



Dario van Vree, self-portrait

DISCOVER LOTS OF NEW ANIMATED WORKS AT ASIFA-SF'S SPRING SHOW

**FRIDAY, JUNE 16, 6:30 PM, FREE
AUDIENCE WILL VOTE ON WHO WINS OUR
CASH PRIZES!**

**AT CITY COLLEGE OF SAN
FRANCISCO**

**Visual Arts Building, Room 114. CCSF Ocean Campus
50 Phelan Avenue, San Francisco 94112**

**Map of campus at end of attached 2 page
flyer for event**

Event will feature films by professional and

independent animators and college animation students. Our audience will vote for their favorite works, ASIFA-SF will donate a few small cash prizes and the winners will be shown a 2nd time at our summer party.

PARTIAL PROGRAM

It's a Wonderful Loaf, Betsy de Fries, Little Fluffy Clouds

The ABC of Travel, Signe Baumann, presently being shown at the SF International Airport Bottle Neck, Joanna Priestly

Tabook, Dario van Vree, music by Nik Phelps Pittan, Patrick Smith, Blend Films, NYC Dream of Dolls Dancing, and Seed in the Sand, Christiane Cegavske, Kansas City Art Institute professor

Amended Shards, Orlando Torres, Low Bataria Production

The Crow and the Squirrel by Guillermo Gomez

Plus work by

Student films from New York University's Tisch School of the Arts, City College of San Francisco, San Francisco State University, San Jose State, Academy of Art, Baycat and the Diane Feinstein Elementary School

Have a late entry? We have had more entries than expected so we may put together a second show to be shown later this year. Contact Timothy Harrington

tharring@ccsf.edu

CLICK ON THE “UNTITLED” ATTACHMENT TO SEE THE really nice COVER FOR THIS ISSUE, IT IS BY RICCI SQUILLORILIO, THE 2ND ATTACHMENT IS A FLYER FOR OUT JUNE EVENT THAT INCLUDES A CAMPUS MAP

HOW PIXAR HAS LOST ITS WAY

IS AN IMPORTANT CONTROVERSIAL ARTICLE ABOUT PIXAR IN THE JUNE ISSUES OF “THE ATLANTIC” It begins with, “For fifteen years, the animation studio was the best on the planet. Then Disney bought it.” The basic message is that Disney has stifled Pixar’s creative brilliance in order to turn out products that make more money, a shift that has resulted in more sequels. It quotes Ed Catmull several times, starting with him saying sequels are “a sort of creative bankruptcy” in a recent book he wrote. When the

company was purchased by Disney it was announced Pixar would make one sequel for every two original features, but now it looks like two sequels for each original work.

Christopher Orr does a good job outlining his case about what he feels are the company's hits and misses. He also notes that Pixar's "subtle themes don't easily translate into amusement park rides."

Frankly, I feel he could have gone a lot further in how Disney has influenced Pixar into creating formula products that are quite entertaining, but lack all the wonderful original surprises we used to find in their earlier films. For example while *Up!* and *Wall-E* begin with wonderful first acts, instead of continuing with those fine, subtle moments they turn into run of the mill slapstick chases. I assume Pixar's new work will still outshine features from other studios and will continue to be box office successes, but Disney apparently wants Pixar to mainly produce more features that will keep merchandise based on the features as profitable as possible.

Pixar has excellent writers, script development people, concept artists and others on staff that will continue to bring to the screen wonderful moments, but if profitability continues to be a more important than creative brilliance, expect lesser films in the future. I think Pixar's 1st golden age may be over. KC www.theatlantic.com/magazine/archive/2017/06/how-pixar-lost-its-way/524484/?utm_source=eb

One animation luminary wrote, “That article puts into words what I have thought about Pixar for several years. I have lost all interest in seeing any of their films. It is such a pity that a studio capable of producing such memorable films in the past has degenerated to no more than a factory concerned more with merchandising opportunities than making quality films.”

AN EXCELLENT ARTICLE ON TWO FORMER BAY AREA ARTISTS, WHO PIONEERED CLAYMATION In the early 1970s Will Vinton, an architecture student from UC Berkeley, and Bob Gardiner, an art student from CCA in Oakland, teamed up, moved to Portland and made their mark in animation history. Their *Closed Mondays*, 1974, won several awards including an Oscar. Read the article at: <http://www.opb.org/television/programs/artbeat/segment/portland-oregon-will-vinton-claymation-oscar-closed-mondays-california-raisins/>

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ANIMATOR: Tony Claar CONTACT: claraartoons@comcast.net TEXT: 510-604-3088

The instructor is Tony Claar who has worked for studios in Europe, the Bay Area, and Los Angeles. He has also been teaching animation at colleges for over 20 years and has created numerous whimsical shorts.



CELEBRATED CARTOONIST AND CG

ANIMATION TEACHER LEE MARRS IS NOMINATED FOR A WILL EISNER AWARD,

Lee writes, “*PUDGE* has been nominated as the Best Humor Publication for the 2017 Will Eisner Awards, the Oscar Awards of the comics industry! Woo woo! I’m so stoked! I’ve been jumping all around the house like a 5 yr. old. Then I realized *Pudge* was up against a book about Trump by Garry Trudeau... Trump by Trudeau? Oh well, it was good to be nominated. The winners are announced at a gala ceremony in July by Comic-Con International (the San Diego Con). Mike and I will attend with wide grins on our faces.”

The four nominated publications are *The Further Fattening Adventures of Pudge*, *Girl Blimp* by Lee Marrs, *Hot Dog Taste Test* by Lisa Hanawalt, *Jughead* by Chip Zdarsky and friends, *Man, I Hate Cursive* by Jim Benton and *Yuge! 30 Years of Doonesbury on Trump* by Gary Trudeau.

MARTHA GORZYCKI WON FOUR MORE FILM AWARDS IN MAY

Her film *Voices From Kaw Thoo Lei* won the **Best Documentary**, and a **Gold Award** at the World On Fire Film Festival in Minneapolis, Minnesota; an **Award of Excellence** for her animated documentary at the Without Borders Film Festival in Nassau, Delaware, and

the **Best Documentary Film** at the Philadelphia Independent Film Awards. She has now won a total of 15 festival prizes. She also mentioned the film took five years to make. Kaw Thoo Lei is a rural area in Burma and the voices are people who were civilian war victims.

SF STATE'S ANIMATION FINALS PRESENTED OVER 50 FINE FILMS

The program of their students' best recent work touched on a wide range of topics including several serious subjects. I was quite impressed with a well-written animated short about obsessive compulsive disorder and a sensitive work on parents being frustrated relating to their developmentally delayed child. I was also impressed that several design students contributed to the enrichment of the backgrounds of several works shown, and that several names appeared several times in the credits. I was later told the students are sharing their special skills with each other.

The nicely paced program was over two hours long and it held my attention as it was full of short pieces that touched on a variety of themes and looks. There was a wide range of hand-drawn and 2-D computer work along with a few stop-motion, 3D and experimental mixed-media films. Judging from this collection, the emphasis of the program seems to be on creativity and

originality, not on trying to look like they want to fit into the production pipeline of a large studio.

A nice surprise was having Lily Zaldivar, a recent graduate from their animation program, giving the graduating seniors a pep talk about pursuing their careers. Lily, who now works at ILM as a project manager in the visual effects department, told the students that they should pursue their dreams. She did. She stressed that when she was looking for work her attitude was positive and she knew the direction she wanted to go in, to assist others as a PA. She knew from her college experiences that she would grow in that role and be of greater value to ILM in the coming months. Her advice is to know where you want to fit in and to stick to your pursuit of that goal.

ACADEMY CHANGES RULES ABOUT WHO CAN VOTE FOR ANIMATION For the first time, all voters can participate in nominating the Best Animated Feature. Before that only members of the Animation branch nominated the films. As of December 2016, the branch had 479 voting members. Before the change in rules the only nominations open to all Academy members were in the categories of Best Picture and Best Foreign Language Film as neither are represented by a specific branch.



EXPECT TO SEE NEW WALLACE AND GROMIT FILMS Aardman's Peter Lord says “I assume he will do another, but not a feature” and Nick likes the half-hour format. Nick is presently directing Aardman’s upcoming caveman feature *Early Man* set to be released January 31, 2018, but Lord said in a recent interview that when Nick isn’t drawing cavemen, he’s drawing *Wallace & Gromit*.



Jason and the Argonauts

At this year's festival in Stuttgart, Germany Peter Lord shared these thoughts about stop-motion animation with the audience. He told them, "Never forget the importance of Ray Harryhausen. We owe our career to Harryhausen who kept the torch burning in the dark...

Early Man was inspired by Harryhausen's *One Million Years B.C.*"

"Never take the English out of Aardman. Aardman has resisted Americanizing their stories. We care about what we make and present a world that is benign, but because it's English, there's a certain lack of sentiment."

"It takes a different mind-set to make features," Lord said. "It was difficult making the transition from shorts to features. If you come as we did from the world of short films, then you kind of do everything yourself with your mates, but when you get into a feature film, in practice you need a team to do the storyboards. And that's a big thing for a director to understand and accept and get used to. And, of course, that philosophy of the story team is that everyone knows better than the director. So the dynamic and the shape and the flow of a 90-minute story is very difficult to achieve. And you've got three or four main characters that need to be resolved, and you need to resolve all the other characters as well. You need something pleasing but not predictable."

IS THIS A HOAX OR DID SOMEBODY REALLY STEAL A SOON TO BE RELEASED DISNEY FEATURE AND DEMAND RANSOM TO GET IT BACK?

On May 15 Disney's CEO Bob Iger announced hackers had claimed to have stolen an upcoming movie, demanded a ransom, and said if the company refuses to pay they would release it on the Internet. Iger didn't say which film it was so it might be *Pirates of the Caribbean: Dead Men Tell No Tales*, which has opened, *Cars 3* (June 16) or a work print of *Star Wars: The Last Jedi*. He did say the FBI is on the case and that Disney will not pay a ransom. He did say the hackers were demanding a huge sum in Bitcoins and that they claimed they would release five minutes of the film at first, and then 20-minute chunks until their financial demands were met. On May 25 he announced it appears the threat was a hoax.

Stealing features and demanding ransom is a new version of an old crime. Netflix was hacked recently, refused to pay ransom so the thieves uploaded 10 episodes of the upcoming season of *Orange Is the New Black*. It was posted on The Pirate Bay.



“TROLLHUNTERS” AND “THE MR. PEABODY & SHERMAN SHOW” WON THE ANIMATION AWARDS AT THE DAYTIME EMMYS

Trollhunters won six: the Outstanding Directing in an Animated Program award went to Guillermo del Toro and Rodrigo Blaas, Outstanding Writing in an Animated Program to Marc Guggenheim, Outstanding Performer in an Animated Program to Kelsey Grammer as “Blinky,” Outstanding Casting for an Animated Series or Special to Ania O’Hare and Mary Hidalgo, Outstanding Individual Achievement for Character Design to Victor Maldonado, Character Designer and Outstanding Individual Achievement for Animation to Mike Chaffe, Animator.



The *Mr. Peabody & Sherman Show* won awards for Outstanding Individual Achievement to Art Director Kevin Dart and Outstanding Individual Achievement to Background Painter Eastwood Wong.



Dinotrux won the Outstanding Sound Editing award for a Preschool Animated Program. The award went to Devon G. Bowman, Rob McIntyre, Andrew Ing, DJ Lynch, Marc Schmidt, Alfredo Douglas, Roberto Dominguez Alegria, Monique Reymond, and Shawn Bohonos

Craft Notes for ANIMATORS

A Perspective on a 21st Century Career

ED HOOKS



ED HOOKS COMMENTS ABOUT MY REVIEW OF HIS NEW BOOK,

“I think your notes are smart and fair, Karl. You are on point in your grasp of the central point I tried to make with the book. I agree with you that I probably should have had something to say about outsourcing.

When I sat down to write *Craft Notes*, I had in mind having a private conversation with an aspiring animator. There are many aspects of the industry overall that I

might have tackled, but I was limited to a maximum word count contractually, and I wanted above all to stay connected to that lone aspiring animator. So, I bit my tongue on occasion. Outsourcing was one of those occasions because, at the time, I did not think outsourcing was directly applicable to my readers' ambition. There is nothing the lone animator can do about outsourcing other than to go into another line of work.

I wanted mainly to encourage the new animator to identify and remain true to his personal values -- just as Walt Disney did. I want him to think of himself as a shaman more than an animation technician. If there is one additional thing I wish you could include in your assessment of the book, it would be to acknowledge the attempt I made to tie today's young, aspiring animator to Walt Disney's coattail. Without that, it sounds like the first section of the book has nothing much to do with the third section. In fact, the intended connection was my justification for writing the book in the first place.”

ED HOOK'S "CRAFT NOTES FOR ANIMATORS: A PERSPECTIVE ON A 21ST CENTURY CAREER" It is published by Routledge, 2017, and copies are available from Amazon.



RIP REGINA ELKAN, A WONDERFUL FRIEND OF ASIFA

Regina was a retired photo journalist who loved animation. She was active with ASIFA-SF for many years and enjoyed helping host our parties. Unfortunately a little over a year ago she came down with brain cancer that spread. She passed on in May.

Have a nice memory of Regina? Please share it. Send it to us for the July newsletter. karlcohen@earthlink.net

VINCE COLLINS HAS FOUND A VIDEO THAT HONORS A NEW GROUP OF INDEPENDENT ANIMATORS

It may or may not interest you. [https://
www.youtube.com/watch?
v=T9QYpofBmPs&t=2s](https://www.youtube.com/watch?v=T9QYpofBmPs&t=2s)



Torrey Pines

THE FRAMELINES FESTIVAL WILL PRESENT THE LOCAL PREMIERE OF “TORREY PINES,” A NEW ANIMATED FEATURE AND 5 ANIMATED SHORTS ON FRIDAY, JUNE 23, 7PM, ROXIE THEATRE *Torrey Pines*, directed by Clyde Petersen, is set in Southern California, in 1993. It follows a *Star Trek* obsessed 12-year-old girl who is navigating life with both the inherent queasiness of adolescence and the instability of her schizophrenic single mother. All the while, she harbors a fierce longing to escape the ramifications of puberty, to grow into a strapping, bearded man. Out of nowhere, her mother takes her on a spontaneous road trip that ranges from the glittery ocean waves of San Diego to the eerie gravestones of Arlington National Cemetery, ending in kidnapping charges. If it sounds like a whirlwind of a journey, it most certainly is. Though nearly wordless, *Torrey Pines* uses its sonic palette judiciously, with unexpected details like tigers flying

from the mouths of people arguing. Three years in the making, director Clyde Petersen's mashup features stop-motion animation, '90s pop culture references, and an original soundtrack produced by Chris Walla. The film is at once intimate and expansive, capturing Petersen's real life coming-of-age story (as extolled in the title song he co-wrote with musician Kimya Dawson) with humor and humanity. Program note by Mordecai Stanyon. See a trailer for *Torrey Pines* <https://www.torreypinesfilm.com/trailer/>

WANT A FREE TICKET TO THIS PROGRAM?

Have 4 to give away – contact
karlcohen@earthlink.net

On the same program with *Torrey Pines* are five animated shorts. *Open Recess*, directed by Amy Xu in 2016, USA, 3 minutes, is said to be an “adorable nostalgic animated documentary is about a childhood romance between two girls.”

#Pride by director Louisa Bertman, 2016, USA, 4 minutes is a “gorgeous animated music video addresses growing up surrounded by homophobia.



Chromosome Sweetheart by director Honami

Yano, 2017, Japan, 5 minutes, in Japanese with English subtitles, is short is a brilliant, poetic, and original meditation on the complexity of love and relationships between women.



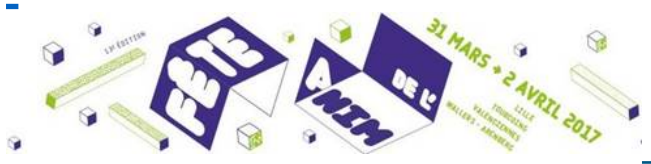
Venus – Filly the Lesbian Little Fairy by director Sávio Leite, 2017, Brazil, 6 minutes, in Portuguese with English subtitles. “From the foam of the sea, fertilized by the blood of the sky, was born Venus, an enchanting goddess. In the animated fairytale Filly, a lesbian fairy with nimble fingers, seduces women by day, dressed as boy. But at night something strange happens, and soon half the population of Whitsitt Village is eagerly queuing up. This fairytale was based on a poem from a book of feminist erotic poetry.”

Tits by director Louisa Bertman, 2015, USA, 5 minutes. Quite simply, this is a powerful animated short about tits.

OH NO! HOMER SORT OF EXPLAINS TRUMP’S FIRST

100 DAYS

Homer and Marge explain it all, plus their informative analysis is followed with other fun clips. <https://www.youtube.com/watch?v=Qo3fT0xPeHs>



13TH EDITION FETE DE L'ANIM - LILLE, TOURCOING, VALENCIENNES, AND WALLERS- ARENBERG, FRANCE, MARCH 31 TO APRIL 2, 2017, BY NANCY DENNEY PHELPS

Each year the Fete de l'Anim brings together top animation professionals and students from throughout the world for three days of extensive hands on workshops, masterclasses, and screenings. Four noted artists in their fields gave masterclasses: Michael Dudok De Wit, Jean-Francois Laguionie, Uri Kranot, and Guillaume Renard aka RUN.

Michael Dudok De Wit is no stranger to anyone who knows animation. In 2000 his beautiful film *Father and Daughter* won the Academy Award for the Best Short Animated Film. Last year he garnered a nomination in the Feature Animation category for his feature film *The Red Turtle*. In conversation with interviewer Oliver

Catherin at his masterclass Michael was joined on stage by Julien De Man, *The Red Turtle's* background supervisor. They spoke in detail about the background design and showed photos which Michael gave to the background painters to illustrate the effects that he wanted. To assure natural character action Michael also shot live actors on video to help the animators achieve the type of movements that he wanted his characters to make.

The Red Turtle was Studio Ghibli's first film directed by a foreigner. Michael talked about working with Ghibli's co-founders Isao Takahata and artistic producer and producer Toshio Suzuki. Neither of them spoke English so working through an interrupter was often a challenge. Dudok De Wit said that working at the studio was an amazing experience.

Popular French comic book artist, graphic designer, and illustrator Guillaume Renard aka RUN draws his inspirations from pulp fiction, exploitation cinema, the golden age of comics, sci-fi, the series *Z*, and popular Latino culture. At his masterclass he talked about refining his art at Collective Semper-fi where he specialized in making videos and developing his graphic universe that is made up of demons and gangsters. Today he is the author of two very popular comic book series, *BD (Doggy Bags)* and *Mutafukoz*. He is also director of Label 619 which publishes pop urban collections. At his Masterclass RUN talked about his experience as a first time director of *Mutafukoz* which

he has adapted for the screen in collaboration with Studio 4degrees C. *Mutafukoz* will be screened at Annecy this year.

Renowned French director Jean-Francois Laguionie devoted his master class to the making of his beautiful film *Louise in Winter*. I've written extensively about the film and my interview with the charming M. Laguionie in my article about the 2017 edition Anima Brussels and I won't repeat it because he did not say anything new in his presentation. It was however lovely to see his beautiful original drawings projected on the big screen.



Michael Dudik De Wit, Nancy and Uri Kranot

The most interesting presentation for me was given by Uri Kranot. Originally from Israel Uri and his wife Michelle immigrated to Denmark where they teach at the Animation Workshop. The pair have created an

impressive body of films that deal with topics such as immigration and human rights. Their 2013 film *Hollow Land* is about a couple who leave their native land with their only treasured possession, a bath tub, to find a new life only to discover that life is even harder in their new land. They have also completed the first two parts of their trilogy, *White Tape* and *Black Tape*. The third film in the series will be *Red Tape*. *White Tape* explores the theme of boundaries and is based on five seconds of footage from the “shooting back project” initiated by the Israeli human rights organization, B’Tselem, which gave Palestinians video cameras to document life under occupation. *Black Tape* is taken from news and documentary footage. The film explores the implications of life under occupation.

Following the retrospective of their works Uri gave the audience a special sneak preview of their latest work *Nothing Happens*, an animated film coupled with a VR experience. The beautifully animated film takes place on the cold, snowy outskirts of a town where a group of people are gathered. The theatre audience watches the group from a vantage point across the horizon. Everyone waits for something to happen. But nothing does. The crowd has been assembled to witness an event, to participate in being seen. The spectacle of watching and being watched is explored in the film.

According to Kranot, “As a film, *Nothing Happens* is a powerful cinematic journey and a thought provoking encounter. As a VR experience, we can take a step

further into the realm of participatory visual art. We want the audience to become active participants in the scene and therefore be part of the passive crowd. Altering narrative and perspective based on the player's behavior provides a unique experience for each participant." *Nothing Happens* will be screened in competition at Annecy. The VR project will have its premier at Annecy also. After hearing Uri talk about the VR experience I am looking forward to trying it out. A very important part of the festival is the opportunities that students have for hands-on experiences under the guidance of professionals in various fields during the Creative Challenges. Fifteen teams of four people each came together to create a video mapping project in four days. The teams of students and professionals in the fields of animation, digital arts, and graphic arts came from throughout Europe, the United Kingdom, and one group from the Arts Council of New Orleans, Louisiana. The impressive result of their hard work was projected on the façade of the Lille Opera House as part of the opening night ceremony.



For the Animation Marathon twenty five teams of three students each from universities throughout Europe, as well as England, China, and Russia were challenged to produce ten seconds of animation in thirty-six hours. The beginning Image for each team was created by RUN. At the end of the two days all of the ten second segments were put together end to end to form a short film that was screened at the closing night ceremony.

The final hands-on project was the Graphic Battle where random pairs of graphic designers took to the stage. Each pair was given a topic and twenty minutes to create that image on a graphic tablet. The battles were shown on a big screen so that the audience could watch the artists work. On the first evening the battles were devoted to 2D artists who competed for a first prize of an Intuos Pro Medium Tablet offered by Wacom and Harmony Premium software from Toon Boom. The second place winner received Harmony Advanced software from Toon Boom. The second evening pitted 3D artists against each other to win an Intuos Pro Medium Tablet from Wacom and Storyboard Pro software given by Toon Boom. The second prize, also given by Toon Boom, was Storyboard Pro software.

Students and young professionals had the opportunity to meet with producers and studios at Speed Dating Sessions for recruitment opportunities, networking, and consulting sessions. European and Chinese teachers and students met for the first time at Fete De L'Anim in partnership with RECA (Reseau des Ecoles Francaises

du Cinema Animation) to share their university experiences. The RECA is made up of twenty-five well-known French animation institutions. Its goals are to provide accurate information about the quality of animation training at different schools, to support constructive dialogues among the professional animation community, and to be a permanent go-between with the institutions and state bodies involved in the training and employment in the animation industry.

Representatives of the RECA explained how its network operates and the advances the group have been able to make thanks to the unity of its members. They also talked about the opportunities for training available to non-French students as well as possibilities for partnership with foreign schools.

Representatives from various European animation institutions gave short presentations of work by their students. The best short animated student films representing over thirty schools were presented in five programs. Everyone had the opportunity to meet student directors and ask them questions at breakfast meetings.

To celebrate the tenth anniversary of the Lille animation collective Train Train the festival hosted a major exhibition of the studio's work. Train Train likes to vary their projects which range from short films to features. It is known for work on such films as Franck Dion's *Edmond Was a Donkey* and the feature film

Louise In Winter. They also worked on Dion's *The Head Vanishes* which won the 2016 Annecy Cristal and was short listed for the Academy Awards. Their latest project, *L'Ogre (The Ogre)* is about a giant upset by his size. He tries to stop eating. He faces a serious test of his willpower when he attends a business banquet. It will be screened at Annecy this year.

There was an extensive exhibit that highlighted the studio's work with examples of preparatory work, storyboards, and animatics. Excerpts from films were projected on the walls. Two programs of short films representing the wide range and variety of the studio's work were also screened.

This year the festival was spread out over venues in Lille and in other cities. The Children's Village was held at the Arenberg Creative Mine in Wallers-Arenberg, an hour's drive from Lille. The site was a working mine. Now part of it has been converted into a cultural space. The site has been designated a UNESCO World Heritage Site. At the Children's Village youngsters could try their hands at creating various forms of animation from stop-motion to drawing on tablets. There were also animation screenings for the entire family.

I look forward to attending Fete De L'Anim every year. Seeing so many talented groups of students from all over the world gives me great hope for the future of animation. I owe a big thank you to Festival Director Julie Charnay for inviting me to attend the Fete and to

Manon Cailleaux for taking care of the details of my visit and always being there when I had a question. You can read more about Fete De L' Anim at: www.fete-anim.com

VISIT OUR WEBSITE, EMILY BERK IS NOW TWEAKING IT
www.asifa'sf.org

ASIFA-SF IS A VOLUNTEER RUN ASSOCIATION

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Special thanks to **Nancy Denney-Phelps** for representing our chapter on the international ASIFA board, to **Emily Berk**, our webmaster, to **Eihway Su** who keeps our mailing list our other records, and to our treasurer **Karen Lithgow**. Also to **Timothy Harrington** who helped organize and present our June event and to everybody who sent in work,

ASIFA-SF is a chapter of: **Association Internationale du Film d'Animation** with almost 40 chapters around the world.

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JOIN US FOR THE ASIFA-SF SPRING SHOWCASE OF ANIMATION!



A FREE PUBLIC SCREENING ON FRIDAY, JUNE 16, 6:30 PM

City College Of San Francisco (SEE MAP ON REVERSE)
Visual Arts Building, Room 114
50 Phelan Avenue, San Francisco 94112

This event will feature a selection of short films by student, professional, and independent animators from the SF Bay Area and beyond. Our audience will vote for their favorite works, ASIFA-SF will donate a few small cash prizes and the winners will be shown a second time at our summer party.

PARTIAL PROGRAM

Student films from Academy of Art University, CCSF, NYU's Tisch School of the Arts, San Francisco State University, San Jose State, BAYCAT, and Diane Feinstein Elementary School

Independent films from Christiane Cegavske, Orlando Torres, Patrick Smith, Eric Raingruber, Dario van Vree & House of Chai

Professional films from Signe Baumann & Little Fluffy Clouds

HAVE A LATE ENTRY?

Contact Tim Harrington, tharring@ccsf.edu

LOCATION

The screening will take place in **Room 114 of the Visual Arts Building** at CCSF Ocean Campus, 50 Phelan Avenue, San Francisco CA 94112.



BY TRANSIT

Muni: CCSF is near MUNI Lines J, K, M, 8, 8BX, 28R, 54, 88 stops close to the campus at Balboa Park. 29, 43, 49 stop at the campus.

BART: Exit Balboa Park station and walk to campus via Ocean Avenue.

PUBLIC PARKING

Attendees may be able to find free street parking on Phelan or Judson Avenue. Paid parking is also available opposite the main campus on Judson Avenue in the “Upper Reservoir Lot.”