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Since 1961



The International Animation Journal

ASIFA
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INTERNATIONAL ANIMATION FESTIVAL HIROSHIMA



Love & Peace

THANKS A MILLION !!



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Letter from the ASIFA President



With this new incarnation of the magazine, the team responsible is now producing the third installment. This one is a bit larger and ready for printing. Other than the writers, the team producing these editions is all volunteer. I find they've been doing a great job. If you are interested in having more of a say in your ASIFA Magazine, do reach out to your local chapter board representative.

But not just the Magazine. ASIFA always needs volunteers. We have a series of functions and jobs that are performed through the strength of our volunteers. Don't be afraid to step – we'd love to have you. Again, your local chapter representative is your first line for making ASIFA a better organization. Of course, you can always reach out to any one of the board members, check out the Contact Us page on <http://ASIFA.net> or see the Contact Information pages in this magazine. ASIFA has long been an organization brought together by efforts of its members. We hope this tradition will continue.

In this edition, you will find some interesting articles as well as the latest on what some of our chapters are doing. I think you will find everything to be worth the read. Be sure to check out Tsvika Oren's long list of Animation Awards from the last couple of years as well.

This is a special year for ASIFA, as is every third year, as we plan for our General Assembly. It is extremely difficult to find a location to which all of our board members and other members can attend in order to hold this meeting. This meeting includes reports from the various functional departments of our organization. We don't yet have a location identified and the year is closing soon.

This year also marks an election year for ASIFA. Everyone currently in the varied positions will soon be ending his or her term. Candidates for the positions will soon be sought in order to hold the elections. Be sure to keep your ears open if you are interested in getting into one of the positions. The magazine committee has been working hard to bring the latest news from ASIFA's global chapters as well as articles that are fresh and new. Please enjoy this latest edition.

Stay Animated!

Ed Desroches
President, ASIFA

Animating A Classic: A Conversation with The Little Prince director, Mark Osborne

By Keltie Duncan

Two full length live action adaptations - one in 1966 and one in 1974 - one animated short film by Will Vinton in 1979, and a 39-episode anime series in 1978 from Japan, based somewhat on the original story but that wandered far off into its own universe in the end. These are the most notable adaptations of the much celebrated, practically worshipped novella *The Little Prince*, written by French author Antoine de Saint-Exupéry.

Since its publication in 1943, *The Little Prince* has been named as the most read book in the world, having been translated into over 250 languages and voted France's most important book of the 20th century. The cover image, by Prince illustrator Saint-Exupéry, is instantly recognizable, even if one has not had the pleasure of cracking the cover and learning more about that solitary little guy on that solitary little planet.

The Little Prince's popularity is thanks in no small part to its being one of those rare magical, charming stories that appeals equally to kids and those ever pesky grown ups. With a story that manages



Mark Osborne

to beautifully, clearly and simply identify the best and worst of humanity in a frank yet gentle way, it's no wonder that something so beautifully complex and intimidatingly popular has been tackled for adaptation so infrequently. This material is no small task for just any mere mortal.

Enter Academy Award® nominated Kung Fu Panda director Mark Osborne, whose celebrated short film work includes many award-winning independent films and commissioned works, like a Grammy-nominated video for Weird Al Yankovic's song "Jurassic Park". A CalArts graduate, creative mixed-

media animator and long time lover of stop motion, Osborne graciously gave me a call during the height of a hectic run to the premiere of *The Little Prince* at the Cannes Film Festival to successfully prove why he is the perfect man for the job.

KD: What was your experience with *The Little Prince* before this project came along?

MO: Well it's actually kinda interesting, there's quite a story there. I knew the book very, very well, but not because I read it as a kid. I encountered it in high school French class, but I have no memory of it. I

only really have a memory of it when it was given to me by my wife back when we were just dating in college, more than 25 years ago, and she gave me her copy of the book when we were going to be apart. I changed schools when I started pursuing animation, and we had a long distance relationship for a little while. It was difficult. She signed her copy of the book over to me and that's when the book really made an impression on me and made a huge impact on our lives and our relationship. I think looking back it was one of the significant moments for us. We're now married with two kids and the bizarre thing is that we ended up eventually living in Paris for two years as we made this movie, and sort of felt like some sort of magical thing to happen after having had the book be a part of our lives.

The quote I used to build the whole movie is "It is only with the heart that one can see rightly; what is essential is invisible to the eye." That was a favorite quote of [my wife's] and she would use it in letters she wrote to me. When I was asked if I could make a movie out of the book I immediately said 'no' at first, and just said 'It's impossible! It's too special, it's too important, and people are too connected to it when the book means something to them.' Then I thought of that quote

and realized that that quote, and the book, could maybe be the foundation for a larger story that would be about how the book can affect you and how the experience of the book can profoundly have an impact on your life. So the movie is really a story about how the book can affect you, and it includes the book but it's not just the book.

KD: At what point did you enter the production process? Was this idea of a larger story the concept from the start or did you bring that to the table?

MO: That was all my idea. When the producers first approached me they said they wanted to make a big movie out of the book, but they hadn't really figured out how it was possible either. When they asked me if I had an idea of how I could turn it into a movie, it took a while for me to wrap my head around it. This was about five and a half years ago. I spent about six months just really mulling over the idea of turning it into a movie and that's when I came up with the idea of a larger story. That's also

*"It is only with the heart
that one can see rightly;
what is essential is
invisible to the eye."*

when I came up with the idea of using two different mediums to represent the two different aspects of the story. Those are some of the big ideas that I realized were necessary in order for us to pay tribute properly to this very delicate little poetic story. I knew that the story wouldn't be enough to fill a whole feature; I knew that in order to take care of the book, I wanted to build something around it to protect it so that we could keep the book safe. Since then I've been 4.5 years full time, first development then pre-production that were a year each, and then it's been a little over 2 years in full production.

KD: How did production work for you, supervising two separate mediums?

MO: We had to do it simultaneously. We were in Paris for two years for pre-production and story, and then we moved the entire production to Montreal. We basically built our own stop motion facility and we set up our own CG pipeline, both with the company I was partnered with and with a company in Montreal called Mikros. So for about a year I was back and forth across town dealing with both the stop motion production and the CG production. It was kind of a crazy idea to have two different mediums and it necessitated two different crews. There was some cross over, like



the storyboards and the editorial was all driven by the same [team], but the actual production was split in two. I knew this was going to be a very difficult endeavor and I also knew that the stop motion material had to be very, very special, so that's why I brought on Jamie Caliri to head up the stop motion division. He was the creative director of the whole stop motion shoot. I think he's 1000% why the stop motion looks as amazing as it does. He's a talented, talented, amazing person, amazing collaborator and did a really fantastic job of really making that material special and true to the book.

What's really nice is people, of course, go gaga over the stop motion, it's so beautifully done, but I'm really, really excited that people are giving just as much love to our CG, which is very unique. People, when they see

how it works in the context of how everything fits together, I think they're really, really impressed with what we're doing.

It was very much a big idea at the very beginning because I knew that the producers wanted to make a CG movie, and I just said to them, 'you know we won't be able to truly pay tribute to the book if we do it all in CG.' For me, the illustrations of the book needed some sort of middle ground between our CG world and those drawings, and so stop motion became the perfect [solution].

I mean I'm a stop motion nerd, 100%. All my early shorts I did were stop motion, and I love it and want to work in it as much as possible. I love the idea of mixing mediums, so this is just a really bold and experimental way for us to be able to pay tribute to the book.

KD: Are there any major omissions, additions or alterations to the book that fans should brace for?

MO: That's one of the greatest challenges in pursuing this. The book is so rich and there are so many ideas and themes and elements. I spent a lot of time during the first couple of years studying the book and studying how the book affects people and what the book means to different people. It was a very collaborative process. Anybody coming on the crew was a lover of the book, and it's not hard to find artists who love that book. Everybody was asked in the beginning to engage and talk about what the book means to them, so ultimately everybody was signing up for the mission of protecting the book and paying tribute to the book.



My writer Irena Brignull did the first pass of culling [the original story] down, then I did another pass during the story process with Bob Persichetti, my second writer. He was head of story, as well. What we ended up doing was just narrowing it down so that all the parts of the book that we use are parts that really support the larger story [of *The Little Girl*]. So in the end we can't include everything, there are definitely some things omitted, but my hope is that when you experience the film you don't notice, or you come away feeling like it's a complete experience. The hope was to pay tribute to the book in such a way that [the movie experience] is very consistent with the way people experience the book. I feel like everybody sees it differently - they gravitate toward different themes, they gravitate toward different ideas - but the major ideas and the key themes that everybody connects with, those are the

ones that I really wanted to explore.

I think it's pretty evident in the trailer, the idea of remembering and staying connected to your childhood, the idea of learning to see with the heart, the significant themes of friendship, really trying to latch onto all those ideas that people hold so close to themselves. But really we gravitated toward all the themes about growing up, being a child, the grown up world, what it means to be a grownup, what it means to be a child, and all the themes of love and friendship, and also the themes of dealing with loss, too. Those are so important to the book that we had to work with all those big ideas.

Everything that's happening in *The Little Girl's* life is a parallel or is somehow connected to the book, and at a certain point the book starts directly inspiring her and affecting her, so her life becomes guided by the

book. In the beginning we are creating a storybook world that is an extension of some of the aspects of the book that *The Aviator* talks about. He talks a lot about grown ups and the grown up world, so we're using that. I just thought it was the best place to begin; to take this little nine year old kid who's actually not much of a kid, she's practically a grown up, and setting the story in this very grown up world. You actually create this great contrast with the book. That was the starting point for me. I said 'what if the perfect person to hear this story was a little grown up that needed to be "fixed"?'

KD: And it's nice to see some ladies in *The Little Prince* universe!

MO: Yeah, that was actually a big, big thing for me early on because I looked back to the book, and there's one female character, the rose. I was very,

very inspired at the time by a study I had participated in after Kung Fu Panda through the Geena Davis Institute on Gender in Media, also associated with USC, and basically it really opened my eyes to the real inequity [in media today].

As the father of a daughter, I had the experience of wanting to find strong female characters for her as she was growing up, but you can only watch Mulan so many times. We started watching all the Miyazaki films because he always has such great, strong female characters and it was a real inspiration. I also took inspiration directly from my daughter - if we could tell this whole story through [The Little Girl's] eyes, I felt it would really give balance to the male-dominated book.

KD: Were you at all impacted by any previous adaptations?

MO: You know, it's difficult because I'd seen a couple and I hadn't ever felt like anybody had successfully done it, and that was part of the reason why I felt like it was impossible. It was also a big part of the reason why I said I didn't want to just adapt the material, I wanted to adapt the phenomenon of The Little Prince. I wanted to adapt the experience that people have when the book means something to them. So when I think of all the adaptations that have been done I felt that

....we could find a way to portray the heart and soul of the book.

that was a major flaw, where they were presenting 'The Book'. I felt like you can't do that, everybody's got their own version, so my sneaky way around that was to say "I'm not going to show you 'The Book', I'm going to show you the book through [The Little Girl's] eyes." This is the way she sees the book, this is the way she imagines it, and it really takes you through the book in a very different way.

I would say that along the way I was very inspired by Moebius, who did an amazing drawing of The Little Prince that was quite an inspiration because it was clear to me that it was his own style, and yet it captured the soul of the original Saint-Exupéry drawings. I knew when I saw that that we could actually endeavor to capture the soul of the book without just making the carbon copy of the illustrations in the book, we could find a way to portray the

heart and soul of the book. That was a big inspiration.

The other biggest inspiration for the structure - when I talk about 'the larger story' - that was inspired by Spike Jonze's Adaptation, written by Charlie Kaufman. It is basically about a book that is impossible to adapt, and Charlie Kaufman ended up writing a screenplay about how impossible the book is to adapt and what happened to him as a writer trying to adapt it.

KD: Can you describe the voice recording process a bit? How long ago was everyone recorded? Were you present for each session?

MO: What I try to do is record with the main characters early on, go back to editorial, continue to shape things a little bit and then we always do follow up recordings to further develop what works. The first





session is a lot of trial and error, experimentation, playing around, and then we go back and work in editorial and boil it down to what works best. Then we build from there. I really like working with the actors, just like I like really working with the animators. It's an important part of the authoring process for me, letting the actors develop the characters, so I was at every recording session. I want us to go somewhere that's unexpected. The most exciting thing that usually happens in the studio is when the actors discover something and I'm surprised that that's what we ended up doing, or that's what it ended up sounding like. It's good to push outside the boundaries of what you're hearing in your head as you're developing it.

KD: How did it work with the French language dialogue?

MO: What we did is we built the entire movie in English. Visually we built the movie in French and English, so visually there will be a French version and an English version. The animators, the whole crew, everybody worked on the version in English, and so just in the last couple of months they've been recording and developing the French version. I've had a little exposure to that, but I've just been so busy on the [English] version that I haven't been that involved, process-wise. I would have loved to have been there at every single record, but it happened simultaneously with all of our sound mixing and all of our visual post for the English

version so it was just impossible for me to get over to Paris to do all that. I did go to Paris to record with Marion Cotillard because she played The Rose in both French and English, so she was actually the last voice we recorded.

KD: What is the best part about completing a project of this magnitude?

MO: The best part is truly having the crew see the finished film. There are hundreds of artists who have labored over this and put their hearts into this and believed in this, and this project is really a product of that believing. I think there's a real magic in the book and I think there's a real magic that happens when hundreds of

...to see it for what it is and to know that it's going to go on this journey out into the world, that's the most exciting moment.

artists combine their forces and their hearts and their minds on one thing and focus on it, so it's really amazing that moment where you finally all look at it. Most of the time when you're looking at it throughout production, all you're talking about are the things that are broken and the things that need fixing, so to finally look back at it and to say 'it's done!' and to see it for what it is and to know that it's going to go on this journey out into the world, that's the most exciting moment. If all those people feel good about it, if all those people say it's what they hoped and dreamed it would be, that is the best kind of success you could ask for.

KD: Is there anything you're nervous about now that things are drawing to a close?

MO: I'm terrified! I'm terrified for people to see this movie

because I've had the weight of this whole thing on me. Everybody has. The book is such a phenomenon, it's such an important work of art, and so it's quite crazy to think about what we're doing and what we've done. You can't adapt something like this without taking risks. I'm very confident about what I've chosen to do and the path we've gone down and the way I've approached this, but you can't control how people are going to react *laughs* and so I just hope that people are going to be willing to embrace what we've done and embrace the spirit of what we've done, which is really a loving tribute [to the book]. I just want people to know and understand that this was made by hundreds of people who love the book and none of us took it lightly. Just like The Aviator asks in the story, he says 'I don't want anyone to take my story lightly'. Well, none of us

has. I just want people to feel safe in knowing that. I just don't want to hurt the book in any way. I think that's the scariest thing of all: if anybody feels we've done a disservice to the book then we'll have failed.

The Little Prince goes to wide release in France on July 29, 2015. North American release dates TBA.

Keltie Duncan is the Programming and Technical Manager of the Ottawa International Animation Festival



Uncharted Territory: Piotr Dumala discusses his controversial film, *Hipopotamy*

by KayCie Gravelle

Piotr Dumala's Hipopotamy took six grand prizes and countless honorable mentions in 2014, it also sparked a fiery debate with viewers and critics alike.

"A few naked women and children are bathing in a river"

The synopsis for Piotr Dumala's 2014 animated film *Hipopotamy* is unassuming and almost humble. A simple scene is set, but when viewers went from the pages of the festival programme to the actual screening of the film the scene changed in a big (and according to some reviews bad & scary) way.

With rave and rage reviews pouring in post-screenings, Dumala will be the first to tell you he both gets it and

doesn't. As a filmmaker, Dumala typically tells stories that hold personal meaning to him and are created with a focus on atmosphere and beautiful imagery. The reviews he gets are generally thoughtful and focused on his signature animation technique, and while his films tend to be on the darker-side both thematically and visually, *Hipopotamy* took on a spectrum of social, moral and hot button issues and took Dumala into uncharted territory.

KayCie Gravelle: It's been mentioned that the inspiration for *Hipopotamy* came from a documentary you watched on Hippopotamuses that left you disgusted with some of their habits. Why substitute humans into their

role in your film? Was the goal to show how different humans are in comparison or, perhaps how shockingly similar we can be?

Piotr Dumala: Yes, I watched the documentary about hippos and I was shocked by the monstrous logic of their behaviour. I was thinking, 'are we from the same planet? Can people do the same when there is no control and restriction?'. It's obvious that people can be more cruel than most animals, all of human history shows this. So, it was my first impulse—to replace animals with humans and see what would happen—like a psychological experiment. It was also an experiment on myself because I was really against showing such cruel acts against children. I am a father and my daughter was six years-old when I was working on the 14,000 drawings. It was a big challenge for me to cope with this work. I read a fascinating essay by Susan Sontag about the pleasure humans derive from the suffering of others and it gave me some distance from what I was doing. It was a strong subject to work on for me and when the film was ready, I didn't like it at all and wanted to forget it.





KG: *Hipopotamy* has received a large amount of praise and recognition as well as a fair amount of criticism and debate; were you at all surprised by the anger/backlash it received? Did you anticipate the mixed reaction?

PD: No, I didn't think it would inspire such passionate reactions. The film was of course controversial and I did have to confront viewers reactions and questions. There were catholic viewers who told me the film was about baptism and that the two survivors at the end are Jesus and Mary; another viewer believes it tells the story of bad karma. Some women were offended that I presented the

women as whores; others said I was brave to touch on the important problem of violence against women and there was a man who was offended that I portrayed bad men from a woman's point of view. Anyway, this film is the most successful—accolade-wise—of my career, which to me means that people need to be presented with more difficult material and to be shocked more than they need to be presented with artistic beauty.

KG: In 1992 you were quoted saying, "The truth is that animation does not copy the 'real cinema'. It is the 'real cinema'", do you think animators and filmmakers who work in this medium should strive to cover more

controversial/uncomfortable subject matter in the mass market?

PD: *Hipopotamy* is the first film of mine to evoke such a strong discussion. Before that I made very personal stories based on atmosphere and beauty of image. I can't say if filmmakers should make films about uncomfortable subjects but I discovered that I, personally want to make films like that. Not to shock people but to cross taboo subjects and expand the spectrum of our view.

KG: One review of *Hipopotamy* called it, "Voyeurism at it's most disturbing". What do you think of that assessment?

"Hipopotamy is the first film of mine to evoke such a strong discussion."

PD: It is an interesting opinion, I thought my film was a bit pornographic and I'm sure that voyeurism makes bad things more exciting.

KG: The two sides of the Hipopotamy debate seem to be that the film is either a stunning social commentary in a social, economic and political climate where equal rights, domestic & sexual violence, and feminism are hot button issues; or, the film is considered barbaric and a way to remove accountability from human beings in regards to these issues by comparing them to the brutish hippo. Did you set out for it to mean either of those things? Were you hoping to spark this debate or is this just the kind of conversation art should generate?

PD: I didn't expect anything. I am not a politician, I was under the impression of my idea and just made the film submerged in my own emotions. Surely now, however, I have to take responsibility for this work. I believe that art should be made for something important and should evoke strong emotions and opinions. Not just by shocking people, that is too simple and can be the ultimate weapon sometimes. My film was more than just shocking because it provoked these different reactions, not just outrage.

KG: Can you talk about the one woman and child who survive but do not return to the pack?

PD: I think these survivors are people who left the circle

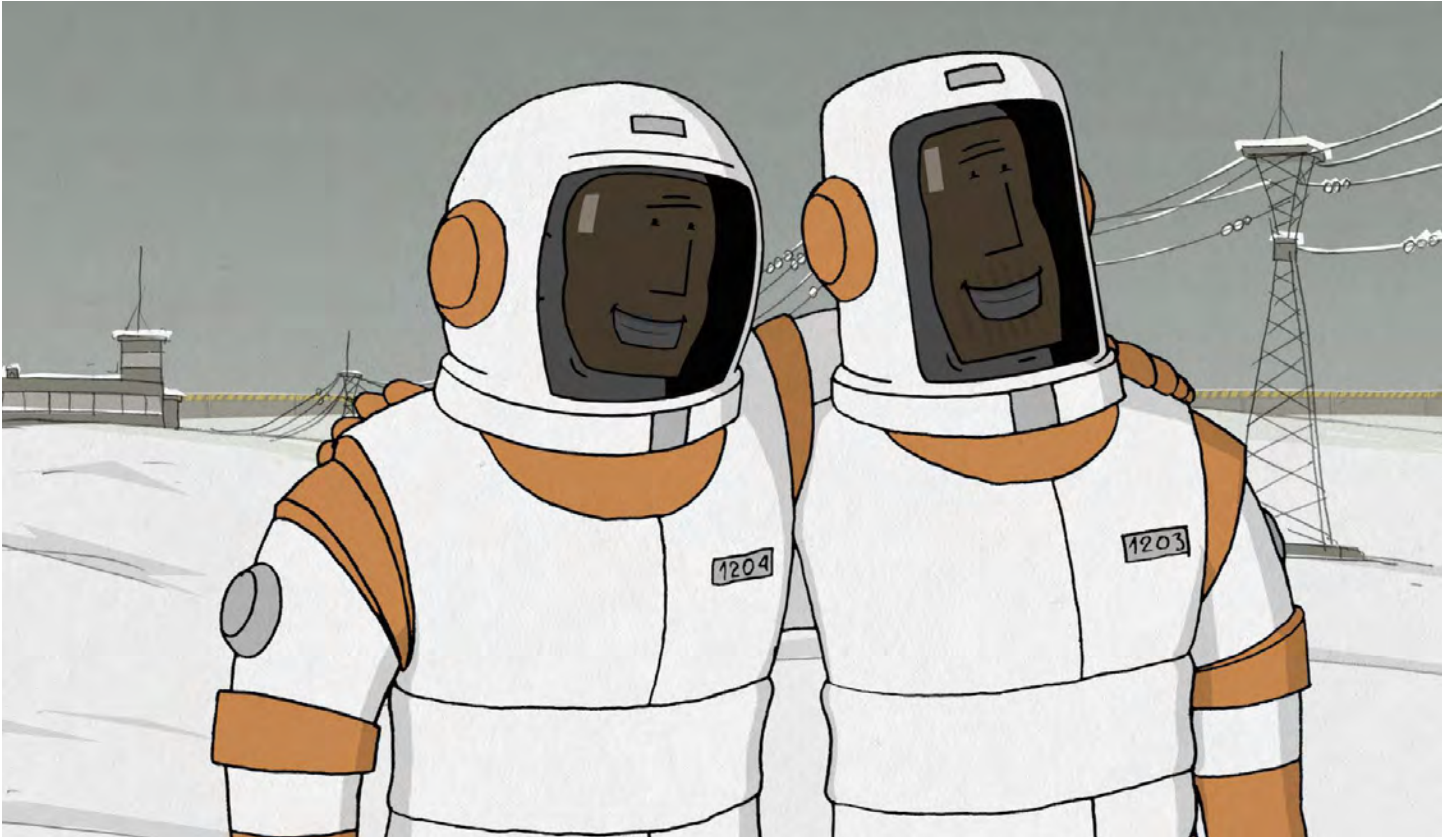
and perhaps the woman and her son are representative of spectator's eyes.

KayCie Gravelle is a freelance photojournalist and huge nerd for all things Ottawa. As the Programming Assistant for OIAF in 2014 she fell head over heels for animated film & festival production.



We Can't live Without Konstantin Bronzit

By Jeanette Bonds



In *We Can't Live Without Cosmos*, two cosmonauts train together in the hope that they will be the team selected to go on a mission to outer space. Their friendship is profoundly powerful and in many ways seems to be the key to their success. While they both share the same dream of going into outer space, their unique camaraderie and playful demeanor heightens their abilities. While their competitors focus on the task at hand, they feed off of each other's enthusiasm, making them an

unstoppable force and stand out amongst their peers.

I first saw *We Can't Live Without Cosmos* at Ottawa International Animation Festival in 2014 and was fortunate enough to meet director Konstantin Bronzit in person at Holland Animation Film Festival. While the film itself is commendable, the audience reception itself is worth noting. Touted as being the (and I hesitate to use this word) best animated 'bromance' of our time, this film about friendship and loss strikes a deep chord

that resonates in the hearts and minds of viewers. The sincerity of the film, and thus the filmmaker, becomes contagious, causing audiences to emotionally connect with the film sincerely. The characters' friendship and playfulness becomes contagious as well as we experience both their joy and their sorrow. Bronzit's decision to narratively juxtapose playfully humorous elements adjacent to a stark and chilling elements demonstrates a great mastery of the classic narrative cinematic form.

I asked Bronzit a series of questions to which he provided a set of sincere and humble answers:

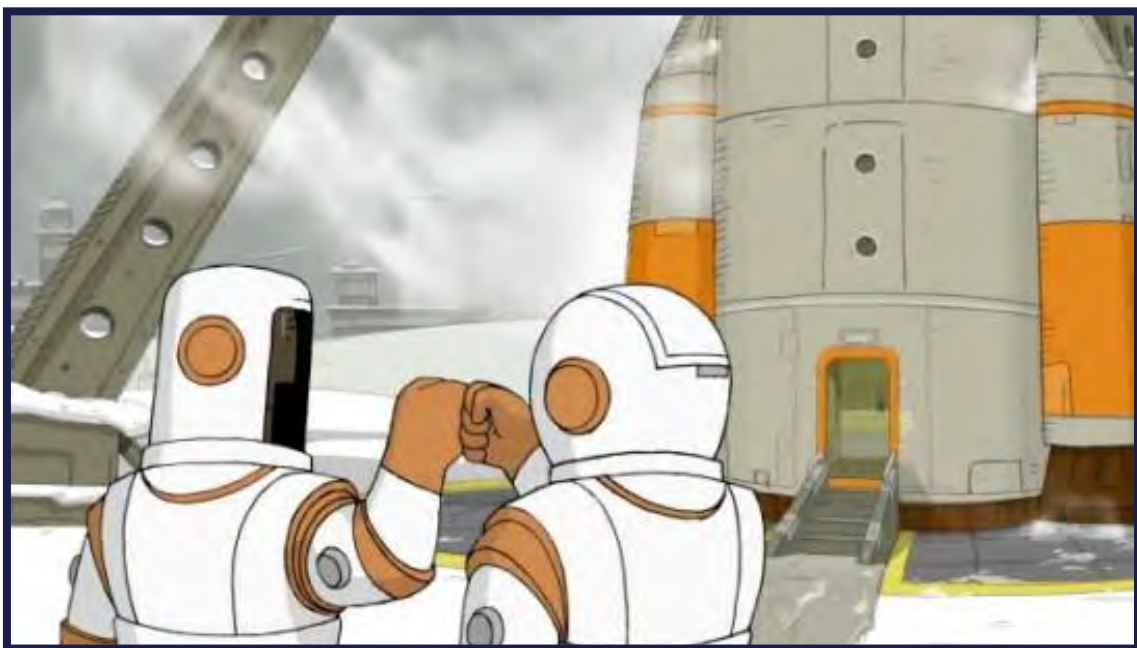
Jeanette Bonds:
What inspired you to make this film?

Konstantin Bronzit:
It came to me in a dream. To be more precise, what I dreamt was just one shot in particular.

The shot exists in the middle of the film.

(Don't ask me which shot it was. I don't tell anybody because in a way it has become my own personal secret). I never really believed in the kind of stories that come from different directors or scriptwriters. I always believed they were simply entertaining tales just for the audience and for press. I didn't believe in them until

"I'm quite sure that if people would look up at the night sky more often we wouldn't do a lot of foolish things which we do today."



the moment it happened to me. And I remember that exact moment. I was at home. The scene came to me in a dream just some minutes before awakening. When I awoke I didn't want to open my eyes because I was afraid I was going to frighten the image away. At this time I started to really think about this dream and five minutes later that one particular scene unravelled into a complete story. I then jumped up and went into the kitchen where my wife was preparing breakfast and said to her: "Darling, I have a film". I was really excited. There were some new extremely human notes in the story which have never appeared in any of my previous films.

JB: What challenges did you face during the making this film?

KB: As it turned out the main problem was to find a structural composition. When I showed my short script to one of my teachers he found that the structure of the film was so sophisticated that he tried to convince me to make it simpler. But at that moment everything seemed so clear to me that I didn't entirely understand what he meant. Only one year later did I realize what he was talking about. The structure of the film, I found out, was so incredibly complicated that I struggled with it for three years.

JB: Does the book *Cosmos* play a special meaning in your own life?

KB: Ha-ha! To tell you the truth this story has nothing to do with my own life. I have never read books about cosmos or something like that. And I have never dreamt of flying. What's

more is that I'm afraid of flying. But I like stars. I'm quite sure that if people would look up at the night sky more often we wouldn't do a lot of foolish things which we do today.

JB: How was your film funded and how long did it take to make?

KB: It was state funded. All of the films in Russia are made thanks to state money. As a rule, the Ministry of Culture of Russian Federation gives money to filmmakers. But that doesn't mean it's simple to receive funds. My producers made three unsuccessful attempts at requesting funding from the state for my project. It wasn't until the fourth time did we receive money. But as we

say every cloud has a silver lining. As I mentioned before the film turned out to be more difficult to make than I could imagine. In total it took about four years of production which is an incredibly long time for fifteen minutes! And since they didn't give me money I didn't just spend time in vain. For three years I worked on the animatic, trying to figure out the best structure of the film. I was making it by myself, but of course the film was not the only work I had to do. That's why it took such a long time to finish. The moment the money was finally given to us, the animatic was ready, and all that was left to make all of the production - animation, coloring, backgrounds, composing...

JB: Was humor always an important aspect of this film or were you trying to find a balance between humor and something more serious?

KB: I like humor and irony - they help me not to fall into extreme fervour. And from the very beginning I knew for myself that the film must start with some gags and humorous accidents. And then step by step it had to become more "silent" and hard.

JB: Do you have any specific philosophies for comedic or dramatic timing?

KB: Nothing like that. Although I just had a good school and trust in my intuition. Maybe that is my philosophy?



JB: What films or directors have inspired you most as a filmmaker?

KB: The fact that I fell in love with an art of animation was affected by short films by Walt Disney. Then what influenced me to be a professional filmmaker were great masters like Yury Northstain, Fjodor Khitruk, Eduard Nazarov, Alexander Tatarsky, Paul Driessen, Mark Baker and Michael Dudok de Wit and all their films.

for the moment. With every new film I find it more and more difficult to make than the previous one. But I don't see any other motivation or interest than when your own task is becoming harder and harder with every new project. I was totally exhausted at the end of this last film and don't want to make something new at all. Animation is a very ungrateful business - sometimes you spent so much energy for nothing. But it's the only way to work - the art must speak

“- the art must speak about the most important stuff...”

JB: How has your film been received thus far?

KB: Badly. More than I could even expect. Every second festival doesn't accept my film; not even in competition! Obviously while I was making films for four years something had changed in the world of animation and I missed that. Today the world probably doesn't need stories narrated so straight-forward and in such an old-fashioned way. But I can't do films with other way.

JB: What are you working on next?

KB: You know, I want to stop making films really. At least

about the most important stuff, toss aside a shallow one and not react to a fuss... Of course never say never. And if one day I am ready to make another film it must be totally different. And it seems to me that the right way would be to make one very simply, very cheap and very quickly:))) And I would like to do it incognito, under a pen-name. It would be very interesting for me to start “from the very beginning”.

Jeanette Bonds is Co-Founder and Director of GLAS Animation

Moustapha Alassane, the father of African Animation

1942-2015

By Mohamed Ghazala

I used to hear about him whenever I searched on African animation, or even the history of cinema on the Black Continent. It took more than 6 years since I read about him for the first time until I met him in person in Stuttgart, where both of us were members of the jury in the international animation festival in 2011.

Actually, I repeatedly tried to meet him before that time, but due to different conditions we just reached each other on different levels, different atmospheres.



Moustapha Alassane

The trip with him took me around the world, when I had to introduce him in all my lectures about African animation as the first African who started doing

his own animation in an artistic way. However, I could be closer to him in 3 places, Ghana, Germany, and Egypt.

Firstly, I nominated him for an ASIFA Prize in 2009, to be the first African ever to receive the prestigious ASIFA award, which was drawn for him by his favorite artist Micheal Ocelot, who was considered the director of the first animated film in the Black Africa in 1965. Moreover, later I had to handle the trophy to his assistant in Accra, Ghana, during Animafrik animation festival.

Later we spend a quality time in Stuttgart with a great group of animators from around the





world, while we were the first Africans to be in the jury of the famous animation festival since its launching in early 1980s. Moustapha Alassane (Niger), the pioneer of African animation, died on Tuesday, March 17, at the Hospital in Ouagadougou in Burkina Faso where he was treated.

Alassane was born in 1942 in N'Dougou in Niger, brought up as an autodidact and had a passion for mechanics. He learned the techniques of filmmaking thanks to a providential encounter with the French, Jean Rouch, Niger lover, who became his friend

In 1965, he made his first animated film, "La mort de Gandji", an allegory that draws on a legend about a toad king and his courtiers. With Sim the toad, who becomes king of the toads and president of the Toad Republic, who goes on a diplomatic mission in a neighboring republic, he painted the amusing and uncompromising portrait of the early African republics of the sixties in the amazing "Bon

and assistant. Then he left for Canada where he trained in animation under the direction of Norman McLaren. His first film "Aouré" (Wedding), a short about marriage traditions in a village of Niger, won awards in 1963.

voyage, Sim", the inflatable frogs which look like pompous and useless human heads of state.

Fifteen years later, Sim the toad featured again in "Kokoa", another ironic tale in which the people are cordially invited to come and watch a wrestling match between the chameleon,



the frog, the bird and the gecko. Sim the toad could have been one of La Fontaine's creations: he masters the art of telling tales to perfection.

It surprises even more that in 1966, the average film parody "Le retour d'un aventurier" (The Return of an adventurer), became the first African "western" film.

His first feature film was created in 1972, and is a satire of manners, tellingly "F.V.V.A: Femme, Voiture, Villa, Argent" (Woman, Car, Villa, Silver), a denouncing of the 'nouveaux riches' ruthless ambition and thirst for power in Africa. This film marked all





generations of young Africans. In 1977, his remarkable mixture of puppets and sketched and painted sets revealed its true power in his film “Samba le grand”, an ancient legend about the always-tricky relations of love and power.

Bendazzi states in his deep research on the African animation, “Alassane has never studied animation. He has invented it. He has not adopted the conventions of timing, filming, script writing and editing established by Californian or Parisian professionals. He sticks to his own rules, which makes him an original animation director. Multi-cinema viewers, addicted to fast food, might not appreciate him. However, his compatriots appreciate his films (by his own account)”.

Bendazzi also mentions, “Moustapha Alassane presents us with his vision of Africa, expressed through very simple and cheap technical means, such as animated puppets, direct drawing on the film, and a few others; they are scarcely less simple or more expensive

than sculpture and painting, traditional and popular arts which have existed for millennia”.

Until his death, he produced more than thirty films, including animated cartoons, fiction films and documentaries that reproduce social situations of his country and continent with an ironic and satirical eye. Through his prolific creation and his perpetual commitment, he contributed in the sixties and seventies to making Niger a great filmmaking country along with Oumar Ouganda, Moustapha Diop and Djingarey Maïga.

His commitment to cinema continued when he became director of the Cinema department at the University of Niamey, and he occupied this position for fifteen years. Insatiable, he also turned to distribution. With a minibus and a few film projectors, he toured Niger, sharing his passion with his compatriots even in the most remote areas of his



country.

Alassane told once: “For me, cinema can and should be used to change the mentality of the masses. Each of my films coming to politics, not least because it creates an interest among the masses and is likely to make him aware of his culture. I think that for now, the cinema has not sufficiently proved to the world that Africa has its own culture. It will awaken the conscience of the audience on specific African problems and guide Africa into a more sustainable direction”. Alassane’s films have been viewed and awarded prizes at various festivals all over the world; he himself has traveled a lot and was elected as a member of jury at prestigious festivals (Annecy 2007, Zagreb 2008, and Clermont - Ferrand, Stuttgart 2011, Luxor African film Festival 2013). The president of France made

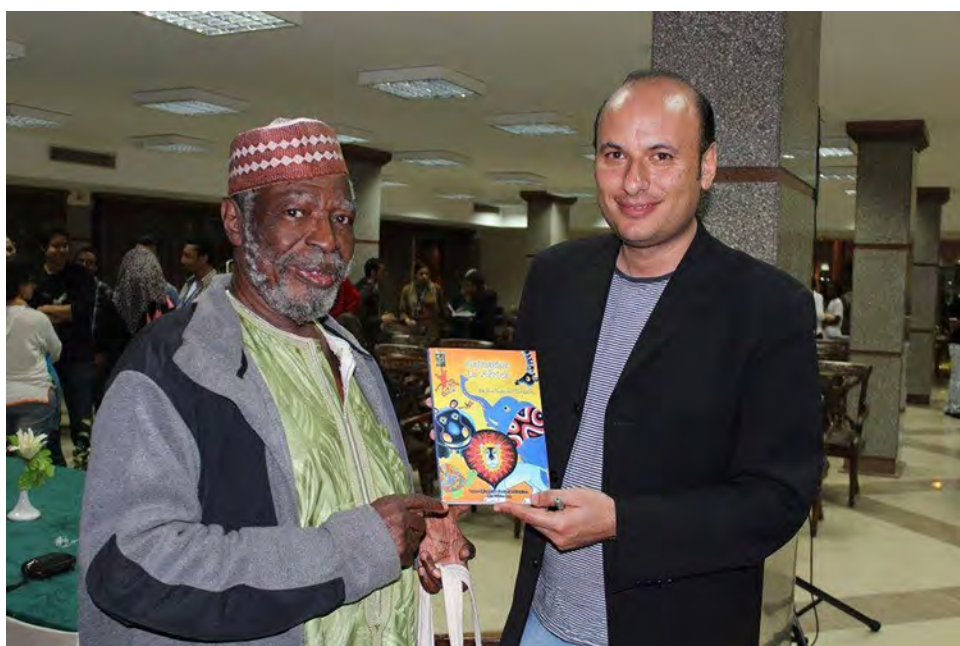
Alassane a Knight of the Legion of Honor during the 2007 Cannes Festival, for his efforts as a pioneer in African cinema. He used to live in Tahoua in the north of Niger, in his hotel where he turned a few rooms into shooting and editing studios. From home, he continued ploughing his furrow... He was pursuing his work by learning computer graphics and virtual editing, a good way, according to him, of working without leaving his Tahoua, which he liked so much. Because he is aware of the importance of transmission and heritage, he has conveyed his enthusiasm to his sons and neighbors who manipulated puppets for his animated films, which remained his true passion.

When we met for last time in Egypt, during his tribute in Luxor African Film Festival,

he was so touched to come for first – and last- time to the land of Pharaohs, and to be a monitor for 20 African animators who attended ASIFA Egypt workshop during the festival. All of them owe him so much respect because he was the liveliest and alert of all: a “fantastic young imp hidden in the skin of an old monkey”, as one of his biographers said.

Alassane will be honored again this June by showing one of his films as a part of The Big Sleep, one of the Special Programs dedicated to tribute the filmmakers who have left us over the past year.

Mohamed Ghazala
Director of ASIFA Egypt



Paranoia and Connectivity in Contemporary Animation

By Jeanette Bonds

In an age where it appears we are perpetually connected through various technologies and social media outlets, it is only logical that there are an increasing number of films critiquing such connectivity. In recent years, we have seen a rise in animated short films directly addressing and critiquing connectivity and corresponding technologies. We have selected four films from recent years that perfectly illustrate the rise of films dedicated to this critique of technology and connectivity. These films, while wholly distinct from each other, share a thematic similarity and desire to critique, or at the very least call attention to, this aspect of modern technology and our, as these filmmakers see



Avoidance from Erica Rotberg on Vimeo.

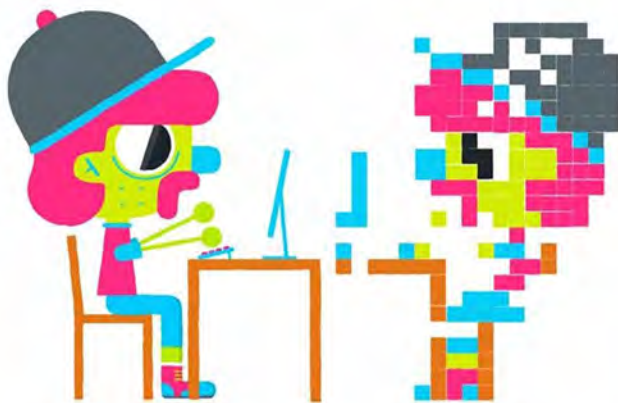
it, constant connectivity in everyday life.

Before we delve into an analysis and questioning of their critique, we will briefly describe the narrative of each of the four films. Each of these films are currently online and

available for viewing.

Avoidance, by Erica Rotberg, follows the lives of two individuals. The film primarily focuses on a woman who is bombarded with text messages, emails, phone calls, and chats, while at work. Rotberg chooses to convey this bombardment of messages by completely occupying the character's screen as well as the viewer's. Upon her return home, the character and her partner text while watching tv. When going to bed they lie in opposite directions, texting each other to sleep as opposed to physically or verbally communicating with one another.





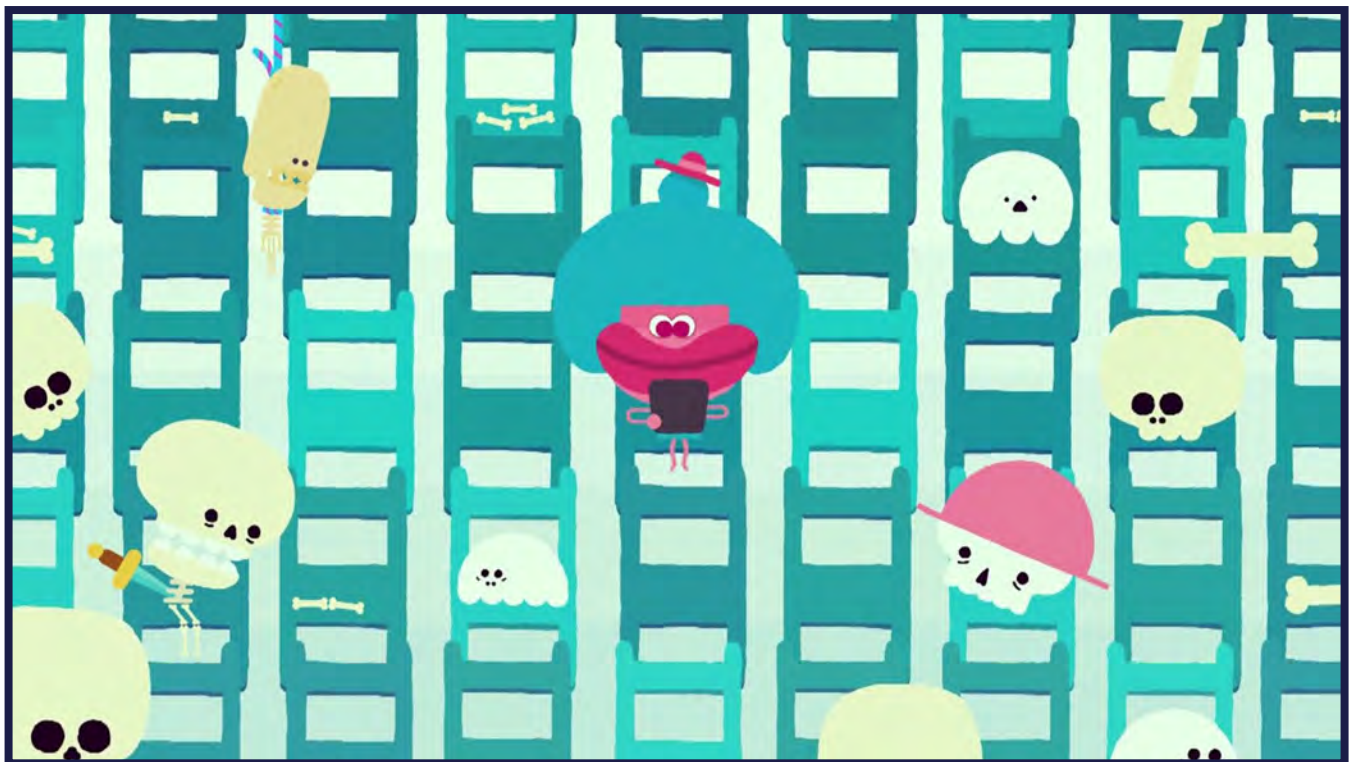
Post Personal from Eamonn O'Neill on Vimeo.

In *Post Personal* by Eamonn O'Neill, the digitally animated main character types away at the keyboard, and with each press of the keys a part of the character disappears. The constant connectivity

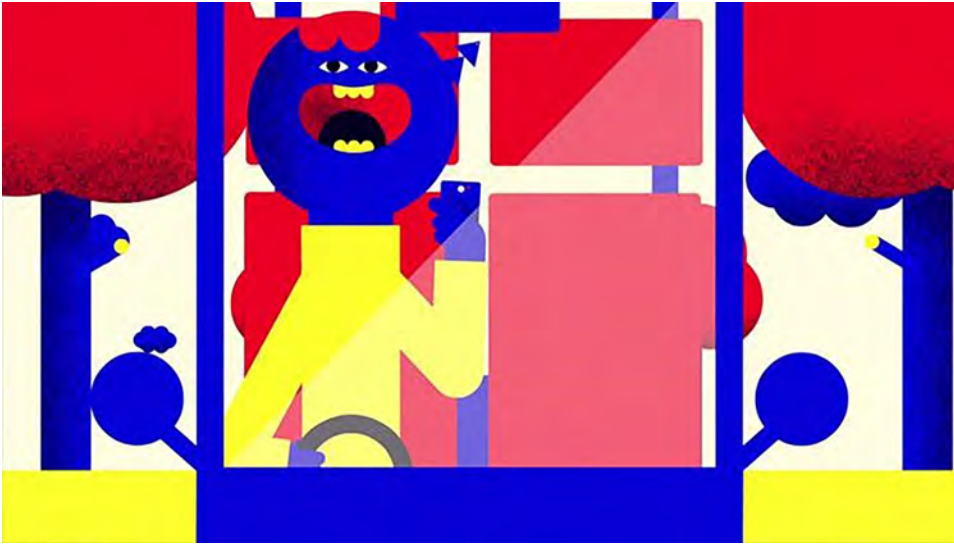
essentially steals the soul of our main character, an avid technophile, transforming him into digital version of himself. The character switches from one device to the next, completely fixated on the

screens, and entirely unaware of the destruction and turmoil happening around him. In some ways the character both willfully and yet unknowingly steps into the after-life because of their addiction to technology.

I Will Miss You, a tragic and comedic short by Moth Collective's Dave Prosser, follows a man obsessed with social media and his reasoning for real time published suicide. After he is humiliated in his workplace for having become a meme of him puking after being hit in the stomach by a soccer ball he drives off a bridge while making certain to take a photo and upload it to his social media prior to the crash. The man's obsession with numeric validation in the form of social



Post Personal from Eamonn O'Neill on Vimeo.



I Will Miss You (2013) from Moth on Vimeo.

media 'likes' and his need to consistently document the world around him becomes the source of his demise.

In *Cycle*, by Kel San, a battery operated couple engage in active consumerism and conspicuous consumption, buying every electronic gadget imaginable. As the film progresses, and the couple replaces their gadgets with newer versions, their obsession becomes dangerous. They begin to neglect one another, taking greater care of their objects than each other. Rather than hold hands and engage in a physically intimate encounter, they stick their noses in their tablets, cell phones, and television. Eventually they run out of batteries and outlets and

have to decide whether or not to unplug one of their cherished devices to save themselves.

What these films share at the core of their narrative is the main character's blatant disregard of their own life and body as well as their loved ones. But what they have most in common, whether it be a light hearted commentary or a nuanced critique, is a distinct paranoia of technology and connectivity. Perhaps these films are not overarching criticisms of technology itself but rather how we often see people, and in this case, consumers, becoming so increasingly attached to the connectivity that they forget about the 'real world' and thus willing to put themselves

in harms way for the sake of sharing an experience with their connected sphere on social media.

Perhaps it is too simple to identify these criticisms distinctly as a paranoia of technology and connectivity. Perhaps these films act as a warning call and an artistic reminder of what not to become. It is as though these films aim to say "This is what we have become" or "This is what we are becoming" or perhaps even more so "This is what they have become." Naturally when we critique we tend to discount ourselves as part of the problem or part of the source of the problem. Naturally we couldn't possibly be contributing to the problem ourselves, could we?

But this begs to question, how legitimate is this paranoia? Are we turning into our devices? Are we choosing our cell phones over our partners? How does this criticism differ from the criticisms of films during the advent of cinema? In the past factions argued film would demoralize and stupefy the public. From cinema, those critical energies transferred onto television, blaming television as the source of the public's moral degradation. From television

"Perhaps these films are not overarching criticisms of technology itself but rather how we often see people..."



Cycle from Kel San on Vimeo

this transferred onto video games, then onto the internet, with each medium criticizing whichever followed as being responsible for turning the masses, or the consumer, into zombies or robots. How many memes depict people staring at cell phones at the dinner table or groups of people staring at their screens while walking or people at coffee shops working on their computers with some log-line that blatantly criticizes the zombification, loss of identity, and sheep mentality of modern life. While these

images might certainly cause one to laugh, how truthful are they really? These depictions and assumptions are bleak exaggerations of a reality that has marginal truth.

And how preposterous is it really that those previously persecuted mediums that have unabashedly antagonized other mediums have benefitted greatly from this connectivity. This isn't to say that one can't benefit from something while criticizing it; certainly we can. That being said, it is certainly

interesting to see a collection of filmmakers and their work critiquing what is probably its greatest ally in terms of mass distribution.

Sometimes we see people who refuse to use cell phones or be connected to any social media platform and we might even go so far as to consider their rebellion futile. But this assumption of those who aren't connected as being disconnected with the world, reality, and the future is a bit absurd. Of course they/we can exist without a cell phone and participate as a member, perhaps even a productive one, of society. Likewise, we often hear from people who reject cell phones complain about

“This isn't to say that one can't benefit from something while criticizing it”

not wanting to be controlled by devices and not wanting to turn into 'one of those robots.' On the other hand, this assumes those who live connected lack control over their own lives and are, in fact, controlled by their devices. And this, frankly, is a bit of an absurd assumption as well. When it comes to these critiques, whoever it is that is the conspicuous consumer, the automaton, the overly connected individual detached from reality, whoever it is, there is one thing we can be for certain: this criticism applies to them, not us.

It's difficult to deny the great ease connectivity has brought upon us and what it has done to encourage

international discourse. But it's also difficult to deny that this connectivity, despite the overall improvements it brings, can be a bit burdensome and all consuming. To polarize social media and technology into being an evil robot-zombie-creating menace versus a perfect tool to democratically unite the world and make is equally problematic. Perhaps there is a middle ground. We can easily criticize while simultaneously appreciate the value connectivity. Just like the films that benefit from that which they critique, we can certainly embrace the sense of adventure these technologies can bring us whilst criticizing them. If there is one thing these films do, however paranoid they

may be, is make us reexamine our own places within this technological/connective paradigm. That imperative alone is worthwhile and worth commending.

Jeanette Bonds is Co-Founder and Director of GLAS Animation



Cycle from Kel San on Vimeo

When Live-Action Falls Short: Animating Non-Fiction

by Kelly Gallagher

What happens when realist imagery fails to illustrate our lived experiences? How can we set out to visualize the reality of mental illness, trauma, emotion, and other lived experiences that live-action footage cannot capture? In her essay on animated documentary, Annabelle Honess Roe argues: “Rather than questioning the viability of knowledge-through-documentary, animated documentaries offer us an enhanced perspective on reality by presenting the world in a breadth and depth that live-action alone cannot. Life is rich and complicated in ways that are not always available to observation...” (Roe 229). Animating non-fiction stories and experiences, physically shaping one’s own experiences to share with others, is a political act. Walter Benjamin would argue that to tactilely and literally shape one’s own story, infuses that story with authenticity (Leslie 6). Animated non-fiction is a challenge to classic understandings of authenticity in documentary cinema, as Roe notes: “The authenticity of a documentary and the power of its claim to be such a type of film are deeply linked to notions of realism and the idea that documentary

images bear evidence of events that actually happened, by virtue of the indexical relationship between image and reality” (Roe 216). Non-fiction animation is a direct challenge to these notions that realist imagery is required to explore the reality of our experiences. In fact, not only does animation challenge these notions, it asserts that

“Tackling serious subject matter with animation is no easy task...”

live-action cannot sufficiently do the job of adequately exploring our experiences, especially and specifically our internal experiences. For the purposes of this essay, “non-fiction animation” will refer to any animation that is not fictional and is rooted in one’s real experience or emotion. Non-fiction animation is political because it complicates and challenges questions of representation, makes clear and apparent its mediation by human hand, visualizes the unseeable aspects of our experiences, and through its production and process offers

a feminist and safe space for women especially to share their stories.

Tackling serious subject matter with animation is no easy task, especially with common sweeping perceptions of animation as relegated to the world of child-like and lighthearted fictional tales. However for those willing to push and pull and poke at the possibilities of animation and its incredible capacity to deeply go where live-action cannot, animation poses an explosive abundance of possibilities. Non-fiction animation rejects live-action documentary’s problematic attempts at objectivity and representation. Animation, through its very aesthetic, calls attention to its artifice—its construction. By calling attention to its construction, animated imagery informs the viewer that it is not attempting to pretend that it is an unmediated representation of reality. Animation calls attention to the fact that it is mediated and affected and created by someone. We should only hope for more cinema that calls attention to its construction, like animation does, because in doing so animation challenges the common notion that mainstream media

and documentary produce unmediated representations of reality. For example, in the winter of 2014, after protests in Ferguson took place following the non-indictment of police officer Darren Wilson for the murder of Michael Brown, a photograph of a hug between an officer and a young black child at a protest went viral. The “hug seen around the world” as media outlets called it, depicted the young boy crying

more honest, genuine, and authentic. Collages, animations, and other imagery that relish in the fact they are “constructed,” call attention to process and imagery production. Viewers and audiences are able to view such work far more critically and reflexively because the artist makes their presence known. In Molly Crabapple’s 2014 animation, *How Ferguson Showed us the Truth About Police*, she explicitly animates

meant to present an experience or story, rather than live-action non-fiction’s (problematic and impossible) attempts at whole and true representation. Animation presents us with constructions of experiences. Live-action attempts to represent reality. Animation is open and honest about its mediation. Realist live-action imagery often attempts to present itself as unmediated and objective. Through the aesthetic properties of animation, using imagery that is clearly constructed by an artist/ animator, such as animated drawings or computer graphic constructed images, or paper collage constructed animations—animation aggressively and politically challenges the notion that realist imagery best effectively visualizes our real experiences.

For film theorist André Bazin, cinema was a discovery that satisfied “once and for all and in its very essence, our obsession with realism” (Bazin 7). Writing in his essay “The Ontology of the Photographic Image,” Bazin believed cinema to be so powerful and important because of its ability to truly capture, more so than any previous art form, the real world around us. He argued that photography was essentially objective in character and essence because for the first time in history it was not an artist’s hand that was literally creating an image, but rather it was a machine



Screenshot from Youtube streaming of Molly Crabapple’s *How Ferguson Showed us the Truth About Police* (2014)

while being hugged by a white police officer. Days after the photo began circulating widely, reports that the photo was staged began to surface. While realist imagery feels easily seductive, its ability to truly and wholly “represent” anyone or anything is impossible. We need aesthetics that make bare their mediation by human hand because such images are far

her process of painting frame by frame, including her hands on screen throughout the animation. Her voice shares stories of police brutality while we watch her paint the face of Michael Brown and images of protest. When watching animated non-fiction, viewers are concretely aware that the images they are watching are constructions

(the camera), free of an artist's subjectivity (Bazin 7). But what does a photographed image of reality present us with? In her brilliant critique of the impossibility of the project of representation through imagery, Martha Rosler's photo-text piece "The Bowery in two inadequate descriptive systems" (Dec. 1974–Jan. 1975), Rosler pairs photographs of the Bowery neighborhood in New York with descriptive text. In her review of the piece, Cassie Packard writes:

The two representational systems — visual and verbal — run on parallel tracks, sometimes crossing paths as the text adopts a visual form and signage crops up in several of the photos. Each system undermines the other's self consciously feeble attempts at portraying the

social reality of skid row... [Rosler] questions whether liberal documentary's attempt to soothe with an aesthetically pleasing humanism, is ethically questionable or even exploitative of oppressed populations. Alienated and stuck in Rosler's muck of representational techniques, you can't help but feel that the Bowery is many miles away. (Packard)

Rosler poses a strong and scathing critique of the false premise that realist photographic imagery and text can accurately do the job of representation. Tying this critique to the animation world, in her writing on direct animators who work on film celluloid, Tess Takahashi describes how the goal of many of these animators is to

create works that act as direct presentations of emotions. Describing Stan Brakhage's *Self Song/Death Song*, Takahashi describes that in the film, bright ambers try to fight black color that continues to seep in, all an attempt at visualizing a body being eaten away by cancer. Experimental and abstract animations that work to visualize emotion directly onto film celluloid such as this, imply both a "distrust of the indexical image and the written sign's capacity to translate adequately the natural world, human emotion, or individual experience" (Takahashi 171). Here, non-fiction animation challenges representation and traditional modes of communication while offering a space to visualize the emotion, trauma, and experience of illness in a way that is impossible for live-action.



soaked	drenched
sodden	flying the ensign
steeped	over the bay
soused	half-seas-over
sloshed	decks awash
saturated	down with the fish

Martha Rosler's "The Bowery in two inadequate descriptive systems" (Dec. 1974–Jan. 1975)

“Some stories are told from a comfortable arm chair by a warm fireplace. But this story is quite different...” So begins the trailer for Signe Baumane’s 2014 animated feature film *Rocks in my Pockets*. From the film’s website:

The film is based on true events involving five women of Signe Baumane’s family, including herself, and their battles with depression and suicide. It raises questions of how much family genetics determine who we are and if it is possible to outsmart one’s own DNA. The film is packed with visual metaphors, surreal images and a twisted sense of humor. It is an animated tale full of art, women, strange daring stories, Latvian accents, history, nature, adventure and more.

“animation as a form offers such potential to explore women’s issues in a way that simply isn’t possible in live-action filmmaking” (6)

(Baumane)

In the attached still frame from the film, one of Baumane’s family members is dancing with her depression. Animation’s ability to visualize the unseeable aspects of our lives, is another imperative reason to turn to animation when live-action falls short. If Baumane had attempted to make this film



Still from Signe Baumane’s *Rocks in my Pockets* (2014)

as a live-action documentary, I would have no understanding of the way that her depression affects her and has affected her family for decades, in the same way that I do as a result of being able to see her literally draw it out for me.

Not only is animation a specifically important space to document and share the internal aspects of our lives, it also is an especially safe and imperative space for women to share their experiences. Writing in the introduction for her compendium, “Women and Animation,” Jayne Pilling argues that: “animation as a

form offers such potential to explore women’s issues in a way that simply isn’t possible in live-action filmmaking” (6). She then goes into how the practice and process of animation itself is far more accessible, one can animate in her own home with whatever materials are available, the skills required to animate are varied and open, and “most important of all, [animation] isn’t bound to conventions of photographic or dramatic realism that dominate most live-action filmmaking” (6). One can experiment with new ideas while working individually on an animation, especially when it comes to serious topics or issues. Women can feel safe to wildly imagine new animated possibilities and realms without the pressures of working in and around numerous people and needing to follow live-action conventions. Pilling continues, “Ideas, feelings, issues can be presented not as linear arguments- to be accepted

or rejected by the viewer-but imaginatively embodied, enacted, literally played around with for the viewer to experience... serious issues can be explored in ways that are unthinkable in feature or documentary film" (6). By using surrealist and unearthly imagery in *Rocks in my Pockets*, thanks to the power of animation and

the story of Alexis Young's survival of a "starlight tour." Alexis Young is a two-spirited First Nations person who was picked up by Canadian police in Saskatoon and dropped off outside city limits without shoes, to freeze to death. Starlight tours are a horrific and racist practice in Saskatoon where police pick up Canadian

animation and not traditional documentary, Young replied: "We chose that style because ... I still never know if there is a vigilante policeman out there who has a mandate to kill me" (Ball Windspeaker). Young also added that animation was able to convey a story far larger than her own. With the ability to compress many scenes and stories of starlight tours against the backdrop of her specific experience, animation was used as a means of bringing light to the larger issue of racism against First Nations people in Saskatoon and Canada at large.

Animation's ability to challenge representation, offer the means to visualize the unseeable aspects of our experiences, and provide a safe space specifically for women (and trans people, and people of color) to experiment with the tactile shaping of their own stories, all demonstrate the political power of animation as an imperative means for illustrating non-fiction. Animation offers the ability to visualize some of the most important aspects of our lives that realist live-action imagery will never be able to capture.

Kelly Gallagher is an experimental animator and filmmaker whose research explores the political potential and radical aesthetics of animation.



Still from Young and MacCormack's Where We Were Not Feeling Reserved

incredibly powerful storytelling and artistry, Bauman brings us closer to her experience, history, emotions, and perseverance than any realist imagery could ever attempt to do. In Alexis Young and Jessica MacCormack's co-created 2011 film, *Where We Were Not Feeling Reserved*, animation is employed alongside small fragments of found footage to illustrate

First Nations people and leave them outside the city limits in freezing temperatures. Many men and women have died as a result of this practice, some of whom are memorialized in Young and MacCormack's animation. Young survived her "starlight tour" and utilized the power of animation to share her harrowing experience. When asked in an interview why she and MacCormack decided on

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The First Cut is the Deepest: Dissecting Three New Films from the NFB

By Crystal Chan

For all the talk of storytelling as dissection, as a cracking open of oneself, who really does it? Cordell Barker, Theodore Ushev, and Sheldon Cohen, that's who. These veteran NFB animators will each release short films in which they spill guts and blood. Sometimes literally.

After their hits, Barker's *The Cat Came Back* (1988) and Cohen's *The Sweater* (1980), neither released many films, whereas Ushev has churned out a lot lately. (The NFB is holding the one Ushev is wrapping up now for a 2016 release, because he has too many on the docket.) So Barker's *If I Was God* is an anticipated return, as is Cohen's *My Heart Attack*. Ushev made *Blood Manifesto* for the NFB's Naked Island Sessions, a series of experimental, issue-driven microfilms.

Barker made a 3D stop motion with puppets, Cohen drew on a computer, and Ushev animated sketches made with his blood. But similarities beat under each film. Each film is their most intimate. Each features their first personal voiceover. Each looks back at a shocking memory. Each jumpstarts a career change.

And as a group, the three narrate the arc of life: from start to death to rebirth.

The First Cut is the Deepest

For **Cordell Barker**, "grade seven and twelve years old, it's where life begins. You're becoming an adult. And adults seem like they are imbued with powers. Grownups seem like gods when you're that age." The budding god in *If I Was God* is Barker himself. A god who's a loser. Preteen Barker sits in science class and dreams of godlike powers as he's smacked in the head by projectile spitballs. The class bully's eyes are on him, and Barker's eyes are on his crush Lily in the next row.

"I say that it was based on a true story, but it's all made up. I mean, I was very quiet, but I wasn't bullied, I was happy. I didn't have a love of my life, this Lily character." That being said, this is Barker's first film drawn from his life, a life still just around the corner. The school in the film is still only a four-minute drive from his home, where he also works.

In his home studio he drew the designs and made the film's cutouts and props out of



Cordell Barker

plasticine and papier-mâché. But the puppets were made by Laurent Canniccioni and Emily Bélanger, of Studio Jako Lanterne. "It's by far the biggest team I've worked with, and it took a lot of time to learn all the stereoscopy." The film is Barker's most technically ambitious. Here, his quirky and colourful character designs truly pop. "My films were very flat. With *Runaway*, for example, or in all my films, it's a very horizontal action that just keeps going." In *If I Was God*, things seem more real. More in our world – and that's intentional.

In the film, Barker dissects a frog and then electrically shocks the frog legs back to life with a probe. "Had I really brought that frog back? Had I done



If I was a God

some trick that only a god could do?” Barker wonders, “Who but a god could toy with life and death?”

Barker’s true concern is our real world. “We were all being systematically civilized to one day take over the planet,” preteen Barker says. “I wasn’t

“I definitely see a connection between animating and having godlike powers. You know, you create this world – and then it really happens. It’s especially true for the 3D films, with the puppets it’s actually out there, this real object, as opposed to a 2D creation in your head that you draw out.”

“I definitely see a connection between animating and having godlike powers. You know, you create this world - and then it really happens.”

a god. I wasn’t even in grade eight. I had seen our godlike future though. A future where we can toy with life and death. Create new genetic monsters. And destroy the whole planet.”

We’re all gods, animators, too.

Barker wants to use his godlike powers for good. Current events are “bleak,” and he needs his films “to have a message, a point.”

“If I was to pitch *The Cat Came*

Back now – this guy and this cat, and it just keeps coming back, you can’t quite get rid of it – it really has no message. I don’t think it would be funded now. But I wouldn’t want to make it, anyway.” Instead, this change in direction has him entertaining new ideas. A twenty-four minute special, for example. Anything, as long as it means something.

Cuts to the Core

In 2012, **Theodore Ushev** saw blood run down a young woman’s face. It was on the street during a student protest in Montreal, and police were beating protestors. “When you see it on TV, your perception is you accept it as a ketchup maybe. Even if it’s real. But when you see real blood, it changes. It is shocking.”

Ushev was also politically active when he was younger, in Bulgaria, where he lived until he moved to Montreal in 1999. But “I’ve become more cynical now. I was interested and I passed by the protests from time to time. And I went also to Bulgaria on vacation, and there were also some protests there against the government. And I saw it again. And I was thinking: ‘okay, what? What is this that works? To spill your blood for? Does it make sense to go and sacrifice yourself for something, for an idea, an ideal that is going to be cheated after, betrayed?’”

**Gloria Victoria**

Directed by / Réalisé par Theodore Ushev
Produced by / Produit par Marc Bertrand

Pictured / Sur l'image: Theodore Ushev,
director / réalisateur

Photo credit / Crédit photo: Nadine Maas
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Blood Manifesto is a meditation on these questions. “It was really a shout out from the heart because I did the film in two to three weeks, just speaking out.” He wanted to narrate the film himself, although some people suggested he hire a voice actor because he speaks with an accent. And set to the rhythm of his poetry and the sound of a heartbeat are two minutes of sketches, drawn in blood. A pig, a hand, a man with a crown; all rendered in blood.

This was made possible with the help of Ushev’s sister, a lab technician who draws blood – the more conventional way – as part of her job. On a visit to Bulgaria he donated blood. He asked her to save him a vial. He

put the blood in 50 milligram bottles, and then in his suitcase for Montreal. “They didn’t know! They didn’t catch me! I was trafficking my own blood!”

In the end, only 25 milligrams of blood was used to make the film. Ushev used paper less than two inches wide, and bamboo brushes. They maintain the blood for a long time, allowing him to draw two frames without putting his brush back into the blood-ink.

The result is a manifesto on the futility of violent protest, but also on the futility of filmmaking. You can suffer to make a film, Ushev says, and it has little effect, or is forgotten, or is held up. Ushev made *Blood Manifesto* in February 2014, and was unsure when the NFB would release it.

Next year, he starts his last animated film, a personal mix of immigration stories. It will run twenty-three minutes long and be done with an ancient beeswax technique. After? He may try live action, theatre, or something else. “And when I make the perfect film I’m going to stop making films.”

“I don’t want the people to remember me as an animation artist, as someone who did animations.”

The Heart of the Matter

It was August 2011, and **Sheldon Cohen** thought he would never make a film again. “The film came out of the blue, just like my heart attack.” He was at his desk writing his

**Blood Manifesto**

Directed by Theodore Ushev
Produced by Marcy Page, Jelena Popovic

Photo taken from the production
© 2015 National Film Board of Canada. All rights reserved.



Sheldon Cohen

memoir, eventually published in 2012 as *This Sweater is For You!* He planned to study art therapy at Concordia. To start a new career.

Then, the phone. “Come to the dog park,” his wife yelled. Their neighbour’s dog was having a heart attack. Cohen rushed there in time to see his wife give the dog CPR. Then, as if they were contagious, he had a heart attack himself.

After the subsequent quintuple bypass, Cohen “woke up from intensive care. When they brought me to my room from the open-heart surgery there was a sheet of paper for the TV channels. And it was blank on the other side. And I asked them for a pen and I started writing the story of my heart attack. I didn’t think it would be an animated film, I just thought it was something I needed to write.”

“the story really needed telling. It came from a deep inner place in me which is different from the other films that I’ve worked on.”

Cohen continued to keep a journal in his “shaky hand” during his “spiritual rebirth,” feeling for the first time that “the story really needed telling. It came from a deep inner place in me which is different from the other films that I’ve worked on.”

It was Cohen’s first film without a paper trail. Drawn on a Cintiq tablet, Cohen transformed his aesthetic with the help of art director David Barlow-Krelina. For Cohen, the result is the first time his films have “the actual feeling of the world, that has light in it. Before, my artwork totally had a flat feel, bright colours just contoured with the line. I don’t think I’ll ever work other than this way again.”

Making *My Heart Attack* helped Cohen understand a baffling experience. “When they send you home after this kind of surgery you’re not prepared. I’ve never experienced that

kind of emotional feeling of just feeling broken. It wasn’t the physical pain. That’s why animation I think is the perfect medium to express it, because you go beyond the words.”

Cohen never studied art therapy. But with this film, he’s become an art therapist – for himself. “I started recording my own voice. I always had in mind it would be an actor. But people just kept encouraging me, saying it’s so personal it has to be your voice.”

“Now I want to develop a multimedia presentation and show others who might be helped by it, go deeper into things that didn’t fit into my film. I call it my heart attack tour.”

Crystal Chan is a writer and editor based in Montreal.

Australian Animation Featured at VAFI 6th International Children and Youth Film Festival, Varazdin



Australian Ambassador in Zagreb, Ms. Susan Cox and ASIFA Secretary General, Vesna Dovnikovic.

In its centenary year, Australian animation was the focus at VAFI 6th International Children and Youth Animation Film Festival held in Varaždin, Croatia from 21–26 April, 2015. VAFI is organised annually by Creative Film Studio VANIMA from Varaždin. The official program consists of two sections in competition – animated films

for and by children and youth. It also presents various forms, types, styles, techniques of animation through partners. This year, the 6th VAFI partnered with Australia. Wanting to show why Australia is one of the most successful countries in animation, VAFI brought together a program of seven award winning shorts (three of them Oscar winners) and Adam Elliot's much acclaimed clay animated feature film *Mary and Max*.

Her Excellency, Ms. Susan Cox, Ambassador of Australia in Croatia, gave patronage to VAFI, selecting it to be one of three projects supported by the Embassy. Visiting on behalf of Australia, from Bardic Studios in Sydney, were jury



Academy Award-winning short, Harvie Krumpet, by Adam Elliot, screened at the opening ceremony.

member Jacqueline Cosgrove and Elisabeth Tuilekutu; also in attendance from Australia was Oliver Eklund, a young animator with a film in competition.

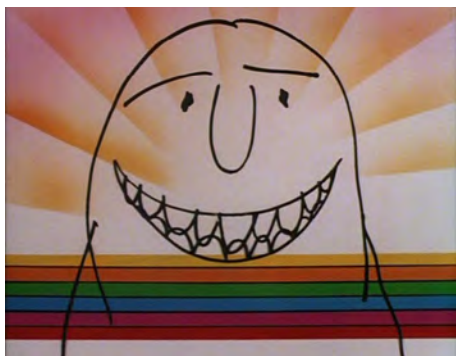
The Australian animation program was curated with the help of Margit Antauer, who has served as an advisor to VAFI since its first edition. Staff of VAFI have praised her invaluable input to the



VAFI official guests wave Australian flags.



VAFI Grand Opening, 2015.



*Australia's first Oscar-winning animated short film **Leisure** (1976) by Bruce Petty.*

partnership programs each year, bringing to the festival a deep knowledge of the medium, its films and filmmakers on a world scale in order to present the best selection of animation possible. Also a great supporter of the festival and testimony to its success year after year is ASIFA–Croatia.

The review of the Australian program was very positive. People were overwhelmed by the high standard of films selected, in particular those from Academy Award–winning animation director Adam Elliot. It was a real breakthrough to show people that animation is not just funny cartoons but an art form that can tell strong stories. The Australian program included the following films: Adam Elliot's feature *Mary and Max* (2009)

and Academy Award-winning short *Harvie Krumpet* (2003); *Indefinable Moods* (2001) by Kathy Smith; Australia's first Oscar-winning animated short film *Leisure* (1976) by Bruce Petty; *Looking For Horses* (2001) by Anthony Lawrence; *Pleasure Domes* (1987) by Maggie Fooke; the Academy Award-winning short *The Lost Thing* (2010) by Shaun Tan and Andrew Ruhemann; and *Dad's Clock* (2001) by Dik Jarman.

Official speeches during the opening ceremony were given by the Mayor of Varaždin, Goran Habuš, followed by Ambassador of Australia in Croatia, Ms Susan Cox; ASIFA Secretary-General, Vesna Dovnikovic; Mr. Raymond Rojnik from European Capital of Culture Varaždin 2020 Office; VAFI Program Director, Sandra Malenica and Executive Director, Hrvoje Selec (both ASIFA–Croatia and ASIFA Workshop Group members).

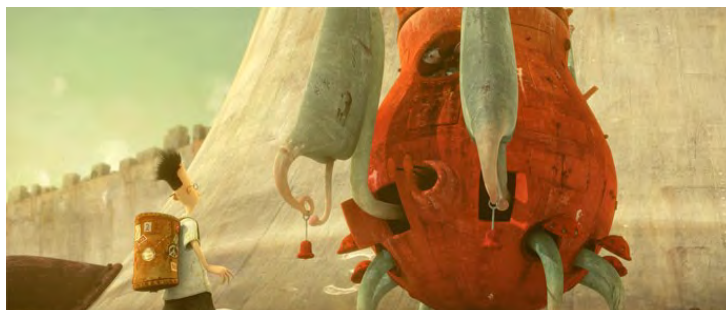
The 6th VAFI had more than 90 guests, including Wilson Lazaretti from Brazil, who lead

the optical toys workshop; Johnchill Lee, President of ASIFA–China; and also guests from Hong Kong, Belgium, Ukraine, Armenia, Russia, Taiwan, Greece, Hungary, Italy, Austria and many cities from Croatia.

Besides the official screening of films in competition in two festival sections, JUNIOR (animated films from children and youth) and SENIOR (animated films for children and youth), VAFI has workshops, exhibition, lectures, roundtables and presentations. This year's exhibition was by Croatian animation artist and ASIFA–Croatia member Krešimir Zimonić. VAFI had a record number of films submitted – 720 in total from more than 60 world countries. 96 of them were competing in JUNIOR and 104 in SENIOR section for the VAFI statue.

The next VAFI partner will be held in Israel.

VAFI web page: www.vafi.hr/en



The Lost Thing (2010) by Shaun Tan and Andrew Ruhemann.

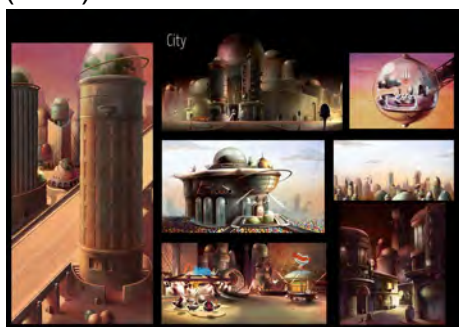
Trent Ellis and Sandra Malenica

Trent Ellis is International Board Representative of ASIFA–Australia. Sandra Malenica is Program Director of VAFI, ASIFA–Croatia.

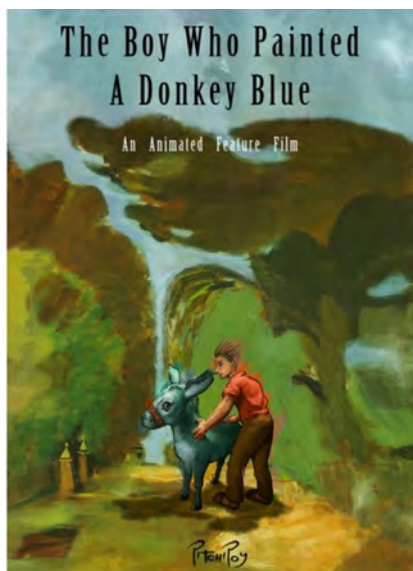
Edited by Ray Kosarin

ASIFA- ISRAEL

Veteran lecturer, animation director and producer Lea Yosha and veteran animator, lecturer and journalist Tsvika Oren were elected to the ASIFA-Israel 2015 board. Our main activity is The Animation Club, organized in cooperation with Minshar For Art, Tel Aviv, presenting monthly meetings dedicated to viewing and discussing animation. Most meetings host top animation artists who share their experiences and creative processes. Recent guests have included Yoav Bril (Ishihara, Hora), Yoni Arrousi (Happily Ever After) and Or Bar-El (Beat).



Still from Baldy Heights, feature in production, Pitchi Poy Animation Productions, director, Noam Meshulam.



Preliminary art for The Boy who Painted a Donkey Blue, feature in development, Pitchi Poy Animation Productions, director: Noam Meshulam.

One of the most exciting current developments in Israeli animation is the fast growing, very active Animation Professions Union. Four years after it was established, it has hundreds of members sharing knowledge and supporting each other. The union has managed to increase institutional financing of animation productions, including an annual feature development project in cooperation with the Script Writers' Union.

Another exciting development is the center for animation production and training developed with generous support of the Jerusalem municipality. It now includes a branch of the veteran Jaffa PitchiPoy studio, directed by Noam Meshulam. Three feature-length animated films are now in various stages of production.



Preliminary art for The Sand Castle, feature in development, Pitchi Poy Animation Productions, director Noam Meshulam.

Tsvika Oren
ASIFA-Israel

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ASIFA- JAPAN

As one of the largest national branches of ASIFA, ASIFA-Japan (<http://asifa.jp/en/>) has always been making the effort voluntarily to promote and develop the art and culture of animation – a unique art form giving life to the lifeless and able to transcend cultural barriers, communicating as a true international language. We are now (as of May 2015) a group of 76 active professional members, including talented animation directors, filmmakers, creators, producers, editors, cinematographers, critics, scholars, professors, curators, distributors, etc., representing Japanese animation art and industry. ASIFA-Japan was established in 1981 by 22 founding members including prominent animation filmmakers such as Yoji Kuri, Taiji Yabushita, Osamu Tezuka, Tadahito Mochinaga, Kihachiro Kawamoto and Renzo Kinoshita. Together with our founding members, ASIFA-Japan has been respecting and following the aim of ASIFA: to pursue friendship and world peace through cross-cultural exchanges carried out by the development of animation art. Today, we are most pleased to keep up to this philosophy, and to hand it over to the next generation.

One of our main activities is to organize the International Animation Festival in Japan, HIROSHIMA, held biennially since 1985, under the endorsement of ASIFA, co-organized by Hiroshima City and ASIFA-Japan. Members of ASIFA-Japan have always been working hard voluntarily in the background. Last year, at HIROSHIMA 2014, together with all of you, we were pleased to celebrate the 30th anniversary since the establishment of our organizing committee in 1984. Now, we are heading for the 16th festival HIROSHIMA 2016, which will be held from August 18 to 22, 2016, and it will be a new journey for us to reach another milestone of 40 years, 50 years and more!

Please visit our official website for HIROSHIMA 2016 (<http://hiroanim.org>), though most pages are still under construction, and our new

regulations and entry form will be ready this autumn. All animation shorts completed after April 2014 will be eligible for our competition. On behalf of ASIFA-Japan, I am very much looking forward to receiving your entries to HIROSHIMA 2016, and hope to welcome you in Hiroshima with all our hearts in August 2016!



Sayoko Kinoshita
President of ASIFA-Japan

ASIFA- USA CENTRAL



From “Animated Collaboration”.

Animation Workshop Educators, the animation workshop group of ASIFA–Central, has been active, receiving several honors for their work. Three members, Gretchen Vinnedge, Maggie Annerino, and Lynn McKeown, traveled to the MONSTRA Animation Festival in Lisbon, Portugal, where they presented a program and led a hands-on workshop. Several members participated in the North Park Limerick project, coordinated by Suzanne Zack.



Gretchen Vinnedge, Lynn McKeown and Maggie Annerino at MONSTRA.



“Yellow Ticket” still.



The AWE Group: Lynn McKeown, Suzanne Zack, Deanna Morse, Gretchen Vinnedge, Maggie Annerino and student working on

The “Yellow Ticket” animation, our group’s part of AWG “Colours/Colors”, the newest international project of ASIFA Workshop Groups, won the Best Animation Award in the 2015 KDL Teen Film Festival. “Animated Collaboration”, created by the A.W.E. to spotlight their international collaborations, won an Eclipse Award and is a finalist at the North by Midwest Micro-Budget Film Festival. More information on the workshop group and this project is www.deanimations.com.

The chapter is making plans for the annual Midwest Animator’s Retreat, our annual gathering of member animators from the Midwest USA.

Deanna Morse
ASIFA USA–Central

ASIFA- USA EAST

ASIFA–East kicked off 2015 with our Post-Holiday Party, held January at the NYC pub The Galway Hooker.

Also in January, in what has come to be an annual tradition, “Singing CPA” Steven Zelin presented an evening of tax advice and song, aimed at teaching freelance animators and artists basics of tax law and tax-return preparation.

In March, ASIFA–East presented a Tribute to Michael Sporn, the renowned, much

beloved New York-based producer-director-animator, known worldwide for films as the Oscar-nominated *Doctor de Soto* (1984), *The Hunting of the Snark* (1989), *Whitewash* (1994), *The Man who Walked between the Towers* (2005) and many Emmy and ACE-awarded television specials. The event, organized by Masako Kanayama, included film clips from Sporn's career; a discussion panel of Sporn collaborators including Ed Askinazi, Maxine Fischer, Denise Gonzales, Stephen Macquignon, Steve Parton, Bridget Thorne, with this writer moderating; closing remarks from Michael Sporn's wife Heidi Stallings; and a special tribute reel including videos, drawings, photographs, spoken and written tributes from friends and artists around the world.

Each Spring, ASIFA-East presents our annual ASIFA-East Animation Festival. With films selected by a jury of animator peers (any active ASIFA-East member may vote), the ASIFA-East Animation Festival, now in its 46th year, is to our knowledge the oldest continually running animation festival in North America. Organized and realized by the hard-working volunteers on the ASIFA-East Executive Board, plus the support of many generous sponsors and friends (for more information please visit www.asifaeast.com), this year's festival, held May 17 at

The New School's Tishman Auditorium, attracted animated films and filmmakers from all over North America.

ASIFA-East alum Tom Warburton officiated; our signal film for 2015 was produced by Katie Cropper Klein. The 2015 winners are:

"Peggy" Award for Best in Show: *Driving* by Nate Theis.

Commissioned Films

Commissioned Films Over Two Minutes, First Place:

Fun Times with Rez by Christopher Conforti, Nick Digital

Commissioned Films Under 2 Minutes, First Place:

Scare Off by Nelson Diaz, Hallmark

Music Videos, First Place:

Mojo Thunder Music Video by Benjy Brooke and Kris Merc, ATABOY Studios.

Independent Films

First Place: *Between Times* by Ru Kuwahata and Max Porter;

Second Place: *Pig*

by Steven Subotnick; **Third Place:** *Late* by Christi Bertelsen.

Student Films

First Place: *Birthday* by Nick Tustin, School of Visual Arts;

Second Place: *Religatio* by Jaime Giraldo, Vancouver Film School

Third Place: *Panty Fairy* by Juanwei Chen, School of Visual Arts

Honorable Mentions: *re+belief*

by Raymond McCarthy Bergeron, Rochester Institute of Technology; *Midnight Snack* by David Romero, University of the Arts; *Monster* by Thomas Shek and Stephanie Lin, School of Visual Arts.

Craft Awards

Excellence in Writing:

Highway of Hell by Andy and Carolyn London

Excellence in Education: *Why Are Some People Left-Handed?*

by Lisa LaBracio, TED-Ed

Excellence in Sound Design:

Behind My Behind by David Chai

Excellence in Experimental

Animation: *China Violet* by David Ehrlich

Excellence in Animation:

Duckling Gets a Cookie?! by Pete List, Weston Woods Studios

Excellence in Design: *Chosin:*

Baptized by Fire by Chris DiFiore and Byron Gray.

Women In Animation Special Awards

Women in Animation Award for Student Animation:

Eggplant by Yangzi She, University of California, Los Angeles

Women In Animation Award for Independent Animation:

Give Luci by Mary Nittolo.

Ray Kosarin

ASIFA-East

ASIFA- USA HOLLYWOOD



ASIFA-Hollywood's Executive Director (Frank Gladstone), President (Jerry Beck) and Vice President (David Derks).



ASIFA-Hollywood President, Jerry Beck addresses its General Membership.

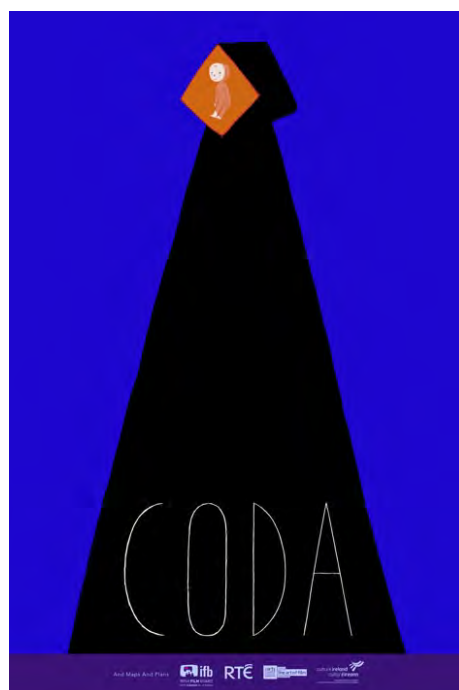


ASIFA-Hollywood's International Representative and Director of PR and Marketing with Disney's legendary Tinkerbell, Margaret Kerry (L).

ASIFA-Hollywood's General Membership met on Thursday, April 30 at the Animation Guild to review the past year's accomplishments, plan for the coming year, hold elections and answer member questions.

The first-arriving 50 members received a copy of ASIFA-International's hardcover 50th Anniversary book.

Entertainment for the membership included *An Incomplete History of Animated Dance*, presented by Frank Gladstone, and the short film *Coda*, one of the ten Academy®-shortlisted and Annie Award-nominated short films (presented by 62 GEORGE STREET, produced by Irish studio And Maps And Plans, directed by Alan Holly, produced by Ciaran Deeney).



ASIFA-Hollywood has long been in a position to learn of endangered animation collections and has amassed a storeroom and warehouse full of materials. Through introductions arranged by Tony Angellotti, Frank Gladstone and Jerry Beck approached the Academy of Motion Picture Arts and Sciences to form a partnership to curate the collection at the Academy (<http://www.asifa-hollywood.org/wp-content/uploads/2015/02/archives.jpg>).

The ASIFA-Hollywood collection will be stored, preserved, cataloged and managed by the Academy's Margaret Herrick Library.

As with all of the Academy's collections, it will be available for exhibition in the museum and eventually be available as an online resource. ASIFA-Hollywood's collection at the Academy will also be cataloged in the library's online databases and available to researchers.

In April, ASIFA-Hollywood welcomed its members to screenings of Wreckin Hill Entertainment's *Yellowbird* at the Raleigh Studios in Hollywood, featuring a panel moderated by the film's writer/director, Cory Edwards.

In March, DreamWorks and 20th Century Fox invited the membership to the Hollywood premiere and exclusive

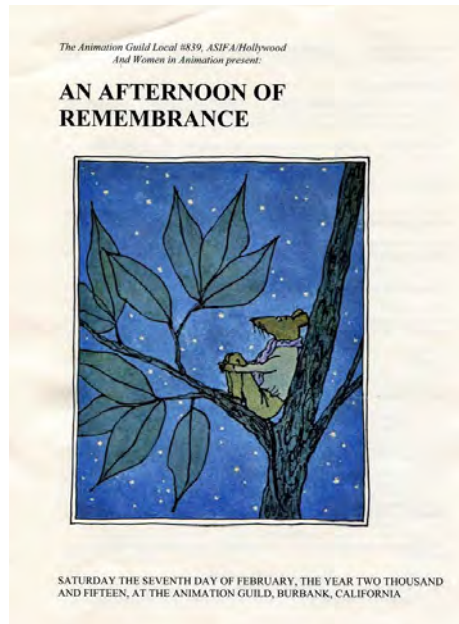


ASIFA-Hollywood's Vice President, David Derks, on the purple carpet at the premiere of DreamWorks' Home. Photo courtesy of David Derks.

screenings of Home with stars Jim Parsons, Jennifer Lopez and Rihanna on the purple-carpet.

Also in March, the ASIFA-Hollywood's Animation Educators Forum had their General Membership meeting (which was live-streamed). The topic was "Animation Education: Six Effective Strategies".

In February, **An Afternoon of Remembrance** was held by The Animation Guild, ASIFA-Hollywood and Women in Animation. It's an annual, non-denominational celebration to honor those in our industry whom we have lost the previous year.



Afternoon of Remembrance cover illustration by the late Michael Sporn.



Bill Kroyer remembers Frank Terry.

Just a few who were honored included Caron Creed (speaker, Debbie Spafford), Jimmy Murakami (speakers, Bob Kurtz and Dave Brain), Martha Sigall (speaker, Lee Sigall), Michael Sporn (speakers, Tom Sito and Yvette Kaplan) and Robin Williams (speaker, Eric Goldberg).

Remembrance photos courtesy of Bronwen Barry.



Debbie Spafford remembers Caron Creed.



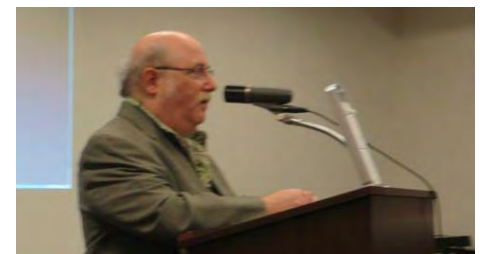
Bob Kurtz and Dave Brain remember Jimmy Murakami.



Lee Sigall remembers his mother, Martha Sigall.



Yvette Kaplan and Tom Sito remember Michael Sporn.



Eric Goldberg remembers Robin Williams.

Animation Awards 2014-2015

February 2014: 41st Annie Awards Hollywood, USA.

Winsor McCay Award –
Katsuhiro Otomo, Steven Spielberg and Phil Tippett

June Foray Award –
Alice Davis

Best Animated Feature:
Frozen. Chris Buck, Jennifer Lee. Walt Disney Animation Studios

Best Animated Short Subject:
Get A Horse! Lauren MacMullan. Walt Disney Animation Studios

Best Student Film:
Wedding Cake – Filmakademie Baden-Wuerttemberg

February 2014: 86th Academy Awards / OSCAR 2013.

Animated Feature Film:
5 nominees out of 19 eligible films.

OSCAR –
Frozen.
Directors: **Chris Buck, Jennifer Lee.** 102 min. Disney.

Nominees:
The Croods
Directors: **Kirk De Micco, Chris Sanders.** 98 min. DreamWorks.

Despicable Me 2
Directors: **Pierre Coffin, Chris Renaud.** 98 min. Universal Pictures/Illumination Ent.

Ernest & Celestine
Directors: **Stéphane Aubier, Vincent Patar, Benjamin Renner.** 80 min. La Parti Productions; Les Armateurs; Maybe Movies; Mélusine Productions; StudioCanal.

The Wind Rises
Directors: **Hayao Miyazaki.** 126 min. Studio Ghibli.

Animated Short Film:

OSCAR –
Mr. Hubolt.
Directors: **Alexandre Espigares, Laurent Witz.** Zeilt Prod., Luxembourg. 11'44"

Nominees:
Feral
Director: **Daniel Sousa.** 12'41"

Get a Horse!
Director: **Lauren MacMullan.** Disney. 6'

Possessions
Director: **Shuhei Morita.** Sunrise Inc.

Room on the Broom
Directors: **Max Lang and Jan Lachauer.** Magic Light Pictures.

March 2014: 17th HAFF Utrecht, Holland. 19-23.3.14

Grand Prix short narrative:
Love Games, Yumi Joung
South Korea, Culture Platform, 2013.

Grand Prix short non-narrative:
Le Labyrinthe/The Labyrinth, Mathieu Labaye
Belgium, Camera-etc, 2013.

Grand Prix feature film:
The Fake, Sangho Yeon
South Korea, Studio Dadashow, 2013.

Grand Prix European student film:
Wind, Robert Löbel
Germany, Hochschule für Angewandte Wissenschaften Hamburg, 2013.

April 2014: 21st International Trick- film Festival Stuttgart, Germany. 22-27.4.15

International Competition –

Grand Prix:***Through the Hawthorn...***

Directors: **Anna Benner, Pia Borg, Gemma Burditt.** Great Britain, 2013

Lotte Reiniger Förderpreis

für Animationsfilm (Best student film in the int'l shorts competition):

Home

Director: **Luiz Stockler**
Royal College of Art,
Great Britain, 2012

Best student film:***The Shirley Temple***

Director: **Daniela Sherer RCA**
Great Britain, 2013

Best feature:***Kotonoha no Niwa / The Garden of Words***

Director:
Makoto Shinkai
Japan, 2013

Best children's short film:***L'Automne de Pougne / Poppety in the Fall***

Directors: **Pierre-Luc Granjon, Antoine Lanciaux**
France, 2012

Jury shorts:

Mariola Brillowska, Rado Heidmats, Tsvika Oren, Paul Bush, Fadi Abdelnour. Jury features: **Jannik Hastrup, Max Howard, Peter Rommel.**

May 2014:**45m Asifa East Awards**Best in Show –***In the Beginning***

2013 **Arthur Metcalf** 2'32"

Best independent:***Eye in Tuna Care***

2013 **John Walter Lustig** 4'06"

Best student film:***Breadheads***

2013 **Cody Walzel Pratt**
Institute 5'32"

June 2014:**Animafest****Zagreb, Croatia. 3-8.6.14**Grand Prix –***Love Games***

Director: **Yumi Joung**
South Korea, 2013

Golden Zagreb Award for creativity and innovative artistic achievement:

Sunday 3

Director: **Jochen Kuhn**
Germany, 2013

Best first film:***Ziegenort***

Director: **Tomasz Popakul.**
Poland, 2013

Best student film:***Anal Juke - Anal Juice***

Director: **Sawako Kabuki**
Japan, 2013

June 2014:**ANNECY 2014
14.6.14**Best short:***Man on the Chair***

Directors: **Dahee Jeong. P: Sacrebleu.**
FR/S-Korea, 2014. 6'55".

Best feature:***O menino e o mundo***

Director: **Alê ABREU**
Brazil, 2013. 1:20'

Best student film:***The Bigger Picture***

Director: **Daisy Jacobs**
NFTS, 2014. UK. 7'.

Fipresci Award:***No Fish Where To Go***

Nicola Lemay/Janice Nadeau
NFB, Canada

August 2014:**Hiroshima 2014 Awards
21-25.8.14**Grand Prix:

***The Bigger Picture*, Daisy Jacobs** NFTS, 2014.
UK. 7'17"

Hiroshima Prize:

***Symphony No.42*, Réka Bucsi,** Moholy-Nagy U. of Art and Design, Hungary. 2013.
9'34".

Debut Prize:

***Boles*, Spela Cadez**
Slovenia/Germany. 2013.
12'17".

Renzo Kinoshita Prize:

***Choir Tour*, Edmund Jansons**
(Atom Art). Latvia. 2012. 5'13".

Jury:

Inni Karine Melbye, Joanna Priestley, Barbel Neubauer, Joško Marušić, Ferenc Mikulás, Koji Yamamura.

September 2014:**12th Fantoche**

Baden, Switzerland. 2-7.9.14

Best Film:

***The Bigger Picture*, Daisy Jacobs, GB 2014**

High Risk:

***Through the Hawthorn*, Anna Benner, Pia Borg, Gemma Burditt, GB 2014**

New Talent:

***The Wound*, Anna Budanova, RU 2013**

Best Sound:

***Snow Hut*, Yoriko Mizushiri, JP 2013**

Best Visual:

***Wonder*, Mirai Mizue, JP/FR 2014**

Special Mention (New Talent):

***Timber*, Nils Hedinger, CH 2014**

Audience Award:

***My Own Personal Moose*, Leonid Shmelkov, RU, 2013**

Jury –

Anaïs Emery (CH), Emma de Swaef (BE), Atsushi Wada (JP), Mark Shapiro (US), Stu Campbell (AU)

September 2014:**Cartoon D'Or 25.9.14**Winner:

***The Christmas Log* (La bûche de Noël), Stéphane Aubier & Vincent Patar, Belgium / France, 26' (PANIQUE! / Autour de Minuit).**

Nominaees:

***Anatole's Little Saucepan* (La petite casserole d'Anatole), Eric Montchaud, France, 5'47 (JPL Films).**

***Boles*, Spela Cadez, Slovenia / Germany, 12'20. (No History / Hupe Film).**

Kiki of Montparnasse

(Mademoiselle Kiki et les Montparnos), Amelie Harrault, France, 14' 27 (Les Trois Ours).

***Mr Hublot*, Laurent Witz**

& Alexandre Espigares, Luxembourg / France, 11'48 (Zeilt Productions).

Jury:

Producer Eric Goossens (Walking the Dog, Belgium), director/producer Tony Loeser (MotionWorks, Germany) and director Benjamin Renner (France).

September 2014:**20th Encounters Shorts Festival**

Bristol, UK 16-21.9.14

Animated Grand Prix:

***Padre/Father* by Santiago 'Bou' Grasso (Argentina)**



Hipopotamy



Man on the Chair

Brief Grand Prix:

A Million Miles Away by
Jennifer Reeder (US)

Depict! Award -

Ant Blades, Carpark. 2013.
Birdbox studio. 1'23".

Children's Award -

Andy Martin, *The Planets.* 12'.
Channel 4

Best of British Animation Award:

Marilyn Myller by **Mikey
Please** (UK)

September 2014:

OTTAWA 2014
17-21.9.14

Grand Prix shorts:

Hipopotamy by **Piotr Dumala**
(Poland)

Grand Prix features:

Seth's Dominion by **Luc
Chamberland** (Canada)

Best Canadian animation:

1000 Plateaus (2004-2014) by
Steve Woloshen

Best Narrative Short Animation:

Marilyn Myller by **Mikey
Please** (UK & United States)

Best Laika Experimental/
Abstract Animation:

Eager by **Allison Schulnik**
(USA)

Walt Disney Award for Best
Graduation Animation:

Things Don't Fit by **Tim Divall**
(UK)

Best Undergraduate Animation:

***Lesley the Pony Has an A+
Day*** by **Christian Larrave**
(USA)

Best Animation School
Showreel:

**Rhode Island School of
Design** (USA)

Jury shorts:

Claire Blanchet (Canada),
Philip Hunt (UK), and **Maria
Tereschenko** (Russia).

Jury Features:

David O'Reilly (Ireland),
Patrice James (Canada), and
Tom Warburton (USA).

November 2014:**DOK Leipzig Festival**Golden Dove for best Animated
Film:

Still Born
Åsa Sandzén, Sweden.

Silver Dove:

The Bigger Picture
Daisy Jacobs. UK.

Golden Dove Best Animated
Documentary:

Muerta blanca/White Death
Roberto Collío, Chile.

Mephisto 97.6 Audience Award:

***Moulton og meg /Me and My
Moulton.***

November 2014:**38th Cinanimafest
Portugal****Torill Kove**, NFBC/Nor.Grande Prix:

Fuligem/Soot
David Doutel e Vasco Sá,
Portugal



The Bigger Picture



Still Born

Best feature:

O menino e o mundo/The boy and the world

Alê Abreu, Brazil

Best short under 5 min:

Sou como sou/Je suis comme je suis

Marion Auvin, France.

Best short 5 to 24 min:

We can't live without Cosmos

Konstantin Bronzit, Russia

November 2014:**KLIK!**

Amsterdam, Holland.

Best short:

Hipopotamy

Piotr Dumala, Poland.

Best Student Short:

Lesley the Pony Has an A+ Day!

Wesley Nunêz

Best Political Short:

Padre

Santiago Bou Grasso

November 2014:**Bradford Animation****Festival 2014**

UK. 17-22.11.14

Best professional film:

Through the Hawthorn

Anna Benner, Pia Borg, Gemma Burditt, UK 2014.

Best short short:

Supervenus

Frederic Doazan, 2013. 2'40".

January 2015:**42nd Annie Awards**

Hollywood, USA.

Best feature:

How to Train Your Dragon 2

Dean DeBlois, Bonnie Arnold. DreamWorks Animation.

Best short:

Feast, Patrick Osborne.

Walt Disney Animation Studios.

Best Student Film:

'My Big Brother'

Jason Rayner. Savannah College of Art and Design.

February 2015:**87th Academy Awards /****OSCAR 2015.**Animated Feature Film:OSCAR -

Big Hero 6

Directors: Don Hall, Chris

Williams and Roy Conli.

Walt Disney Animation Studios.

Nominated:

The Boxtrolls

Directors: Anthony Stacchi,

Graham Annable and Travis

Knight. Laika.

How To Train Your Dragon 2

Directors: Dean DeBlois and

Bonnie Arnold. Dreamworks Animation.

Song Of The Sea

Directors: Tomm Moore and

Paul Young. Cartoon Saloon.

The Tale Of Princess Kaguya

Directors: Isao Takahata and

Yoshiaki Nishimura. Studio Ghibli.

Animated Short Film:OSCAR -

Feast

Director: Patrick Osborne.

Walt Disney Animation Studios.

Nominated:

The Bigger Picture

Directors: Daisy Jacobs,

Christopher Hees. National Film and TV School, UK.

Me and My Moulton

Torill Kove, NFBC.

The Dam Keeper

Directors: Robert Kondo, Dice

Tsutsumi. Moonbot.

A Single Life.

Directors: Joris & Marieke.

Studio Job. Holland.

March 2015:**18th HAFF**

Utrecht, Holland.

Grand Prix narrative short:

House of Unconsciousness,

Priit Tender, Eesti Joonisfilm,

Kalev Tamm. Estonia, 2015.

Grand Prix non-narrative short:

Dark Mixer

Hirotooshi Iwasaki, Hirotooshi Iwasaki. Japan, 2014

Grand Prix feature film:

On the White Planet

Bum-wook Hur, The Korean Academy Of Film Arts, **Ki-Hwan Kim,** South Korea, 2014

Grand Prix student film:

Small People with Hats

Sarina Nihei, Royal College of Art, **Joan Ashworth,** United Kingdom, 2014

Numbers:

Annecy 2014: 2293 films submitted. Selected: 55 shorts (including 12 in the Off-Limits section); 65 TV and commissioned films; 56 graduation films in competition; 36 short films out of competition. On the short film side, the competition has 43 films from 20 countries. Over a third of the films have been directed or co-directed by women (16 out of 43, or 37 %).

Over 40 % of the 56 graduation films have been created by women. 12 of these came from British schools (5 from the Royal College of Arts).

Animafest Zagreb

Of 1725 films from 73 countries, 144 were selected for the competitions and panoramas.

12th Fantoche, Baden, Switzerland. 2-7.9.14

1298 film entries from 73 countries and 91 films from Switzerland were submitted for selection.

Ottawa 2014 received 2,033 entries from 70 different countries, selecting 101 short films and 5 feature films. An additional 71 films are showing out-of-competition in Showcase screenings.

Annecy International Animation Film Festival 2015 received 2,600 films from 95 countries. (72 features). 53 shorts were selected for competition. 49 graduation films (50% created by women) and 64 TV and commissioned films.

7.3.15 : 1,883 of the world's film festivals (including 13 Oscar qualifying festivals) are now using FilmFreeway to reach more than 100,000 filmmakers from 176 countries around the world.

Information compiled from Animation Center magazine (Israel) issues No. 280 to 320.

Editor: Tsvika Oren.

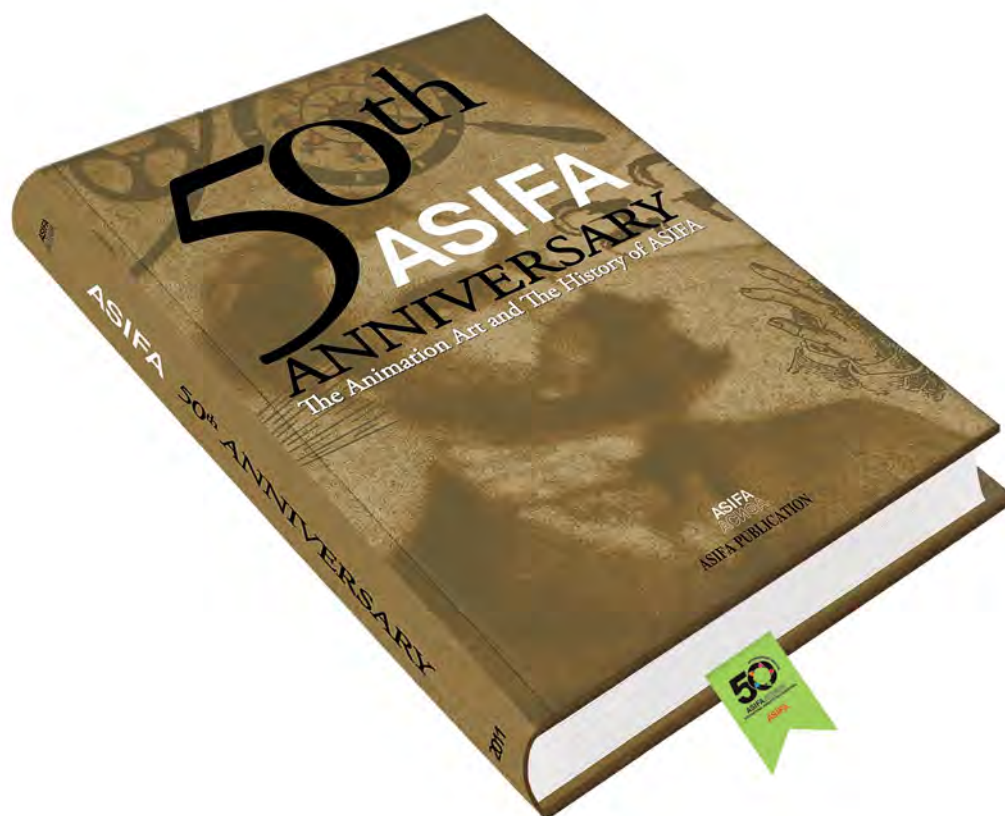


ASIFA

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contact: webmaster@asifa.net

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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 \$20 US or Euro fee of each international member, member (\$15 US / Euro for Groups who elect not to receive the print edition of ASIFA Magazine), 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 National Groups and individual members are requested to send ASIFA fees via 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

Street Address (in case your bank requires it: most do not): A-1018 Wien, Georg-Cochplatz 2, Austria

Paypal.com or other payment arrangements may also be available – please contact the ASIFA Treasurer at asifa.treasurer@gmail.com for more information.



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FESTIVAL FESTIVAL 15-20 **June**
MIFA 17-19

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