.jp/en/iad/index.html>

On December 12, we will hold our annual General Assembly, and this year, there will be an election of the President, three Board Members and General Secretary of ASIFA-Japan for the period of 2015-17. After the General Assembly, we will enjoy the year-end party together, to look forward to the coming year 2015.

Sayoko Kinoshita
President of ASIFA-Japan

ASIFA-Korea

In 2014, ASIFA-Korea built up our strength to meet the association's important goals in various ways. So we have focused our work to ensure our internal stability more than doing outside activity.

We are a group that loves the animation art more than any other, so we have paid an attention to animation news overseas in order to act as an international animation body. In addition to participating in domestic animation festivals, ASIFA-Korea president, Nelson SHIN, has worked as a juror in Shanghai TV festival (June 9-14) and visited to Hiroshima 2014 festival (August 20-23) watching the trend of the animation industry in Asia, which motivates ASIFA-Korea efficiently to plan its activity in the future.

Currently, ASIFA-Korea has prepared a plan to show good independent animations to more audiences. Firstly, we plan a screening tour in Korea, consisting of good selections of animations from around the world. Secondly, we plan to organize, in the name of ASIFA-Korea, an animation competition for students, whom we should let create animation works more often with their passion and fresh ideas. These are ambitious goals for us, so for now we are seeking the practi-

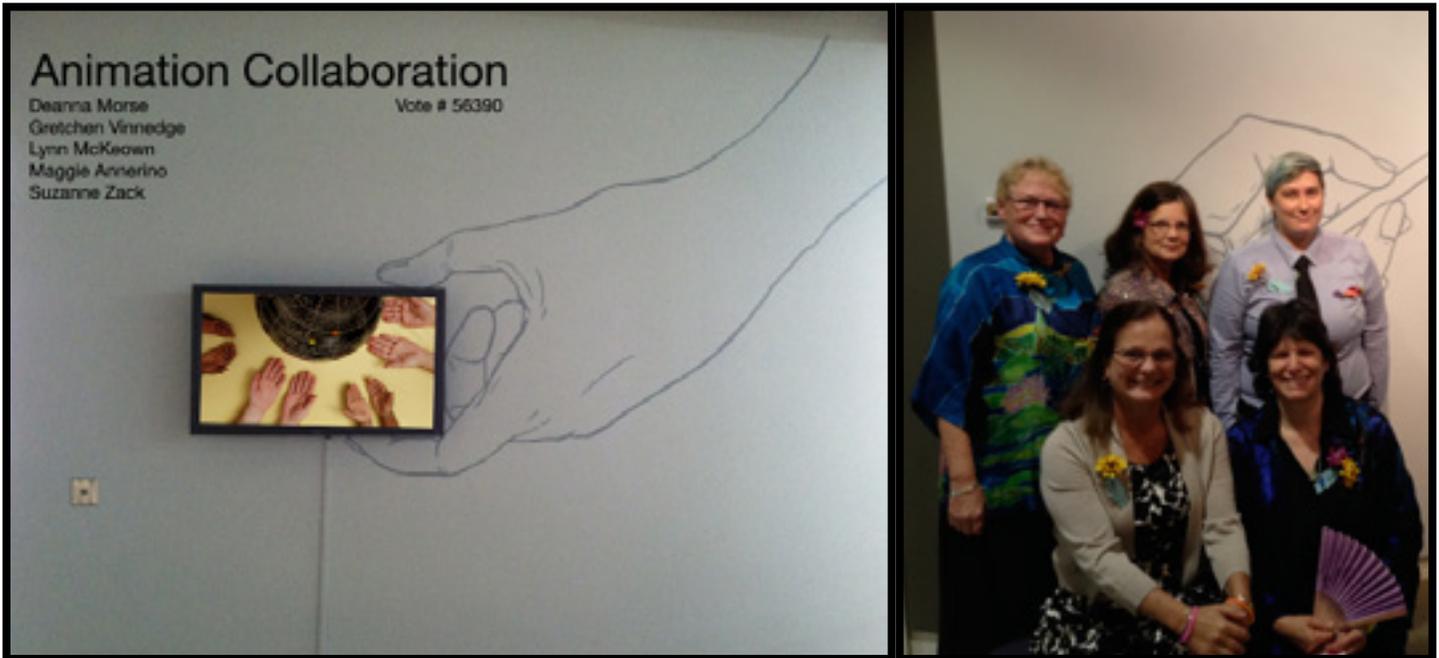
cal information to realize these meaningful events one by one.

ASIFA-Korea currently manages our homepage (<http://www.asifakorea.com>) in order to rapidly provide more animation-related information to animation lovers as well as ASIFA-Korea members, and we have tried to improve and promote the creativity of animation arts by frequently communicating with all the people in the world.

Ji-Yeun Yi
ASIFA-Korea board member

ASIFA-USA-CENTRAL

ASIFA-Central is tweaking plans for our 22nd Annual Midwest Animator's Retreat, scheduled for the first weekend of November, in conjunction with the Mosaic Film Experience in Grand Rapids, Michigan, USA. This annual retreat has a traditional cake and pie reception, and a Midwest Animator's Showcase, where our members present recent work in an informal screening/discussion format. We also plan to screen an International Animation Day program, curated by Brad Yarhouse. Members Chuck Wilson will present his snappy, game-show-format Women in Animation program, and Gary Schwartz will work with area youth to create an animation onsite. In addition, the Mosaic Film Experience has



Animation Collaboration by the Animation Workshop Group, Grand Rapids, Michigan.

curated two programs of animation from their competition screenings. It looks to be a great weekend for animators to reconnect!

ASIFA-Central members had a successful experience with this year's Animation Workshop Group (AWG) collaborative film, where children around the world created segments that spotlighted a particular color. We selected the color "yellow" and, working with the Community Media Center and North Park Montessori, created a lively segment. Deanna Morse was able to attend the Asian Premiere at the Hiroshima International Animation Festival. After the festival, she visited a children's phenakistoscope workshop conducted by Sayoko Kinoshita, to see a master AWG teacher at work.

At home, our AWG team Deanna Morse, Gretchen Vinnedge, Maggie Annerino, Suzanne Zack and Lynn McKeown engaged in creative play to create a video animation framework spotlighting the AWG and the Grand Rapids workshops. This film installation, called *Animation Collaboration*, is currently on display at the Urban Institute for Contemporary Arts.

Deanna Morse

ASIFA-USA-COLORADO

ASIFA-Colorado has had a busy year holding workshops and events.

Our traveling Animation Station has visited local festivals and schools. Notably, we were at

the Starz Denver Film Festival with a workshop and competition. The theme of the Animation Station Competition this year was "Killer Flying Robots Painting the Town Red". The participants included teams with three or fewer animators and the teams were given six hours to come up with a completed animation.

During the film festival, ASIFA-Colorado also presented its Best Animated Short Prize to Thomas Stellmach and Maja Oschmann of Germany for *Virtuos Virtuell*, a beautiful experimental animation, timed perfectly to a musical composition.

We held a fun workshop during the Boulder International Film Festival, sponsored by Mighty Fudge Studio. For this Animation Station, local students taught the audience about their

favorite animations and then we had the audience participate in their own animation!

At the end of the school year, we hosted a Graduate Animation Screening and Soiree (GASS), along with Animate48, a 48-hour film competition. Awards were given to the best films and best student reel.

In July, ASIFA-Colorado organized an animation station at Erie Community Library with some awesome young Colorado animators! We focused on all sorts of stop motion: cut outs, claymation, Legos, pixilation... if we could move it, we animated it. There was "Iron Man"; "Blobby & Blobby Jr."; a cheesy, 1980s police chase, and, and, and... you'll just have to watch the video on the ASIFA-Colorado webpage! (See <http://www.asifa-colorado.org>.)

There was also a crazy day in July that Animation Station was presented during the Youth One Book One Denver, a citywide book club for young readers. Twenty students animating for twenty minutes rotating through about twenty groups during the day... whew!

In September, we also partnered with local film groups, including the Emerging Filmmakers Project and Ones and Zeros Pixelshow, to present the 2nd Annual Denver Animated Pixelshow. We spent an entire day with a group of local animators

creating a pixilation short at our studio, and then presented the short that evening to a packed house at the Bug Theater. The screening also featured our previous Exquisite Corpse—a collaborative animation project from Colorado animators—as well as selections by ASIFA-Colorado members Evert Brown, Kendra Fleischman and Heather Fleischman. It was a long and satisfying day for the Colorado animation community and a great opportunity to meet local animation enthusiasts who are outside of our membership.

Last, but not least, we are reinvigorating our Exquisite Corpse project with a new character—ASIFA-Man! Look for him in 2015!

Corrie Francis Parks

ASIFA-USA-EAST

ASIFA-East, the ASIFA National Group serving the Northeast region of the USA, is off and running on a remarkably busy 2014-15 season!

This fall, ASIFA-East has partnered with one of our longest collaborators, School of Visual Arts, for several events in the beautiful SVA Theatre:

In September, we were pleased to present, in conjunction with SVA's "Afterschool Special" series (highlighting celebrated film and animation alumni),

a special midnight screening, in 35mm., of the hit animated feature *Beavis and Butt-head Do America* (1996). The film's animation director Yvette Kaplan, via Skype from Los Angeles, introduced the film and took questions from the audience.

In October, National Film Board of Canada brought us a program of recent NFB animated shorts. Filmmakers Torill Kove (*The Danish Poet, Me and My Moulton*) and Nicola Lemay (*No Fish Where to Go*) were on hand to share their production and creative process in PowerPoint presentations detailing their design influences and work-in-progress.

The same month, LA-based studio and distributor Acme Filmworks presented their 16th Animation Show of Shows to ASIFA-East members and animation students from SVA plus area colleges and universities. This annual touring program, consisting of animation shorts, handpicked by Acme head Ron Diamond from the festival circuit and presented free, with the blessing of the filmmakers, draws a large and lively crowd.

Our busy October continued with several other events:

ASIFA-East was thrilled, along with the Kosciuszko Foundation, to welcome special guests Wiola Sowa, president of ASIFA-Poland, and Bogusław Zmudziński, artistic director of

Dtudia&Anima Film Festival, for a series of four screenings highlighting 60 years of films from the “Polish School” of animation. Four programs ranging from celebrated classic works to contemporary ones were presented at the Kosziusko Foundation and at Videology in neighboring Williamsburg, Brooklyn. The programs were provided with the kind support of the Ministry of Culture and National Heritage of the Republic of Poland, and the Polish Film Institute; the New York screenings were made possible thanks to the kind support of the Etuida&Anima Festival, The Kosciuszko Foundation, ASI-FA-East, ASIFA-Poland and an anonymous donor.

A “first annual” event introduced this fall was our “Crazy 8” Cartoon Festival, held at the Arts and Crafts Beer Parlor, and featuring animated films by ASIFA-East members.

Not least, we were delighted to mark International Animation Day with the program Short Films from Ireland, made possible thanks to the kindness of Irish Film Board and US distributor 62 George Street and presented in conjunction with Ireland House and New York University.

As of this writing, our annual “Open Screening” is scheduled for November, and our weekly Figure Drawing sessions, offered in tandem with animation

facility The Productive and Graphic Artist Guild, continue throughout the fall.

Ray Kosarin
ASIFA-East Executive Board

ASIFA-USA- HOLLYWOOD

The Annie Awards

The 41st Annual Annie Awards honored its own at UCLA’s Royce Hall. Winsor McCay Awards were given to Katsuhiro Otomo, Steven Spielberg and Phil Tippett—and Alice Davis was honored with the June Foray Award.

A full list of winners can be found at <http://annieawards.org/nominees/>.



Disney Legend and Imagineer, Alice Davis (accepting the June Foray Award for significant and benevolent contributions to the art and industry of animation) alongside Charles Solomon, ASIFA-Hollywood founding member (and award namesake) June Foray and ASIFA-Hollywood Executive Director, Frank Gladstone.
(Photo Courtesy of Jamie Kezlarian Bolio)



Katsuhiro Otomo accepting the Winsor McCay Lifetime Achievement Award with translator and producer, Maki Terashima-Furuta (Photo Courtesy of Jamie Kezlarian Bolio)

Animation Educators Forum (AEF)

The AEF’s general membership meeting hosted a presentation/Q&A with lecturer Steven J. McDonald (General Counsel for RISD) on Copyright and Fair use for Animation Educators. The AEF attended SIGGRAPH

in Vancouver, hosting their annual BOAF (Birds of a Feather) session, asking, Should We Teach to the First Job or the Last Job?

Advisory Board

ASIFA-Hollywood continues to host biannual meetings of the ASIFA-Hollywood Advisory Board, to which all of the animation studios in Southern California send representatives to discuss local and worldwide issues germane to the industry. ASIFA-Hollywood Animation

Archive

The ASIFA-Hollywood Archive at The Academy of Motion Picture Arts and Sciences consists of films, artwork and production materials contributed over a 50-year period.

Animation Preservation

ASIFA-Hollywood, in association with the UCLA Film and Television Archive, has restored the 1923 Fleischer Studios cartoon, *Bed Time*. \



Comic-Con panel: ASIFA-Hollywood presents Animation in Video Games, moderated by Danny Young. (Photo Courtesy of David Derks)

General Membership Meeting

The annual ASIFA-Hollywood General Membership Meeting included the re-election of board members, the announcement of newly appointed officers and Executive Director Frank Gladstone (who will continue to oversee day-to-day operations), and reports on the past year's activities and this year's initiatives.



ASIFA-Hollywood's Booth at the San Diego International Comic-Con (Photo Courtesy of David Derks)

San Diego Comic-Con

ASIFA-Hollywood attended the San Diego International Comic-Con, producing four panels and featuring an ASIFA-Hollywood booth registering new members.

Other Events

Cartoon Saloon's Sneak Peek: Song of the Sea

Cartoon Saloon co-founders Tomm Moore and Paul Young previewed clips and artwork from their upcoming film, *Song of the Sea*, which was live-streamed for all of the chapters of ASIFA.



Jamie Kezlarian Bolio moderates a presentation with Cartoon Saloon, co-founders and filmmakers, Tomm Moore and Paul Young of SONG OF THE SEA. (Photo Courtesy of Lorna O'Brien)

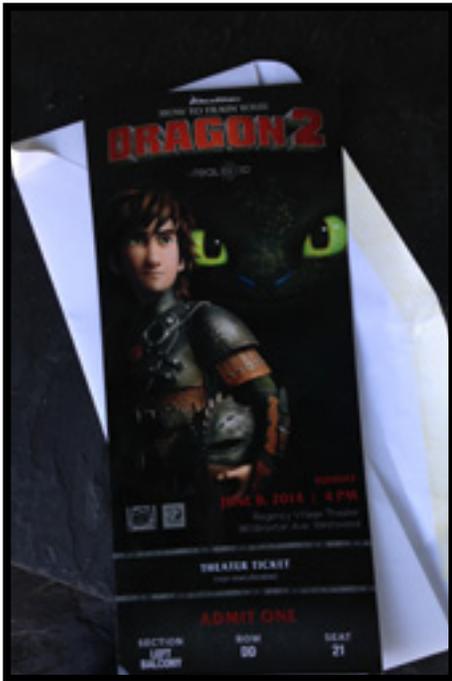
Bill Plympton's Cheatin'

Members of ASIFA-Hollywood were invited to DreamWorks for a special screening of Bill Plympton's new feature, followed by a Q & A.

ASIFA-Hollywood has also screened or scheduled membership presentations of: *KLIK! Animation Festival's Dutch Delights*; *Mr. Peabody & Sherman*; *Rio 2*; *Disney 7D*; *How to Train Your Dragon 2*; *Boxtrolls*; The IFB's *Short Films from Ireland, 2014*; *The Hero of Color City*, and *The Tale of Princess Kaguya*.



Premiere of Boxtrolls (Photo Courtesy of Jamie Kezlarian Bolio)



Ticket for the premiere of How To Train Your Dragon 2 (Photo Courtesy of Jamie Kezlarian Bolio)

Upcoming screenings include *The Book of Life*, *The Lego Movie*, *Big Hero 6*, *The Penguins of Madagascar*, and *Song of the Sea*.

ASIFA-Hollywood has also sponsored and/or publicized, *The Afternoon of Remembrance*, *Chuck Jones 102gether*, *The 17th Animation Show Of Shows*, *The 6th CTN ExPO* and other CTN events, *The World Animation & VFX Summit*, *Women In Animation* presentations, *24-Hour Student Animation Contest*, *Jay Ward Legacy Exhibit* and the *Stuttgart International Festival of Animated Film Tour*.

More exciting events to come.

Feel free to visit and/or join us—you don't have to live in LA!

<http://asifa-hollywood.org/>

ASIFA NATIONAL GROUPS	Representatives of ASIFA National Groups Members of the ASIFA Board of Directors	Chapter President
ARGENTINA	Oscar M. Desplats	Oscar M. Desplats
AUSTRALIA	Trent Ellis	Trent Ellis
AUSTRIA	Thomas Renoldner	Stefan Stratil
BOSNIA & HERZEGOVINA	Berin Tuzlic	Berin Tuzlic
BULGARIA	Pencho Kunchev	Pencho Kunchev
CARIBBEAN	Camille Selvon Abrahams	Camille Selvon Abrahams
CHILE	Vivienne Barry	Vivienne Barry
CHINA	Li Zhong Qiu	Li Zhong Qiu
CHINA-JILIN	Zheng Ligu	Zheng Ligu
CHINA-XIAMEN	Wu Zhiqiang	Wu Zhiqiang
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CROATIA	Vesna Dvornikovic	Vesna Dvornikovic
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HUNGARY	Tamas Patrovits	Tamas Patrovits
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INDONESIA	Gotot Prakosa	Gotot Prakosa
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ISRAEL	Tsvika Oren	Sarah Hatooka, Tsvika Oren
ITALY	Luca Raffaelli	Alfio Bastiancich
JAPAN	Sayoko Kinoshita	Sayoko Kinoshita
KOREA	Nelson Shin	Nelson Shin
MEXICO	Jose Carlos Garcia de Letona	Jose Carlos Garcia de Letona
POLAND	Mariusz Frukacz	Mariusz Frukacz
ROMANIA	Genevieve Georgesco	Genevieve Georgesco
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SWITZERLAND	Monica Stadler	Jonas Raeber
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USA ATLANTA	Fatimah Abdullah	Fatimah Abdullah
USA CENTRAL	Deanna Morse	Jim Middleton
USA COLORADO	Corrie Francis Parks	Ed Desroches
USA EAST	Ray Kosarin	Dayna Gonzalez, Linda Beck
USA HOLLYWOOD	Jamie Kezlarian Bolio	Jerry Beck
USA PORTLAND	Rebekah Villon	Sven Bonnichsen
USA SAN FRANCISCO	Nancy Denney-Phelps	Karl Cohen

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Call For ASIFA Fees

You may join ASIFA either as a member of a National Group (which in some cases may offer additional benefits such as local screenings, programs and events; contact your National Group for information) or as an individual member-at-large. International ASIFA members receive free entry at the animation festivals in Zagreb, Hiroshima and Espinho, and reduced prices at the Ottawa festival. Each ASIFA National Group sets its own annual membership fee, which includes \$15 US (or 15 Euros) for each international member, payable by the Group to ASIFA International. Individual members unaffiliated with a National Group may pay directly to ASIFA International an annual membership of \$33 US (or 33 Euros).

ASIFA members in the European region should pay in Euros, in America and Asia in US dollars.

ASIFA National Groups (and individual members-at-large) who pay dues in Euros are requested to make a bank transfer to:

Name of the bank: PSK

Name of the bank account: Association Internationale du Film d'Animation

IBAN: AT156.000.00.00.92171318

BIC: OPSKATWW

Address: A-1018 Wien, Georg-Cochplatz 2 (usually not needed)

Paypal.com payments are also accepted – please contact the ASIFA Treasurer for more information.

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Thank you Nelson SHIN for your support of ASIFA Magazine!