



INTERNATIONAL ANIMATION DAY 2023 - AROUND THE WORLD IN 80 TOONS!

(Ok, so it was 80-two)

The ASIFA Central Board

Volunteers all,
gleefully promoting
the best of all
possible worlds while
attending to their
gardens:

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Occasionally Bothersome
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Jim Middleton

With Free-Range Board
Members

**Deanna Morse
(Madame President to All
ASIFAnians!)**

and

**Gretchen Vinnedge
Stephen Leeper
Michael Long
Bob Swieringa
Charles Wilson**



The ASIFA Central Reel Included:

- Morning Coffee* - Tracy Miller-Robbins
- Building a Portfolio* - Peaches Wilczak
- Deer in Traditional Arts* - Toroska Salari - ASIFA Iran
- Solidarity* - Sara Golebiowska - Poland
- Microshort and Mental Wellness PSAs* - CMU - Stephen Leeper,
- Donks* - Felix Colgrave - ASIFA Australia
- Gorilla Tactics* - Michael Long
- Red Fire* - Mona Shahi - Iran
- Be Who You Want To Be* - Interlochen Center for the Arts - Bri Yarhouse, director
- Flip's Circus featuring Gertie* - Winsor McCay
- Carny Obscura* - Gary Schwartz
- Buster Keaton: Home* - Animated Sequences - Jim Middleton
- Fortune Cookie* - Fu Yang - Webster University
- Gnosis* - Peaches Wilczak - Michigan
- Elegy for an Elephant* - Liao Xiangzhong - Communication University of China - ASIFA China
- Swim/Tinker* - Shweta Marathe - ASIFA Central Ambassador to Mumbai
- Through the Looking Glasses* - Morgan Eng - ASIFA South
- Post-Proto* - Aneta Siurnicka - Poland
- Stained/Iffy* - Gary Schwartz
- Poems of Liberation* - Interlochen Center for the Arts - Bri Yarhouse, director



This Official Document

Documented with Documental Deliberation
and
with the power invested in the offices of the Secretary of ASIFA Central,
In visionis pertinacia confidimus,
decrees that

INTERLOCHEN CENTER FOR THE ARTS
BRI YARHOUSE, ANIMATION PROGRAM DIRECTOR

through deliberate and determined effort, enhanced by *jei de vivre* and *gratise d'eloux*, has contributed to a
beneficent, and beautifully, bountifully buttered betterment of this art and genre, with altitude over attitude,
anima over animus; in short, animation, embodied within

THE 2023 INTERNATIONAL ANIMATION DAY CELEBRATION

Through the moving experiences of

POEMS OF LIBERATION & BE WHO YOU WANT TO BE

Celebrated the 28th Day of each October, but particularly, of *this* October, 2023

**Submissions already
coming in for 2024!**

Over 330 Viewers for the IAD Reel in the Greater ASIFA Central Region!

The ASIFA Central showreel and the O!PLA reel from Poland garnered an audience of over 330 for the chapter's 2023 IAD. Expanded international showings were held in Great Britain, to Poland, and India; and, stateside, from Oregon to Ohio, from Missouri to across Michigan. ASIFA Central animators were featured in South Korea, the Netherlands, Australia, and Poland. New and established ASIFA Central members are already preparing for the 2024 showreel.

Bri Yarhouse, international IAD coordinator, was in China for the celebration, Deanna Morse was in Europe absorbing the animated glow in Greece and Bulgaria, and chapter coordinator Jim Middleton was in Edmore, Michigan, where the parents of Winsor McCay are buried, making sure they stayed buried (there were reports that his edit of *Flip's Circus* had McCay spinning in his current restless place, but they were false reports spread by the ghost of John Bray. Jealousy in the *après-vie*, apparently, because nobody has re-purposed *Bobby Bumps* lately).



Deanna Morse, breaking world records, surfboarding across Europe - October 2023



Bri and Diek Grober, from ASIFA South Africa, meet in China because the weather in October is just right



Bri Yarhouse and Johnchill Lee, President of ASIFA China



Bri and interpreter Vivien - China



Bri Yarhouse in China, annihilating the challenges of multiple time zones.

INTERNATIONAL ANIMATION DAY STORIES CONTINUE - A GOOD TIME WAS HAD BY ALL

Bri Yarhouse Update from Interlochen

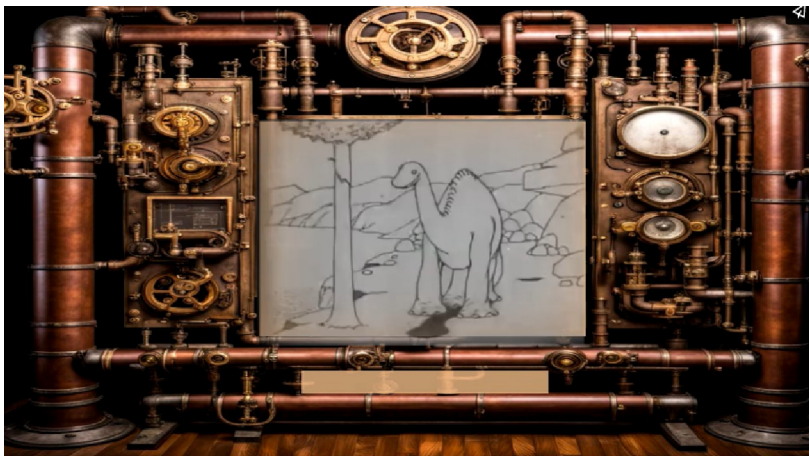
(From FB Posting) *2023 Interlochen Animated Pitch Challenge Teams!* Julia Pott, creator and show runner for "Summer Camp Island," on Cartoon Network spent a week workshopping with my animation students along with students from Creative Writing, Film and New Media, Visual Arts, Interdisciplinary, Music Production and Singer Songwriting disciplines at Interlochen Center for the Arts, all to create animated television pitches! It was a truly interdisciplinary adventure that culminated with a pitch presentation, including the opening themes, performed live on stage with storyboards, visuals, and so much more! Animation professionals reviewed the pitches and provided feedback, and the entire program was made open to the public on November 2nd.

<https://www.interlochen.org/.../2023-interlochen-animated...>



Interlochen Group Challenge #2 - November 2023

Edmore and Interactive Gertie



Among the IAD festivities in Edmore was an interactive film featuring Gertie the Dinosaur and the attending audience, transported to the Paleolithic Era by the Wonder of GertieScope, where she answered questions about the wheel (*it won't catch on*), whether cavemen taste like chicken (*yum, gimme two!*), and if she can relate to Taylor Swift (*oh, totally, we're complete BFFs*). You can play with Gertie, create your own interview and discussion, and download it on Vimeo: <https://vimeo.com/872392959>

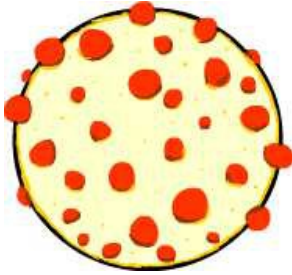
The ASIFA Central reel also celebrated Winsor McCay in a repurposed edit of his uncompleted film, *Flip's Circus* (1918-1922), integrating clips from the nearly lost fragments of *Gertie on Tour*. <https://vimeo.com/872302094>

Yr Hmbl Typst Generates Future Recycling for IAD

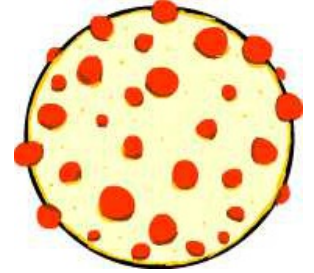
With the local newspapers tiring of documenting their perpetual township battles against science and batteries, it was perhaps a relief for them to have something completely different to report - so information on the IAD and local connections was quickly snapped up by papers in Greenville, Big Rapids, and Mt. Pleasant, Michigan, saturating the greater tri-county area. All three publications were in a near dead-heat to give the event front-page, above the fold status.



Deanna Returns from Greece and Bulgaria - with EGAD!



ASIFA International President Deanna Morse was dashing across Europe during the IAD celebrations, monitoring wedding progressions in Greece and the world of Bulgarian animation, while communicating with international and chapter members on the progress of multiple IAD showings. She returned to her home base of Grants Pass, Oregon, where further showings were scheduled, but noticed a cough and...uh-oh... *this 'Vid didn't stand for Video!*



So she did the right thing and forwarded notes and took lots of naps and drank plenty of fluids, and now she is back to being UberDeanna, President among Presidents, Animatrice among Animatrix, and superlative Aunt among Aunties.

Deanna's 2023 IAD remarks on the showing in Grants Pass, without the apostrophe, included these most sublime proclamations:

Hi from Deanna Morse, I am an animation artist and current President of the International Animation Association. I am also a cheerleader for the arts in Grants Pass – a museum member – Hi Hyla! And a member of COPA – hi, Cal! ... and I am SO sorry not to host with you tonight. I returned from a trip, and tested positive – it turned out to be a family super-spreader event. You don't want to join my family right now!

SO, Hooray! this is our annual Worldwide Celebration of Animation. October 28 is recognized as the birth of this artform – it's the Anniversary of the first public projection of a hand drawn animated film, in Paris – in 1892. And two decades ago, we, ASIFA, proclaimed this date and event as a day of celebration – and, across the world, tens of thousands of people join the party. Today, in Egypt, Austria, Greece, Japan, South Africa, India, China, Portugal, Korea – and Grants Pass, Oregon – we gather, we pause, and we celebrate animated filmmaking.

We have two programs tonight – The first celebration was curated by Michigan pharmacist-animator Jim Middleton, a prolific genius who loves history and never sleeps. This 45 minute program features films from the Midwest animation chapter.

Some student films were made solo, some as teams, and some as variations on a theme. Interlochen is a residential high school – talented kids under 18.

Flip's Circus film – Jim reassembled old drawings from American Animation Pioneer Winsor McCay, who made beautiful nouveau style comics and performed live in Vaudeville with his animations.

Each year, the ASIFA Animation



INTERNATIONAL ANIMATION DAY STORIES CONTINUE - A GOOD TIME WAS HAD BY ALL

Workshop Group picks a theme, and artist animators work with children to create their own interpretations. The second portion of the Grants Pass showing celebrates AWG. This segment features 14 segments from 11 countries, each segment under 2 minutes. We are trying for a universal communication of ideas - without words—a challenge for adults, as well as for the kids, most of whom are just learning animation! Some workshops worked as a group on one concept, or kids worked independently doing variations on a theme, or sometimes maybe just playing around! It's free spirit art!

And touching to me – films from children living in war countries – Russia, Ukraine, and now Israel... OH! And the third segment was created nearby. Us at Pacifica! Felting artist Corbin Brashear worked with me and kids to animate the theme of ocean garbage.

South Korea - Nelson Shin

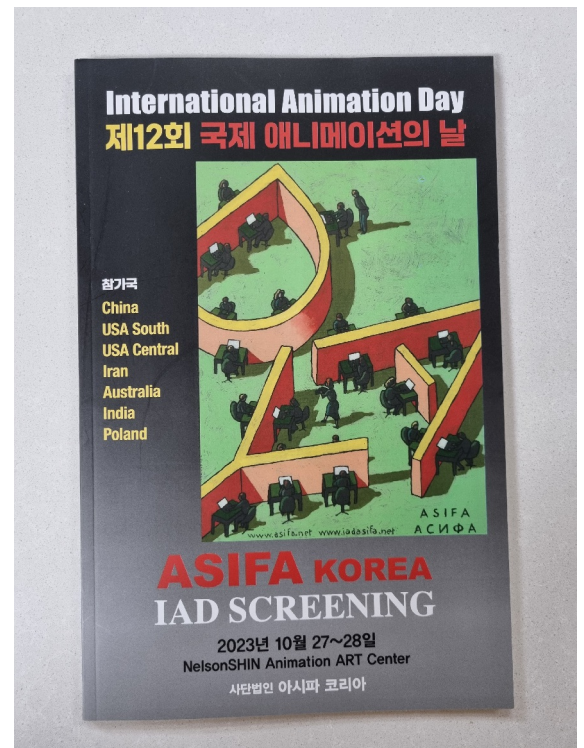
Yr hmbl typst received this note from Nelson Shin, ASIFA Korea President

I'm pleased to inform that we successfully wrapped up the 12th IAD event of ASIFA Korea at the NelsonSHIN Animation Art Center from 27 to 28 October. Including two films from ASIFA Central, we selected 39 films from Australia, China, Iran, India, Poland and ASIFA South and divided them into two programs of about 90 minutes each.

We coupled the showings with exhibitions in the animation museum that lasted the entire day. Students, professors, and other professionals in the field came and watch the movies.

We created a catalog to introduce each film and creator to the audience.

Once again, I appreciate your kind cooperation and creative achievement that made our screening so striking, and I look forward to seeing your originality and creativity in other films for the next IAD!



The gracious Mr. Shin, ever the gentleman, exemplifies a fine example of the benefits of international interactions and communication. He generously included yr hmbl typst among his beautiful IAD films and even tolerated my attempts at creating an SRT file for his translation team in Korea (I failed miserably, but he took it in great humor, and the efforts led to the how-to note that appears later in this rambling epistle for the season). It was an interaction that I'll embrace among my scattered memories, joining those with others in ASIFA, here and around this world. It gives me hope for humanity. I will claw my way to such hope, happiness, and solace. The catalog he created for his showing is also beautiful, and his animation/film-history museum is among my international travel destinations, should the opportunity ever arise.

We had a profile on his amazing museum in an earlier piece by ASIFA SF editor Karl Cohen this year. Here's a link to the ASIFA profile on the

museum: <https://asifa.net/an-animation-museum-in-korea/>

INTERNATIONAL ANIMATION DAY STORIES CONTINUE - A GOOD TIME WAS HAD BY ALMOST ALL

ASIFA India - Awards of Excellence in Hyderabad

International Animation Day 2023 was celebrated in Hyderabad during November with plans to repeat the experience on December 1 in Bengaluru. Hyderabad's grand event also marked the presentation of the Annual Awards of Excellence. The international global footprint of ASIFA includes representation from over 42 countries with a presence in more than 70. Here's a taste of their celebration:

<https://www.youtube.com/watch?v=OyKJeCKrrA0>




At ASIFA - Poland

Their animation program and O!PLA (#11) Reel had a dozen national showings, with another seven internationally. Their selections from the IAD 2023 FilmFreeway library included:

APART (Australia 2021, 03:56), Alex Weight, UTS Animal Logic Academy
DONKS (Australia 2023, 06:36), rež. Felix Colgrave
ELEGY OF ELEPHANT (China 2022, 08:29), Lu Sijie, Communication University of China
FLUTE SOLO - IN SFUMATOSCOPE (USA 2023, 03:04), Jim Middleton, USA Central
FORTUNE COOKIE (Taiwan 2023, 03:50), Fu Yang
LETTER FROM A STRANGER (Iran 2023, 05:49), Shima Markazi Omidvar, University of Tehran
MADE OF MANY PARTS (USA 2022, 02:21), rež. Grace Burns, School of Art, Humanities, and Technology, The University of Texas at Dallas
MEAL ON THE PLATE (China 2021, 06:54), Chenglin Xie
MORNING GLORY (China 2022, 10:26), Wang Shiheng, Communication University of China
RED FIRE (Iran 2021, 11:00), Mona A. Shahi
THE DREAM OF 2008 (China 2022, 05:36), Hongyu Zhao, Xiamen Academy of Arts and Design, Fuzhou University
THE PIONEERS (Canada 2021, 09:40), Simon Cottee
THROUGH THE LOOKING GLASSES (USA 2022, 04:25), Morgan L Eng, Savannah College of Art and Design
VOICENOTE TO MY MOTHER (India 2023, 08:38), Jashan Sehmi, Symbiosis Centre for Media and Communication
WAY HOME (China 2022, 09:34), Lu Dirong, School of Visual Arts Design, Guangzhou Academy of Fine Arts
WHITE HORSE (China, 2022, 07:15), Ruixuan Sun
WINTRY MIX (USA 2023, 06:52), Christine Veras, Philip Martin

And by "Almost All" Yr Hmbl Typst Means This: Ongoing Repression of Women in Iran

 Making local attendees aware that the distance between Warsaw (at peace) and Kiev (at war) is the same as between Edmore and Nashville, TN, was intended to provide perspective that places on this world don't have the luxury of distance from external threats to freedoms we take for granted, and that concerned animators are being silenced, among other voices around the world. If that animator happens to be a woman, the pressure can easily be doubled.

Fatemeh Hosseini-Shakib, PhD in Animation studies at Tehran Art University, and representing ASIFA Iran to the world, sent the following message in October as we were assembling our IAD program: *I really appreciate your supportive words and your kind message. We would emerge stronger and wiser, I hope, after the storm. Hope to meet up again in a more peaceful world.*

It came at the end of a protracted string of emails, so tracing backwards, amid words of support, messages of concern, and frustration at the inability to create effective assistance, I read that:

As the ASIFA Iran's representative I am very happy to follow the string of emails and dynamic interactions regarding the ASIFA Prize 2023.

Unfortunately ASIFA Iran has not been very active during late 2022 and most of 2023 due to the Woman, Life, Freedom movement and all that followed. And except for myself, we did not have any international membership renewals from our local members, which means we cannot vote for this year's round.

This is just a friendly note to send my regards and respect for all you do, and my hope to once again join the vibrant activities of ASIFA International, including becoming once again an active chapter with international members for 2024 and later.

As for IAD, we are having a get together on Friday afternoon of 27th of October, with screenings in a cultural venue. Not very many people have participated in IAD exchange programme, but we hope to be able to select a list of films shared on Film Freeway for our screenings, and for that we thank all other chapters who kindly shared their members' films.

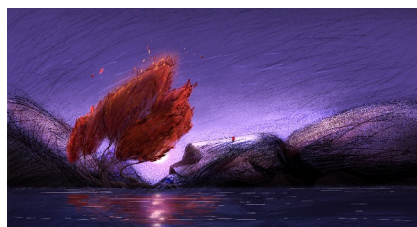
Also, I thought perhaps I need to explain that I have left my academic job in the University of Art, or to be precise, I was fired after 14 years of service. In recent years there has been a silent but systematic (political) scheme of replacing independent (non-obedient) lecturers and scholars, and I am, humbly one of them. I was gradually sent off my position by being denied a permanent contract (keeping me in a never-ending tenure track) and not letting me 'upgrade' to associate professor and later stages of the scientific ladder despite my good record. The last year's political upheaval and our little raised voice in social media was not tolerated and the best excuse for them to get rid of me and some of my very learned colleagues in other departments.

Although it seems a personal matter, I believe that the international animation community needs to know about this. I know that you are not familiar with how things work in countries such as mine, and without any intention to victimize ourselves, I felt I must inform you of the whole story in a very abridged version.

As a small but hopeful and productive community we have enjoyed to be part of ASIFA International and have tried to be active and interactive in many ways and capacities and would love to continue to do so. But there are some hick-ups and burdens on our road to consistently being present and active. We are proud of our ASIFA Iran legacy founded by Dr. Zarrinkelk, and would fight to keep it and make it better.

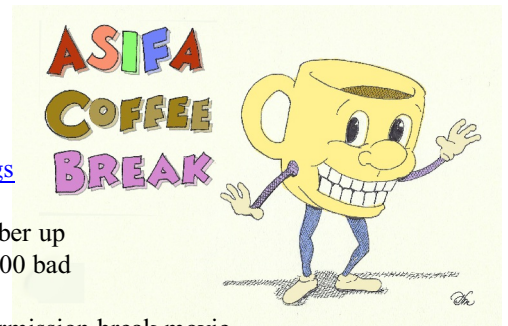
Best to all of you, Fatemeh

President Deanna Morse has reached out to Fatemeh, as have many others in ASIFA, offering what meager support is possible from a membership that is designed to be neutral, but even as such, cannot remain mute to the suppression and systematic erosion of one's creative voice. It is a reminder for us at home to guard against any similar home-grown, encroaching suppression, as some would have us become a reflection of autocratic, theocratic regimes abroad. Sinclair Lewis warned of its evils in *It Can't Happen Here* in 1935. Like *1984* and *A Handmaid's Tale*, it rang an alarm to refrain from myopia against a pernicious dystopia, or at least the fate of our dear Fatemeh.



From Mona Shahi's *Red Fire* (2023)

Notes from October-December 2023
Links, Blinks, Winks and Other Topics of Interest



- ❖ From our Iowan reporter, David Thrasher, these two website links:
Rotoscoping as a teaching technique <https://www.youtube.com/watch?v=-Y6Kkrlvzgs>
The notion here is that studying existing film and recorded movements, and training yourself to visualize your projects from what you have sketched, you can further limber up your right brain when animating. Chuck Jones once said, “We all have about 250,000 bad drawings in us.” Animation is one way to work those out of the system.
David is also working up a version of “Let’s Go Out to the Lobby,” the essential intermission break movie.
- ❖ Another site has a nice description of various animation techniques, styles, and history, which is a good way to explain, essentially, that everything we see in the known megaverse (and some quantum equivalents) is *animated!!!!*
<https://www.youtube.com/watch?v=LmyRZR8MaJI>
- ❖ Other coffees presented other exercises:
https://youtube.com/watch?v=m_D0xCk7Aq8
<https://www.youtube.com/watch?v=1JRFa33piKo>
- ❖ The California Institute of the Arts has distinguished alumni who frolic amid productions at Pixar and insert references to their alma mater and their inspirational classroom, A113:
<https://en.wikipedia.org/wiki/A113>
Dante Zaballa also has some quick and playful rotoscopes online. He calls them SNIPS:
<https://vimeo.com/657433346>
- ❖ Carlos E Rosas graciously reminded us of the Happy Valley Animation Festival, with NO entry fee, accessible via FilmFreeway <https://happyvalleyanimationfestival.org> - and if you have questions about HVAF, here is Carlos’ email - cer10@psu.edu
His brother, Eddie, has been around, too - you may recognize some of *his* projects, just maybe:
<https://www.imdb.com/name/nm0741081/>



- ❖ New ASIFA member Vivi provided us with color theory graphics -
- ❖ And, during the December coffee break, we went absolutely *Bonkers* with linkages.
Tracy Miller-Robbins found this walk cycle presentation. She’s also reworking her “free festival” website:
<https://www.home.pictoplasma.com/news/call-for-entries-walkwithcharacter>
- ❖ More sites seeking submissions -
Loop de loop - <https://www.loopde loop.org/> and
<https://www.facebook.com/maltadul/>

- ❖ Michael Long wanted to let us know about *Once Within a Time* with shorts by Jess Pierce and Matt Amato coming to Webster University on December 21 (better get this newsletter out FAST!)
https://events.webster.edu/event/once_within_a_time?utm_campaign=widget&utm_medium=widget&utm_source=Webster+University%3A+Worldwide+Events
- ❖ Robot Dreams - Japanese Benshi - a time when stage performers would describe and narrate silent films
<https://en.wikipedia.org/wiki/Benshi>
- ❖ Here is a 40 min documentary, not animated, but moving. It’s called *The Last Repair Shop*. A shop that maintains over 80,000 musical instruments in LA. Oh my shoulders! <https://www.youtube.com/watch?v=xtrtkgKXtZ4>
- ❖ Ed Fella - his mountainous collection of sketchbooks. My hands cramp just opening the page:
<https://www.unframed.lacma.org/2017/10/12/words-and-drawings-sketchbooks-ed-fella>
- ❖ And President Deanna found time during recuperation to check out some movies. From the director of *Loving Vincent*, a feature rendered to look like oil painted animation.
<https://www.youtube.com/watch?v=YFtLsmhsNM>

(And, by the way, there’s an opening at Bowling Green University for an animation instructor - schmear the news! Start date, August 2024 - <https://academiccareers.com/job/93367/assistant-professor-digital-arts/>)

Continuing Education Department - Building an SRT file - Fire Up That Keyboard!

- OR -

"Oh how yr humbl typst loves to type!"

An SRT file (SubRip Subtitle file) is a commonly used file format for storing subtitles or captions that can be displayed simultaneously with a video, including MP4 files. The SRT files are text-based subtitles that identify the timing information (timestamps) and the corresponding dialogue or captions for each segment of the video. These subtitles are typically used for various purposes, such as providing translations, closed captions for the deaf or hard of hearing, or simply making the video content more accessible to a wider audience. Many festivals are now requesting them on FilmFreeway, especially those in non-English speaking areas of the world, which, surprise of surprises, is most of the planet.

The "trick" is in naming the file to match exactly with the video file name, and then giving that file a suffix of ".srt". Word processing software often "helps" with the suffix by automatically assigning it as a ".doc," ".docx," or ".wpd." As a result, yr humbl typst made use of the basic, prehistoric "notepad" in Windows, something that harkens back to the days of manually writing out html files for early websites. Yep. Notepad. Yep. There are reasons I keep my typewriters. Next I should probably unearth the morse code transmitter from my Boy Scout days.

There are other "simultaneously file" formats, but SRT is apparently the *least* complicated and most widely supported format, making it a popular choice. One shudders at the alternatives.

An example of an SRT file name typically follows a specific naming convention to ensure it is associated with a particular video file. The convention usually involves using the same base name as the video file and adding ".srt" as the file extension.

Suppose you have a video file named "Keaton.mp4." In that case, the corresponding SRT subtitle file would typically be named something like "Keaton.srt." I haven't dared to experiment, but it would seem to be a good idea to be case-sensitive aware, and use "_" for spacing.

Here's the pairing:

Video file: Keaton.mp4

SRT subtitle file: Keaton.srt

By naming the SRT file in this way, video players and software can easily recognize the relationship between the video and its subtitles, making it convenient to display the subtitles when playing the video. Evidently, digital players (Windows Media Player, VLC media player were the ones I tried this on) see both files, begin playing the mp4, and then take the paired name srt file and run it as a program.

Here's how an SRT file typically looks. You start with the name of the mp4 masterpiece, example `_film`, or here, Keaton. Don't start the page with anything else, don't get fancy, just type information in according to the format.

Keaton

```
1
00:00:05,000 --> 00:00:10,000
This is the first subtitle.
```

```
2
00:00:15,000 --> 00:00:20,000
And this is the second subtitle.
```

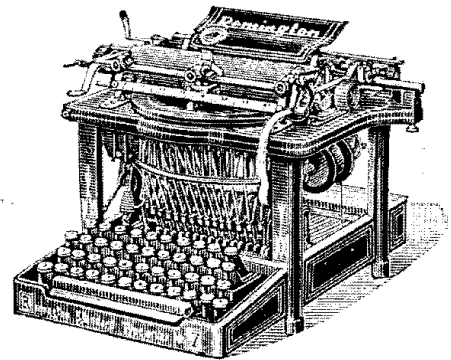
In the example above:

- ❖ Each subtitle block begins with a number, indicating the order of the subtitle.
- ❖ The next line contains the timing information, with the start and end timestamps. Note the use of a comma instead of a period, to indicate the time stamp. Très European. The first 00 is the hours, the second 00 is for the minutes, and the last 00 is for the seconds. If it starts at 5 ½ seconds, therefore, you would have it 00:00:05,500
- ❖ The lines after that contain the actual subtitle text. Lightning strikes! Evil, ominous music! Let's Go Out to the Lobby! Boycott Grapes!!

This means you have to go through your film, stopwatch in hand, to document the start/stop range for the subtitle, and then write down what you want it to say. I hope you *really, REALLY* like your film.

Now all done with this, when you have an MP4 video and an SRT subtitle file with the same filename (except for the file extension), many video players and platforms will automatically display the subtitles when you play the video. This synchronization between the video and the SRT file allows viewers to read the subtitles at the appropriate times during the video playback. It also works for telling the viewer other goodies on the soundtrack.

The value of this for international showings is that an SRT file can be given over to committee assistants ("interns") who can then rewrite the data for the particular language of the attending audience.



Public Domain Update - WOO HOO! We've Got NOISES!!

Hollywood Sound Effects Libraries Are Now Remastered and Available on the Internet Archive



Sound of "Crowd reaction in a courtroom"

These sound libraries come from three collections, in 180 file batches, that had previously been in the USC HMH Foundation Moving Image Archive: <https://archive.org/details/usc-sound-effect-archive>

The Gold and Red Libraries (Gold effects start with "G", Red with "R") consist of high-quality, *first generation copies of original nitrate optical sound effects from the 1930s & '40s created for Hollywood studios*. They were collected by a prominent sound editor who worked in the industry for 44 years. The fragile optical elements were donated to USC, and transferred to tape by USC Cinema students in the early 1970s. *The files are in the Public Domain.*

The archive wants to remind users that the files have been digitized for preservation, but they have not been restored: "You may want to use some noise reduction. Or you may embrace the noise of history." (They're being very humble here - each file sounds incredible, but they do pre-date the stereophonic theatrical experience.)

Read more about the Gold Library: <https://blog.freesound.org/?p=901>

Read more about the Red Library: <https://blog.freesound.org/?p=1064>

The Sunset Editorial (SSE) Library was also donated to USC around 1990. It includes classic effects from the 1930s into the '80s. These effects are from 35mm magnetic film. They were often several generations removed from the originals, and not as clean, so some careful restoration was done to make them more useful. SSE effects start with "S"

Read more about the Sunset Editorial Library: <https://blog.freesound.org/?p=1515/>

Example - "Machines" - https://archive.org/details/Red_Library_Machines_1




"Free" isn't necessarily "pretty," but I don't have a reel-to-reel player anymore, either!

In addition to this news, the UCSB library of cylinder and Edison recordings has tossed all of its digitized material into the public domain, and since 2022, is making them available to download and use for any purpose, without paying a fee. Again, some of the tunes aren't exactly toe-tappers, but occasionally a very nice bit of wax appears from 1915 with oh-so-much potential! (And it's FREE FREE FREE)

<https://cylinders.library.ucsb.edu/>

The Animated Adventures of Gary Schwartz, CPA
(Certified Public Animator)

 The Perpetually Mobile Gary Schwartz, technically a resident of Detroit, Michigan, takes to the skies, the roads, any path less traveled, to sow seeds of animation with breathless panache. He's feeding horses in Motown one minute, then to Romania the next, finding fun in history, and history in fun. Here are a few images to prove he can stay still long enough for them to be documented for posterity...or at least until next Tuesday. Remember - life is uncertain, so eat dessert first. Heeeeerrrr's **GARY!**



Fount Leroy's Forgotten Family Photos Project



The Musty Basement Project - November 2023



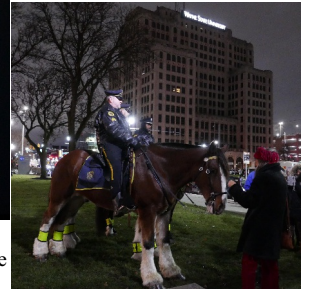
Close analog cameras tightly to prevent radiation leakage from the Rouge River messing up the image



Negative, but no negative energy allowed



Mysterious Castoria Photograph



See? There were horses, after all!

The moral of the story is - if you have to ask what it all means, you'll never understand. Just ride the wave and say wheeeeeeeeeeeeeeeeeeeeeeee!

ASIFA Central Newsletter (cc) Nov-Dec, 2023, a quarterly-ish publication of ASIFA Central - see the updated website with more announcements **and an ever expanding newsletter archive** for ASIFA Central at - <https://asifa.org>

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ASIFA Central On INSTAGRAM! Woot Woot! Make sure to check our newly created Instagram account: <https://www.instagram.com/asifacentral/>

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And then dive into more digital fun at <https://www.facebook.com/groups/asifacentral> and for ASIFA International - <https://asifa.net> - be sure to check out the Facebook page on ANIZOOMATION

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As usual, send any suggestions, comments, or recipes for zucchini bread, along with the usual castigations to yr hmbl typist, at jim.middletonrx@gmail.com or, for dull bloggery, <https://animatingapothecary.blogspot.com>

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Opinions expressed in this newsletter are those of the hmbl typst and do not necessarily reflect the thoughts, opinions, or policies of anyone anywhere else, and especially at ASIFA Central, which is a completely volunteer-run, non-profit gathering of very busy and frantic members moving at 24fps on a slow day, where vacations are when you shoot on twos.

Press releases are always welcome! We encourage shameless self-promotion!

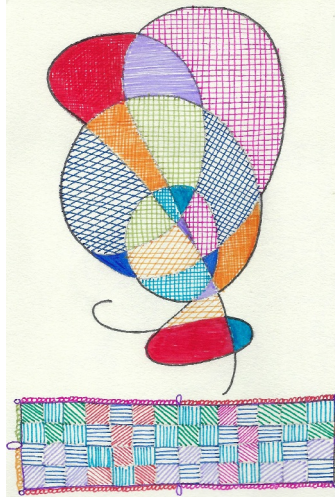
*Information You Just Can't Live Without Department
ASIFA Website Stats - 2023*

<i>Month</i>	<i>Views</i>	<i>Visitors</i>
<i>Jan</i>	<i>106</i>	<i>59</i>
<i>Feb</i>	<i>106</i>	<i>54</i>
<i>Mar</i>	<i>177</i>	<i>98</i>
<i>Apr</i>	<i>164</i>	<i>70</i>
<i>May</i>	<i>209</i>	<i>99</i>
<i>Jun</i>	<i>186</i>	<i>108</i>
<i>Jul</i>	<i>186</i>	<i>134</i>
<i>Aug</i>	<i>470</i>	<i>224</i>
<i>Sep</i>	<i>340</i>	<i>223</i>
<i>Oct</i>	<i>418</i>	<i>249</i>
<i>Nov</i>	<i>350</i>	<i>205</i>
<i>Dec (est)</i>	<i>302</i>	<i>228</i>

BUT WAIT! THERE'S MORE!!!

Appendices to the Nov-Dec 2023 Edition of the ASIFA Central Newsletter follow.

- ❖ *Meet the Newbies! (Yr Hmbl Typst posed some frequently silly and superficial questions and received some deep, purposeful responses, that put extra Hmbl in his moniker.)*
- ❖ *Chuck Wilson Explores the DIA!!*
- ❖ *The SAS Ponders - What Is Animation? Get your dictionary ready!*



Getting to Know Ourselves - Three New Members

Peaches Wilczak - Vivi Markatos - Shweta Marathe

Their Replies to the Infamous 20 Questions!

Peaches Wilczak



I have no idea which of the many animated features that permeated my childhood could be the very first one I watched, I essentially only watched animation as a youngster to the point where live action films completely disinterested me. Which is still a little true to this day...

Films I distinctly remember watching as a child and still hold dear to this day are The Last Unicorn, The Secret of NIHM, All Dogs go to Heaven, and basically all of the Studio Ghibli films. I'm lucky that my parents were big fans of fantasy.

I'm also lucky to have gone to a relatively large high school with plenty of electives, including a digital media program. My first experience with animation involved drawing images in Photoshop and compiling them in Premiere. After taking enough classes you could essentially choose your own assignments to work on and that gave me the chance to get some practice.

Now that I'm out of college, it's strange to have once again returned to a point where I don't have endless resources at my disposal. My studio space is gone so it's harder to work with physical material, I've found myself returning to my roots and working digitally. I don't have school paid fancy programs anymore but there are plenty of good free ones out there such as OpenToonz, DaVinci Resolve, and Krita, it just requires me to learn each program to regain the confidence I had before with all the expensive ones.



I do love animation, and the arts in general; I'll probably feel the drive to create for the rest of my life, but whether I incorporate it into my career for now is uncertain. I used to have high aspirations of living in a big city and founding my own studio, but I've found that studio life might not be the best for me, and my girlfriend isn't ready to move

out from our home town, so I've been exploring other avenues. Lucky for me, while in college I recently discovered a new passion from history, and while I didn't have a whole lot of time to devote to it then, I've begun studying in my own time and volunteering at the local museum. It's been fulfilling to open my life up to both art and history, though that's just another option I've been exploring, and I'm still making progress at creating a career

for myself as a freelance artist.

Whether freelance works out or not, I'll still always be animating, and I hope to continue creating art that inspires others to learn and think.



Vivi Markatos

When was your first experience watching an animated film?

I think I was about 4 years old, and I was watching the anime Umi no Triton dubbed for Greek television. I really liked the hero and his need to understand his past, and especially the way he defended his friends and his power, despite his size and age. In Greece there wasn't -and isn't- an established animation industry, but many are working at it independently. A lot of the kid's shows were imported and dubbed from across the world. I was always interested in all sorts of animations, but Umi no Triton was the one who made me think "oh, I want to do that." I told my father while he was fixing an outlet that I wanted to be an artist (because, of course, four-year-olds didn't know it was called animator).

My parents didn't disapprove at the beginning. They saw me drawing all the time, and watching cartoons, thinking this could just become a nice hobby for young Vivi. But I remained passionate about it. There was bullying at school for being weird and 'childish,' drawing everywhere I went and not 'interacting' with the other kids. So, I kept nice company with the characters and stories I created. At 12, I started collecting and alternating some drawings in my PC and in Paint. Then, I discovered there was a software called Movie Maker, and I was so excited to make my first animation at age 13!



<https://www.youtube.com/watch?v=6pMiX3PrZ7g>

My father wanted me to be a journalist, so I did work at a radio station, recordings spots for clients, being a radio presenter (even winning recognition at age 17, the first place for a cultural tribute to the international year of astronomy, under the auspices of UNESCO). I was also winning a lot of panhellenic drawing competitions. I covered some important news in my area (Delphi) where we were then living, and also went twice to the European parliament in Strasburg. With a bunch of other journalists, we were picked by a Greek politician to attend a dinner in order to write about him for the media and tell everyone how important his

position was for our country (not!). We ended up eating in one of the most expensive restaurants in Strasburg, with everything paid by his party (meaning, really, the money of the Greek people). I witnessed the face of corruption, with a lot of under-table favours and free business trips for personal reasons, which I absolutely hated. This wasn't my dream nor the lifestyle I wanted. I wanted to draw, and I wanted my audience to be the kids. Meanwhile I was finishing my degree in Theatre, which was not well received by my parents, while studying graphics in college and working at nights as a DJ to pay my expenses. I was completely drained, exhausted, and became quite ill. After graduating, I applied in the UK, to one University, to study animation. They said I had a strong portfolio, and to my complete delight, was quickly accepted, and finally felt on the right path, leaving everything behind to follow my dream. I had about 100 euros, a broken laptop, no duvets, ripped shoes and a borrowed phone. But it was a relief to finally be myself and become what my four-year-old self always wanted to be a successful and recognized artist among Greek speaking audiences, with many best-selling books and more than 100 books illustrated. I've completed three films, am finalizing a fourth, and am working on the fifth. I have also been nominated twice by the Hellenic Film Academy for best Animated Film and once at the Cannes World Film Festival. My parents, now divorced, finally accept what I do. My mom is a nurse in Athens. We two speak often now, and we understand each other much better. My father still wants me to come back to Greece, work in the family business, and settle for 'stable work and income. No thank you! At last, I am more than ok - I am Vivi!

What were your resources at the time?

I had very few resources, but I had a lot of videotapes at home, where I could watch films and study them. After an award from an Athens comic competition, and my years studying theatre, I returned to the capital of Greece where I made some friends. A very good friend I met at the competition gave me some software and also some books to study, and encouraged me to keep going. He was also a fellow artist. He suggested work in publishing by creating children books because my style was vivid and cute. I followed his suggestion because I had no one to guide me around, and because he was one of the first people, along with my grandmother, who believed in me and my art. Thanks to him and his advice I was 'saved" and successful. Thank you, Paris Charalampides, for being a great friend and human!



How did you find your first training? By books? School? Special animation-based academy? I was self-learned almost all of the time. Sporadically some books I was having, and then visiting public libraries. Animation I did only one year at my masters in the UK, where all the courses were 3d based, which wasn't my strong suit. I kept doing my own thing. I was almost failing my course, failing also in the English language and had to take extra lessons in English by a tutor in Uni in order not to fail. I managed within a year from 42% to go to 72% and

I was selected as valedictorian for the masters' of my year.

Who was the first animator or studio you remember making an impression? Studio Ghibli. When I watched Spirited Away in Theatres. I was so fascinated, I was 13-14 years old and this fanned my flame for animation. I was quite the cinephile.

What is the first animated film you watched more than once?

Good question. If it wasn't for my sister it would be the Hunchback of Notre Dame. I felt exactly the same, a lot like Quasimodo being stuck to a prison to fit in society's expectations. I loved Esmeralda, because she was this free-spirited person who lived as an outcast but being happy as she was barefoot but proud, strong, female and surviving and doing fine by herself. No prince to her rescue, fighting for the right cause against power-hungry Frolo. I have to admit I haven't read the book but I want to do so!

Animation, and creating animation, is a school itself. I sometimes like animating straight ahead. There is an unexpected factor that can change your plans, and it helps you find new ways of interpreting something in the dialog or even a movement in the character. I find it very rewarding. Tiring, sometimes crushing, but I love it. I think even if I got a job in the animation industry, I would still like to go back and do my own thing, tell my own story. I've been working almost ten years making children books and illustrating the stories of others and although I have worked in a lot of interesting projects, bringing your own baby to life is something unparalleled. I do want to tell my own stories; I feel I have so many things to say and so many experiences to share.

If you couldn't be an animator, what career would you follow?

I don't know. There is nothing else out there that I could actually fit in. All the other things seem taken right now, and this is the only place I feel actually I can offer something or try to be good, because I love it and I want to.

And now, the most important question of all, as you hail from Greece - For whom was Plato was making an apology?

(Oh my!) So the only thing I could offer to this question is an interpretation. Plato through Socrates and vice versa talked about idealism. For Plato Socrates was an ideal man, who supported his beliefs and, despite the punishment of death, he talked with pride towards his audience about life, ethics and freedom. Although Socrates was a powerful man, and feared by many for his influence on the youth of Athens, he didn't use this power to ask for freedom from his death sentence. The fate of Socrates was 'prescribed." He accepted it, and his last wish was that future youth would fight against what was unfair and corrupted to believe and support the good will as a way of life. What Socrates and



Plato say is, even if by trying to get rid of the wisest man in Athens, there will still be people who can see unfairness, who see the wrong, and will speak out and demonstrate, not just agree with the a system that is built to serve the few for their benefit. For Plato, the ideal society would be led by a philosopher, a philosopher who could see the whole picture, and serve everyone with equality and fairness. For Plato, Socrates was a philosopher who had all the attributes to be his ideal leader. But for this reason, and because people are greedy of power, they satisfy their ego and perform works of evil. The Apology of Socrates could be the acclamation of 'a good man,' a good citizen, and a philosopher. A person who recognises his mortality and his impact on life with morality and humility these are the virtues of life that a good man can have. Socrates, by his death, became an emblematic persona for so many generations, and a philosopher whom we still remember and revere.



Shweta Marathe



When was your first experience watching an animated film?
My first experience watching a film in a theatre was when I was in my mom's tummy. Haha! so I can't say for sure!]
But, I was surprised and fascinated by the medium of animation when I was in seventh / eighth grade, watching some hand-drawn Oscar nominated

animated short films on my laptop. I was amazed by how these drawings could evoke strong emotions in such a short duration, simple drawings creating the illusion of life, suspension of disbelief, the fluidity of the medium - the extensive freedom to create anything out of nothing it was pure magic!

If you remember the film, what was it?

I cannot pinpoint on one, but The Man Who Planted Trees (1987), The Old Man and the Sea (1999), Father and Daughter (2000) were among the first animated short films I saw at that time.

I must have seen The Lion King (1994), Spirit: Stallion of the Cimarron (2002) and Finding Nemo (2003). But I was too young to understand how these films were made when I saw them. I did not quite differentiate these films from Live Action Features.

They made me feel like I could tell stories through this medium. I was fascinated by the different styles in which things could be animated (almost every animated short film I saw was a completely different style, like Aleksandr Petrov was using slow-drying oil paints for animation - I used to oil paint during my seventh, eighth ninth grade vacations), the infinite possibilities of movement, and the freedom of imagination in storytelling.

When did you first think about making an animated film?

I was in the foundation year at the National Institute of Design (NID) when I first made my first animated short film. We had not been formally introduced to animation yet. I had read the book The Illusion of Life by Frank Thomas and Ollie Johnston, and watched many animated shorts and their

making of videos (also, I had switched from Engineering to Design to pursue what I'm interested in - Haha! I guess I had lost my patience to wait), so I came up with a short narrative with a simple character, made a plan and started animating on weekends and after midnight during the weekdays. (I'm very grateful to my roommate for allowing me to keep the lights on.) And later, I absorbed every animation book I could find in the college library, and watched many animated shorts and their behind-the-scenes videos. I had binge-watched almost all the Oscar-nominated animated short films since 1932, and independent animated films available online.

Aleksandr Petrov, Glen Keane, and Michaël Dudok de Wit were among my first inspirations.

Making an animated short film came first because I had been interested in drawing and art from a very young age, so the medium of animation felt more intuitive. (My sister shot a video when I was five years old on our old Camcorder of me drawing a pink sunflower.)



However, after studying Narrative Design, I like to think of filmmaking as an audio-visual medium combining moving images and sound, both mediums being part of Cinema. But, Animation will always be closer to my heart because I stumbled upon it first and fell in love.

Like most people in India, I usually watch Animated films (far less in number than Live Action films) in the theatre with friends or family (if they are interested). After the pandemic, I started going to the theatre more often, and also by myself.

What is the first animated film you watched more than once?

Wow, that's a difficult question - I have watched many animated short films more than once. (Because I like to rewatch with my friends and family and watch them react). Anna & Bella (1984) and Father and Daughter (2000) surprise me every time I rewatch.

During my first time teaching Screenwriting at a design Institute as a guest faculty, I was screening many animated short films on the projector, a student requested to replay the film Father and Daughter (2000). That was the first time I watched a film immediately after it ended - it was an intriguing experience - because the film has a Cyclic motif.

What medium did you first explore - drawing frame by frame, molding clay, stop motion, flip books?

The first time I animated was frame by frame and flipping pages - like traditional animation (while practicing to animate for my first animated short film). But then I animated the film with straight-ahead animation with soft pastels on black chart paper, erasing the previous frames to leave a trail of erased chalk drawings behind. After that, I also tried my hands at stop motion with different materials. While animating a picture book, I used hair gel to animate water droplets falling into the tub which then dance like ballerinas. I had a lot of fun exploring that medium.



Frame from "Swim"

Sharing link to that video here - Timestamp: 2:30 - 2:40 - <https://vimeo.com/382612557>

What medium do you prefer now?

The medium depends on the project, but I usually prefer hand-drawn animation on a computer, especially if the scene is complex and

requires many layers or if the film is longer in duration.

What software did you first use?

During my first animation project the animation was done on paper, and photos of each frame were clicked on a camera. Later the images transferred onto the computer, lined up, edited, and color corrected on Adobe Premiere Pro.

What formal training have you found most beneficial?

Design modules at NID, such as Color Theory, Elements of Composition, Space Form and Structure, Narrative Design, Screenwriting, Visual Scripting, and Sound Design, formed an essential foundation for animation and filmmaking, and encouraged further explorations.

Does your school coordinate festival showings of student work? How are they programmed?

Our Institute did not coordinate festival showings of student work, I had submitted my first animated short film on my own when a friend of friend from another design Institute had suggested that I send it to TISDC (a student festival in Taiwan).

But, NID has its own International Student Festival - Chitrakatha (since 2007) which happens every alternate year, and is an exciting experience to host, connect and celebrate with students and designers from around the world.

Is animation a field you find personally rewarding? If you couldn't get "a job" in animation, would you still do it on your own?

Yes, I find animation (and filmmaking as a whole) very rewarding! I love telling stories through this medium, and that's what I enjoy the most. Yes! I would certainly continue to do it on my own (In fact I don't think I want to get a job in animation, but rather make independent projects whenever I'm inspired to tell a story).

If you couldn't be an animator, what career would you follow?

I'm passionate about storytelling, so apart from being an Animator/ Animation Film Director, I have tried different roles such as Design Educator, Comic Book Author, Visual Communication Designer, Screenwriter, Editor and Assistant Director (and I enjoyed all of them, but animation has its own charm). So I would choose any other career which allows me to tell stories or help others tell their stories.

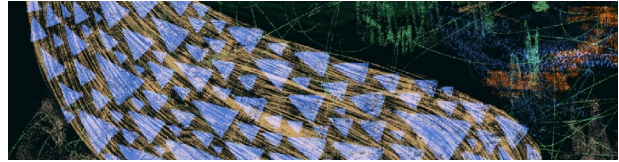
Could you incorporate animation into that career?

Yes, I would have tried to incorporate it into any career I would be doing, as I see it as a medium of expression and storytelling.

I believe it's never too late to do what you really love. There is always time.

And now, perhaps the most important question of all - how hot do you like your chutney?

VERY HOT!! Haha!! But certainly Not on a hot day.



And the Infamous 20 Questions:

1. When was your first experience watching an animated film?
2. If you remember the film, what was it?
3. Do you remember the impression it made? Were you just entertained, drawn in by the character, attracted by the sound, style, color?
4. When did you first think about making an animated film?
5. Which came first - making a film or making an animated film?
6. What were your resources at the time?
7. How did you find your first training? By books? School? Special animation-based academy?
8. Who was the first animator or studio you remember making an impression?
9. What is the theatrical experience of watching an animated film in your country? Family? Going with friends? Going on your own?
10. What is the first animated film you watched more than once?
11. Why?
12. What medium did you first explore - drawing frame by frame, molding clay, stop motion, flip books?
13. What medium do you prefer now?
14. What software did you first use?
15. What formal training have you found most beneficial?
16. Does your school coordinate festival showings of student work? How are they programmed?
17. Is animation a field you find personally rewarding? If you couldn't get "a job" in animation, would you still do it on your own?
18. If you couldn't be an animator, what career would you follow?
19. Could you incorporate animation into that career?
20. Twenty is the meatloaf question, varying with the interviewee.

Animated Events: An Afternoon at the DIA

Chuck Wilson's Perambulations Around Motown

(Original posting - 31 October 2023)

<http://smudgeanimation.blogspot.com/>



It was October. The leaves were red, orange, and gold here in Michigan.

I had handed out midterms on Friday and they started to drift in -- a number of my more diligent students finished and turned in the exam the very next day. But as we headed into the holiday season, I knew that time was going to be more precious than ever. Grading forty-three midterms, followed by grading two separate writing assignments in November and a third quiz-based assignment in December, followed by the final exam and submitting course grades lay ahead of me. Then there was International Animation Day, the Grand Rapids Comicon, Halloween, Thanksgiving, Christmas, and finally, my birthday on New Year's Eve.

I had to face the very real fact that I wouldn't get to visit the Detroit Institute of Arts until January. Not being able to visit an art museum isn't a Greek tragedy in the grand scheme of life. But considering how much I work during the week, I do enjoy getting away from it all for an afternoon of solitude, a little exercise, and some artistic inspiration. Recharges the internal batteries and all that.

So, with the weekend open, a friend and I drove down to Detroit for a good lunch and an afternoon of cultural enrichment. After we finished up at the DIA Café, Jon and I went our separate ways. He wanted to visit the DIA's library and do some research. I wanted to drift and look at some familiar pieces of art--see what was still there and what had been changed since my last visit. I was not disappointed.

The first stop was the "hall of puppetry". The exhibit had been swapped out since my last visit. Some of the puppets I had seen before, but this



Hanuman, early 1900's
Unknown artist

time there was an interesting note in one of the placards dealing with the puppeteer making a puppet transition from one size to another during the performance and it explained a little technique. When I think about how Lotte Reiniger made transitions in direction or movement on the z-plane, how the Indian puppeteers handled the same issue was very thought provoking. Worth some further research... and testing... and I wondered how I could integrate that information into my lecture on the history of puppets... or the assignment on Lotte Reiniger.

Then it was off to the "hall of Chinese paintings". There's just something about observing the complexity of the simple designs seen in both the layout and the brush strokes combined with a skillful use of the 'white of the paper' that I find so appealing. I once heard that during Mao's "Cultural Revolution" the communists tried to destroy China's history. How many priceless works of art and literature that represent the great history of the Chinese people are gone forever? Course, for that matter, how many were destroyed during World War II? Or when Rome fell... or Constantinople...?



Painting from an Album of Landscapes
after Old Masters, 1619
Shen Shichong



Fruit Piece, 1849
Robert Seldon Duncanson

Having no plan in particular, nor any special exhibits to visit, I walked upstairs and revisited some artwork that I'd seen many times before. This time though, feeling no rush to be anywhere or do anything, I sat there and tried to observe the paintings with new eyes and from different angles. My patience was rewarded as I noticed details in the paint/brushstrokes on the pineapple in Duncanson's "Fruit Piece", details meant to simulate light and shadow and reveal texture. Then there were the speckles on the strawberries, obviously meant to represent seeds--or the individual painted drupelets that made up the raspberries. So many small details that make up a greater whole.

Before I left the museum proper, I had to take some more photographs of the 'Veiled Lady'. Still breathtaking... not just the ability to make marble look transparent, but also the folds in the fabric and the detail on the woman's clothing.



The Veiled Lady, 1872
Giovanni Maria Benzoni

It really makes me wonder how long it took Giovanni Benzoni to learn and master the skills necessary to create such a statue.

Feeling a little tired by this point, I had a light dessert at the Kresge Court and did some reading. I've been jotting down notes about a fantasy setting that's been on my mind for the better part of five years--writing from the first-person perspective like Bram Stoker wrote *Dracula*, as if I was writing a travelogue of my experiences while I wander through a strange and wondrous land. I honestly don't think that it's something that I'd ever publish. It's more the act of creation and having something special for me to read and



The Veiled Lady, 1872
cloth detailing

reread that I'm enjoying. A roommate of mine once wrote several novels in the time we lived together. They were all set in the universe of a game we played and from the perspective of the main character and the mercenary unit that my friend played. One day I asked him if he was ever going to submit them for publication, after all, he had been a playtester for the game, he knew the right people to talk to. But he said 'no'. Writing these stories was something that he did for himself. I didn't understand it then, but all these years later, I think I get it now. Sometimes the story is so personal that you want to keep it all to yourself rather than put it out there, be it published as official canon or as fan fiction. Jeff was right: sometimes it's all about 'creating art just for the sake of creating art'.



Mont Sainte-Victoire, ~1904-6
Paul Cezanne

Analytical and Articulatory Animation Analyses

An Appendix to ASIFA Central Newsletter Series - December 2023


Defining Animation

From a Series of Recent SAS Emails

Alex Dudok de Wit began the discussion:


What is animation? I'm looking first of all for definitions of the medium that you find convincing, and which are as up to date as possible, taking into account the latest technological developments. And secondly, I'd be keen to read anything that traces the evolution of how animation has been defined across the decades – things in the vein of this (but ideally more recent): <http://www.denslow.com/articles/whatis.html>

From Alan Cholodenko, University of Sydney

irst, unlike the majority of those who write on animation, for me animation is not only an art. And it is not only the life and motion of a genre of film, of cinema, of film 'as such'. It is far more. It is *idea*, concept, process, performance, medium and milieu; and it invests all arts, media and communications (in other words, all arts, media and communications are forms of animation). It invests all sciences and technologies. It invests all disciplines, knowledge, fields, practices (including the history of ideas, the history of philosophy). It invests all relationships (of whatever kind: personal, social, national, sexual, etc.). It invests all life and movement, as it invests all thought. It invests not only the subject, it invests the world, the universe itself. That's why it is more than only a human practice. It is a process, performance, medium and milieu of world, of universe. What might be called the at once 'squash and stretch', elastic, plastic, animated – indeed *animatic* – nature of 'all.' It is not only the human that is at stake in animation, it is the world, the universe - everything what could be called reality 'as such.'



From Andy Buchanan


m adding a link to a paper of mine specifically on questions relating to real-time animation. In this paper I don't attempt a definition exactly, but make a distinction between real-time and linear time animation based on philosophies of time.

The paper

https://intellectdiscover.com/docserver/fulltext/ta/16/1/taear.16.1.53_1.pdf?expires=1702432618&id=id&accname=guest&checksum=2F1273CE31DCCD39BE7A8065BB518BEF




From Greg Langner

y research and practice, which is rooted in live/experimental theatre and dance, investigates the many myriad modes of performance and expressive technologies (and other prosthetics) that capture that quality and vibrancy of cartoon animation in both real-time and "real-space" at once. In other words, I study (and stage) how and why cartoons appear to come to life through phenomena of *cartoon corporeality*. As others have said, attending to the original question, as animation was born of many other mediums - not only preceding technologies like zoetropes and magic lanterns, but also much older forms of live performance like light/shadow puppet theatre – animation must be understood beyond its cinematic connotations.

Animation is an amalgamation of conceptual qualities exemplifying the fluidity, plasticity, and imaginative potential of human life. In that animation is inextricable from the physical actions that produce it, animation as both medium and process is inextricable from liveness. Applying Karen Barad's theory of *agential realism* helps in discussing the relationship between the animated and the physical, whereas Mikhail Bakhtin's theories of *dialogism* and the *carnavalesque* help clarify the relationship between animated subjects and human liveness. Happy to share the original study (also easy to search), though hopefully the published, shorter article version will be available in the near future.



From Hugo Glover

s this fascinating thread has ricocheted into zoetropes I would like to add one to Jim's comprehensive tally - <https://vimeo.com/354272015>


This was the last of four institutions of this flame powered zoetrope for my PhD, in this case using twelve frames from Jankovics 1974 *Sisyphus* film.

I have sidestepped *defining* animation in preference to *understanding* animation through *making*. Action research - a cycle of planing, making and reflecting, was a useful method for me - so theory is always in conversation with practice. I found Kentridge's articulations of his studio practice (<https://www.hup.harvard.edu/books/9780674365803>) an entanglement of time, technology, embodiment and play) some of the most useful insights.

Interested to see what comes next.



From Jim Le Fevre www.jimlefevre.com

 ooh, if it's real time animation then that's somewhere where I do a bit of stuff in.

I do a lot of things with the Phonotrope – <https://www.jimlefevre.com/the-phonotrope>, that relatively recent practise, that has connections with (previously mentioned) Gregory Barsamian's <https://gregorybarsamian.com/> zoetrope work and also Eric Dyer's <https://www.ericdyer.com/> phenomenal experiments. Here's a couple of off-shoots that I did on the process -

Crafts Council

<https://www.jimlefevre.com/crafts-council-phonotrope> and

SBTRKT

<https://www.jimlefevre.com/sbtrkt-zoetrope>.

It also makes for great workshops - <https://vimeo.com/847896485> - with people who have little to no experience in animation.

There's a great audio visual duo called *Sculpture* <https://plasticinfinite.com> (Reuben Sutherland and Dan Hayhurst) whose events are totally about exploring and experimenting with that and burs the line of *where we stand* with relation to animation.

And, slightly tangentially to the zoetrope based things is the glorious Sam Meech, <http://portfolio.smeech.co.uk/knit-rgb-synth/> who incorporates knitting machines to generate jacquard like frames as animation.

We all did a great evening at Flatpack around 2009 <https://flatpackfestival.org.uk/past-festivals/flatpack-3> which was entirely a live event.

On the other side of the intersection of the Venn diagram of animation and real-time is Nic Rawling and his Paper Cinema <http://thepapercinema.com/> which is slightly more rooted in illustration as performance as well as I recently stumbled across Kid Koala's performances <https://www.youtube.com/watch?v=HFOImWFUL7k>


both of which tip toe into theatre.

Finally there was a fun thing I developed called *Frames* <https://www.jimlefevre.com/frames-interactive> which tip toes into games a little bit, but is no less rooted in animation. Again, to me, it's about where the audience stands in relation to the presentation of animation.

I'm not 100% how helpful this is as I'm not putting forward any definitions but they might be interesting things to put into your pipe and smoke!



From Suzanne Buchan suzanne.buchan@rca.ac.uk,
Royal College of Art

 hrowing in my two cents' worth there.

Denslow was writing when the digital paradigm shift was underway (flying cameras, labour concerns about vectors, etc). In the meantime CGI has attained the 'holy grail' of realistic digital perfection.

Most of Denslow's many questions can be answered with 'yes'. While I'm not a friend of dictionary definitions, the last phrase of his second sentence cited here is spot on, and refers to the artist/creator as much as the audience wanting to experience it:

*To turn to Webster again, compulsion is defined as: "an irresistible impulse to perform an irrational act." This could also serve as a definition of animation, *for what is animation if not the desire to make real that which exists in the imagination?*

When working with students or a wider public, I tend to rather prosaically propose there are two basic forms or modes of animation: the animation we are *supposed* to see (that most of a non-specialised public regard as *animation*) and the animation we are *not supposed to see* (viz Chirstopher Nolan's collapsing cities in *Inception*, etc).

A good article on concerns around the latter by an artist, and what it may do to our experience of nature, is Johnny Hardstaff's *The Impossibly Real – Greenbelting the Imaginary* (ANM 6.2 2011): [https://urldefense.com/v3/https://journals.sagepub.com/doi/abs/10.1177/1746847707078279;!!IBzWLU!Q-4BmmSCA5V5WyMkJhmZ729IXWSy2pw5PyuhukPP_Gc7PD7aKr9IXDhfTCzv4KdILaM5j33yESZ1VakEwSak_8sK82fu29nQj9XWEgc\\$](https://urldefense.com/v3/https://journals.sagepub.com/doi/abs/10.1177/1746847707078279;!!IBzWLU!Q-4BmmSCA5V5WyMkJhmZ729IXWSy2pw5PyuhukPP_Gc7PD7aKr9IXDhfTCzv4KdILaM5j33yESZ1VakEwSak_8sK82fu29nQj9XWEgc$)

In terms of what it is *not* (Denslow's reference to ASIFA's *not live action*). I would insist that animation is NOT a medium, it is rather a form.

The reason should be obvious: in pre-digital cinema, it shares the photochemical medium of analog film stock, and now more often the digital artefacts of

digital image making (time-based or otherwise). Installations take the form even further, like Rose Bond's architectural installations, documentation of one here:

[https://urldefense.com/v3/ https://vimeo.com/45319050?login=true ;!!IBzWLU!Q-4BmmSCA5V5WyMkJhmZ729IXWSy2pw5PyuhukPP_Gc7PD7aKr9IXDhfTCzv4KdILaM5j33yESZ1VakEwSak_8sK82fu29nQFoARxBY\\$](https://urldefense.com/v3/https://vimeo.com/45319050?login=true;!!IBzWLU!Q-4BmmSCA5V5WyMkJhmZ729IXWSy2pw5PyuhukPP_Gc7PD7aKr9IXDhfTCzv4KdILaM5j33yESZ1VakEwSak_8sK82fu29nQFoARxBY$)

And extracinematic works like Gregory Barsamian's film-less stroboscopic sculptures: [UjmRA://urldefense.com/v3/ https://gregorybarsamian.com/ ;!!IBzWLU!Q-4BmmSCA5V5WyMkJhmZ729IXWSy2pw5PyuhukPP_Gc7PD7aKr9IXDhfTCzv4KdILaM5j33yESZ1VakEwSak_8sK82fu29nQ6UJmRA\\$](https://urldefense.com/v3/https://gregorybarsamian.com/;!!IBzWLU!Q-4BmmSCA5V5WyMkJhmZ729IXWSy2pw5PyuhukPP_Gc7PD7aKr9IXDhfTCzv4KdILaM5j33yESZ1VakEwSak_8sK82fu29nQ6UJmRA$)

And the technology behind it: [https://urldefense.com/v3/ https://journals.sagepub.com/doi/abs/10.1177/1746847708096730 ;!!IBzWLU!Q-4BmmSCA5V5WyMkJhmZ729IXWSy2pw5PyuhukPP_Gc7PD7aKr9IXDhfTCzv4KdILaM5j33yESZ1VakEwSak_8sK82fu29nQ_SWgF2g\\$](https://urldefense.com/v3/https://journals.sagepub.com/doi/abs/10.1177/1746847708096730;!!IBzWLU!Q-4BmmSCA5V5WyMkJhmZ729IXWSy2pw5PyuhukPP_Gc7PD7aKr9IXDhfTCzv4KdILaM5j33yESZ1VakEwSak_8sK82fu29nQ_SWgF2g$)

Or Brand's MASSTRANSISCOPE take it into even more interesting non-cinematic, non-frame-by-frame, or non-screen-based expanded areas. And there are, of course, many more.

Some of the more interesting discussions - not attempts at definitions, which I regard as unproductive - are found in Edwin Carel's writings and curatorial projects:

[T]he development of animation as an artistic practice actually precedes the cinema by at least three centuries, starting with the magic lantern. From its origins, animation can be understood both as a method (a technology) and as a metaphor (a strategy for provoking interpretation).

– Edwin Carel, *Spaces of Wonder. Animation and Museology*, in *Pervasive Animation* 2012, 292-3)

He's also described it as *a state of mind*: see his brilliant curated 2007 Borderline Behaviour exhibition: [https://urldefense.com/v3/ https://www.tentrotterdam.nl/en/tentoonstelling/20070125-borderline-behaviour/ ;!!IBzWLU!Q-4BmmSCA5V5WyMkJhmZ729IXWSy2pw5PyuhukPP_Gc7PD7aKr9IXDhfTCzv4KdILaM5j33yESZ1VakEwSak_8sK82fu29nQ2jh4UmQ\\$](https://urldefense.com/v3/https://www.tentrotterdam.nl/en/tentoonstelling/20070125-borderline-behaviour/;!!IBzWLU!Q-4BmmSCA5V5WyMkJhmZ729IXWSy2pw5PyuhukPP_Gc7PD7aKr9IXDhfTCzv4KdILaM5j33yESZ1VakEwSak_8sK82fu29nQ2jh4UmQ$)

Edwin gave a talk on this at the 2007 *Tate Modern Pervasive Animation Conference* (Abstract below) :

Borderline Behaviour – Drawn towards Animation Ever since animation pioneer Émile Cohl made his debut, many artists have been hard to situate in the

interval between live action and animation, between animation and the visual arts, between animation and graphic design. This talk presents some notes on an expanded notion of animation as a state of mind, a strategic approach to both technology and to the imaginary.

So, ultimately no answer to Alex's question or to Denslows'!



From Malcolm Cook



This is something of a contentious matter! Long-standing members will recall the 'definition wars' of 2008 on the old Yahoo group, and some may still be nursing wounds and grievances...

I think a good place to start is Donald Crafton's article *The Veiled Genealogies of Animation and Cinema* (indeed, the whole of that special issue of *Animation: An Interdisciplinary Journal* is excellent and worth reading)

<https://journals.sagepub.com/doi/10.1177/1746847711404979>



From Sam Gurry:



This is a bit flippant of a response, I mean it's a meme, but dang if I don't like this. It's all animation!

From *24memespersecond*

<https://www.instagram.com/24memespersecond/?hl=en>



From Jean Detheux:



For quite some time now, working in real time has become my main interest, so much so that even my studio work is treated as if in a live images - music concert.

I've written a fair bit on the subject, but I am much more interested in the *doing* than in the *talking about the doing*.

Today (Dec 11) happens to be the 5th anniversary of the event dearest to me:

<https://vimeo.com/311672590>

And here are videos of some of the concerts I have participated in: <https://vimeo.com/showcase/3659581> My focus is on “experiential ‘abstract’ animation,” very different from “experimental.”

(The conversation continues as of 14 December 2023, when this selection was assembled. Further notes will be shared in upcoming newsletters! - yrhmblypst)