

JULY 2022



‘HOLLYWOOD REPORTER’ WELCOMES BACK PIXAR TO THE SILVER SCREEN WITH A NICE REVIEW OF ‘LIGHTYEAR’

“This is a funny spinoff with suspense and heart, a captivatingly spirited toon take on splashy live-action retro popcorn entertainment. The title character is given splendid voice by Chris Evans, balancing heroism and human fallibility with infectious warmth.” It nitpicks minor things and doesn’t feel it is a great film, but it sounds like a long awaited welcomed treat.

Jerry Beck said, “Saw *Lightyear* - loved it.”



TWO CLIPS FROM SONY’S ‘SPIDER-MAN: ACROSS THE SPIDER-VERSE’ SHOWN AT ANNECY

The film will have over 200 new characters in it including the villain Spot who has an amazing super-power. “His entire body is covered in little interdimensional portals that can send him anywhere he wants to go.” It opens in 2023.

DISCOVER THE VISIONARY ANIMATION OF DAVID EHRlich

David taught animation at Dartmouth for many years. He also taught in China. He was active with ASIFA promoting world animation for decades including arranging for A Da and other remarkable Chinese fine art animators to visit the US after the Cultural Revolution ended. His website is full of his fine work including handsome meditative abstract films.

<https://www.ehrlichanim.com/china-e-book>

BILLY ROSE AND ELEANOR HOLM
ROBERT VALLEY 22.04.20



FORMER LOCAL ANIMATOR ROBERT VALLEY TO DIRECT FEATURE BIOPIC ON BROADWAY LEGEND BILLY ROSE

Seasoned film and television animator Robert Valley is tackling a new project about the life of Billy Rose, a songwriter, Broadway producer and unwitting activist. It may be animated in London.

American Rose will tell the true story of Rose, once married to comedian and Broadway star Fanny Brice and he was the producer of *Carmen Jones*, the first musical on Broadway to feature a cast of all-Black performers.

Valley directed the Oscar nominated short *Pear Cider & Cigarettes* and recently two episodes of *Love, Death & Robots* for Netflix. Now he will bring his unique artistic vision and talent to *American Rose*. His producer Steven Finkelstein of American Rose Productions, who has spent four years putting the production together said “our team is thrilled beyond belief to work with him.”

Rose was the child of Jewish immigrants from modest means in the Lower East Side tenements of New York. Rose became a shorthand writing champion, a songwriter, and a producer of Broadway shows and massive outdoor spectacles, according to the filmmakers. He was also vocal about America’s silence regarding the Holocaust, and vocal about figures from the America First movement, including Joe Kennedy and Charles Lindbergh, who were supportive of Hitler.

After his divorce from Brice he wed Olympic swimmer Eleanor Holm (once dubbed the world’s most beautiful athlete by *Time* magazine). Consumed by a materialistic pursuit of the American dream, producers said, Rose went on to divorce Holm in one of the messiest public divorces in modern history (dubbed “The War of the Roses” by the tabloids of the day). He was an accomplished lyricist and he also owned venues in

Times Square and operated the Ziegfeld Theatre from 1949 - 1955.

Valley moved to SF in 1992 from Canada to work for Colossal Pictures. He ran Maverix Studios here (founded in 1995, closed in 2011).



PIXAR CO-FOUNDER AND FORMER DISNEY ANIMATION BOSS ED CATMULL JOINS BAOBAB BOARD

Boobab Studios was started in 2015 and has already won nine Emmys. Their credits include innovative virtual reality projects including *Invasion!*, *Crow: The Legend*, and *Baba Yaga*. They are working with Disney Branded Television on *The Witchverse*, an anthology series for Disney+ based on the *Baba Yaga* short. Their creative talent includes Erick Oh, Jony Chandra, Hayley Porter, Michael McCormick, and Brian Tinsman.

Maureen Fan, CEO and co-founder of Boobab Studios says, "I have followed Ed's work for years and am proud to welcome him to our board of directors. Ed's leadership and innovative genius in the world of animation is unparalleled, and his insight will be invaluable as we imagine new characters and worlds, as well as an active role for our audiences inside of them."

Catmull says, "I'm honored to join the board of directors of Boobab Studios and to be part of their creative journey. Boobab is at the forefront of telling incredible stories across mediums, and I look forward to supporting the entire team as the company evolves into the preeminent animation studio of the future."

Catmull was an early pioneer of computer animation. He became the vice-president of George Lucas' computer graphics division called Lucasfilm in 1979 (part of ILM). In 1986, Steve Jobs bought Lucasfilm's digital division and founded Pixar, hiring Catmull, Lasseter and the rest of the gang to run it. Pixar was acquired by Disney in 2006.

He was president of both Walt Disney Animation Studios and Pixar from 2006, when Disney acquired Pixar, through 2019. During his tenure, the studios released several iconic films including *Big Hero 6*, *Frozen*, *Finding Nemo*, *Incredibles 2* and *Toy Story 4*, among others.



AN UGLY POWER STRUGGLE AT DISNEY???

Disney's CEO Bon Chapek fired Peter Rice, his chairman of entertainment and programming in June. The *Hollywood Reporter* called Chapek "embattled" and Rice "beloved." They hint Rice might have been a threat to Chapek, but it might also be related to Disney stock falling almost 50% from a high of \$182. Dana Walden, Rice's assistant, will take over his job.

The dismissal took place in a seven-minute meeting according to the paper. Chapek is said to have told Rice that he was not a fit in "the new Disney culture," to which Rice said words to the effect that he thought they were in the midst of building the new Disney culture. He asked in what way he did not fit and Chapek responded, "Now is not the time" and dismissed him. Chapek's contract at Disney has since been extended for 3 more years.



SIGNE BAUMANE'S MY LOVE AFFAIR WITH MARRIAGE' One reviewer wrote, "The visuals in *My Love Affair With Marriage* are stunning... reminiscent of German Expressionism... such an

endearing beacon of hope. In addition to the voice-acting by Dominczyk, Pawk, Modine, Monaghan, Lang, and everyone in the cast are out of this world.”

“(It) tackles womanhood from biological, personal, and societal angles. The biological aspect doesn’t just serve as an extra bit of sauce on the three-course meal that the movie is... All in all, *My Love Affair With Marriage* is essential viewing for all.”

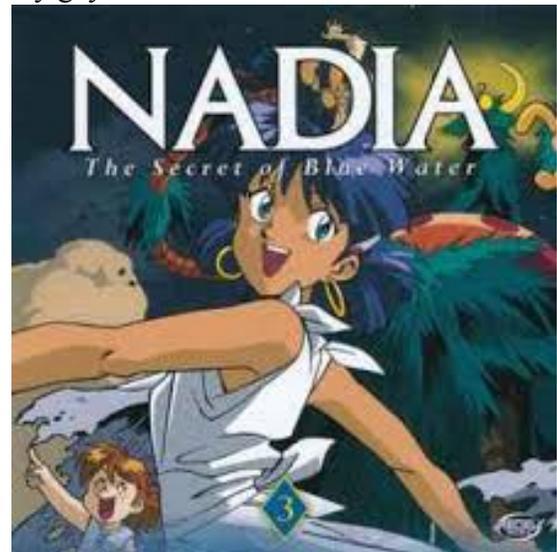
<https://www.youtube.com/watch?v=Ak1-0pka4c4&t=1s>
More reviews at end of newsletter:



“TRAVEL PAST SPACE AND TIME TO A PLACE BEYOND ANYTHING POSSIBLE” Find out what Disney’s artists have created that is supposedly “a place of mystery, unlike anything you have ever seen,” The feature opens November 23 in theatres in the US and in most world markets, but not in France. Disney has dropped the French theatrical release due to French regulations that require a 17-month period between a film’s theatrical release and its debut on a streaming platform. The movie will instead debut there on Disney+. French theatre owners claim that decision will “seriously undermine the economy of cinemas and the sector as a whole.”



PIXAR’S ‘LIGHTYEAR’ BANNED IN SAUDI ARABIA, KUWAIT Disney has fallen foul of the censors once more. *Lightyear*, Pixar’s *Toy Story* prequel spinoff movie, has been banned in Saudi Arabia, Kuwait and at least 12 other countries as the film includes a same-sex kiss! The scene was originally cut from the film, but reinstated following the uproar surrounding a statement from Pixar employees claiming that Disney had been censoring “overtly gay affection.”



‘NADIA: THE SECRET OF BLUE WATER, THE COMPLETE SERIES’ WILL BE AVAILABLE SOON ON 4K It becomes available on August 2nd, 2022, from GKIDS and is distributed by Shout! Factory. The release boasts an all-new 4K restoration, and includes all 39 episodes of the series in both the original Japanese and an English dub, as well as a number of bonus features including a new booklet featuring character and mechanical designs from the series, a sneak-preview featurette, a TV spot, and more! Fans can preorder their copies now.

The series is set in Paris 1889 with people from around the globe flocking to see the scientific achievements at the Exposition Universelle, despite rumors of dangers lurking in the oceans. While attending the fair, teenaged inventor Jean meets

Nadia, a mysterious girl who possesses a highly sought-after crystal called Blue Water. Pursued by nefarious forces, the pair journey by sea and by sky to escape their would-be captors and to discover the secret of the crystal.

<https://www.youtube.com/watch?v=8zz7XpgACo0>

The award-winning show is loosely based on the works of Jules Verne, and its popularity later inspired a film, manga, and video games.

REMEMBER THOSE FUNKY OLD VHS TAPES? SOME MAY HAVE BECOME HIGH PRICED COLLECTIBLES

They are not old enough to be antiques, but some are becoming sought after. I don't understand why some are commanding high prices, but months ago I read some copies of Disney features on VHS were being advertised at high prices on the internet. Now Heritage Auctions in Texas has auctioned off 260 tapes in their original unopened boxes. The advance bids on some of them were astronomical (a few were over \$1,000).



OPENING JULY 9 - CHRISTIANE CEGAVSKE'S COTTONFLESH SACRIFICE ART SHOW AND IMMERSIVE INSTALLATION!

Cottonflesh Sacrifice is a multimedia collection of artwork by 2019 John Simon Guggenheim Fellow Christiane Cegavske. The show features an immersive installation that includes among other things Cegavske's stop-motion animated projections and life-sized cotton rag dolls hanging from nine foot high utility poles and accompanied by a musical soundscape by Karie Jacobson and Drew Kowalski of the Dagon.

Cegavske invites you to enter her dreamlike world of imagery evoking feminine archetypes,

fantastical creatures, dolls and fairy tales, birth and death. Experience the impact of the symbolic language on multiple levels as they are immersed in this unique universe. The gallery is housed in a former mortuary. Does it have strange vibrations?.

The opening event happens Saturday, July 9th, 6 - 9 pm. A screening of her stop-motion animated feature *Blood Tea and Red String* and artist talk takes place July 13th at 8 pm. The exhibit runs July 9th - August 13th at Uma Gallery Oakland, 3630 Telegraph Avenue, Oakland, Ca 94609

Christiane is a skilled surrealist who creates mysterious stop-motion animated films, impressive puppets and lots of other magical things. She teaches at a major art museum in Kansas City, is a graduate from the San Francisco Art Institute and comeds from Portland.

By all means explore her website. The Tubi link will take you to a new version of her first feature. She plans to show clips from her latest work in progress at Uma. <http://christianecegavske.com>

Uma's website list some other interesting events. <https://www.umagalleryoakland.com/events>



TONKO HOUSE'S 'ONI: THUNDER GOD'S TALE' COMING FROM NETFLIX

In a world filled with oddball gods and monsters from Japanese mythology, the free-spirited daughter, Onari, is determined to follow in the footsteps of the mighty heroes of lore, but her unique powers are yet to be revealed. Does she have what it takes to fight to protect her peaceful village from the encroaching threat of the gods' mysterious enemies, the Oni? From creator and showrunner Dice Tsutsumi (*The Dam Keeper*, 2014) and Tonko House. To be released this summer on Netflix.

Dice Tsutsumi says, "The story of a brave girl caught between two worlds divided is, at its core, not only a very personal story for me, but one

that's become personal for everyone involved including our absolute dream cast. Every one of these incredible talents from our dream list accepted with such passion and empathy for the story, and collaborating with them has been equally humbling and inspiring. They've given souls to our characters and unparalleled performances for our animators.” <https://www.youtube.com/watch?v=KffRL7Cpil4>



‘THE DEER KING’, OPENS IN THEATERS JULY 13 GKIDS will bring *The Deer King*, a new feature by Japanese animation veterans Masashi Ando and Masayuki Miyaji, to cinemas nationwide. *The Deer King* will open Wednesday, July 13th (Japanese language) and Thursday, July 14th (English language dubbed).

The film is the directorial debut of acclaimed animator Masashi Ando, who previously worked as a character designer, animation director, and key animator on Studio Ghibli’s *Spirited Away* and *Princess Mononoke*. Co-director Masayuki Miyaji is best known for directing the 2009 series *Xam’s: Lost Memories* and work on other Studio Ghibli films.

In the aftermath of a brutal war, former soldier Van toils in a mine controlled by the ruling empire. One day, his solitary existence is upended when a pack of wild dogs carrying a deadly and incurable disease attack, leaving only Van and a young girl named Yuna as survivors. Finally free, the pair seek out a simple existence in the countryside but are pursued by nefarious forces. Intent on protecting Yuna at all costs, Van must uncover the true cause of the plague ravaging the kingdom, and find a possible cure.



That Christmas by Locksmith Animation

NETFLIX ANNOUNCES EIGHT NEW ANIMATED FILMS BEING CREATED FOR THEM BY TOP EUROPEAN DIRECTORS

Netflix has a slate of eight animated films and series from creatives from across Europe. The list includes *Ember*, by Sergio BAFTA-winning and Oscar-nominated Pablos. His *Klaus*, *Scrooge: A Christmas Carol*, will feature songs sung by Oscar winner Leslie Bricusse. *Christmas* is based on children’s books by Richard Curtis.

Another Netflix film will be an untitled animated feature by Oscar winner Steve Box, who was a key animator on *Chicken Run* and co-wrote and co-directed *Wallace & Gromit: The Curse of the Were-Rabbit*.

They join a growing list of animated titles from Europe, including *My Father’s Dragon* from Cartoon Saloon and Oscar-nominated director Nora Twomey. It will debut on Netflix this fall.

Also in the works are *Chicken Run: Dawn of the Nugget* and an untitled *Wallace & Gromit* project from Aardman out of the U.K., plus a new adult animated series by Zerocalcare from Italy and *Captain Fall* from Norwegian showrunners Jon Iver Helgaker and Jonas Torgerson.



‘SUPER TURBO STORY TIME’ IS BEING AIMED AT AN ADULT AUDIENCE *Super Turbo Story Time* will be an all-new adult animated

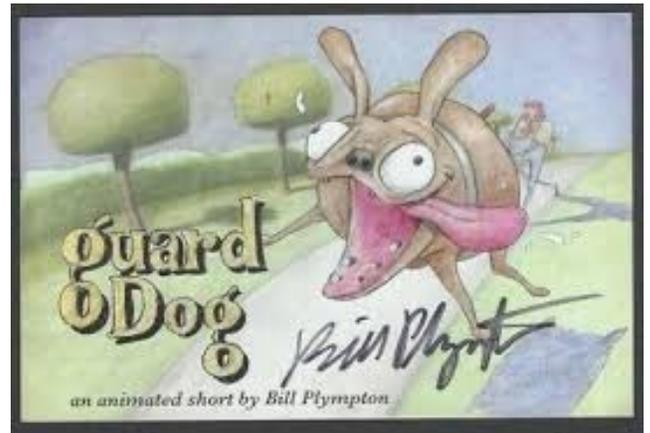
series telling larger than life, untold and mostly true stories from the automotive world. The eight-episode series will be produced by Titmouse (*Big Mouth, The Boys Presents: Diabolical, The Legend of Vox Machina*) and by MotorTrend Studio, a Warner Bros. Discovery company. The show will debut in 2023.

Every episode has two hosts who meet to trade their favorite car stories. While one host shares their yarn, the other host listens “ready to flag any holes in the story or simply crack jokes from the peanut gallery.” Hosts will include comedian Rob Corddry, actress, producer and car builder Emelia Hartford; David Freiburger, co-host of MotorTrend, plus show *Roadkill*; and rapper, actor (“Empire”) and songwriter Xzibit.

Titmouse founder-president Chris Prynosi said “This is finally a show that my dad can watch and relate to. He’s a car guy. He would take me to car shows and would always be working on his car. I think this is a good opportunity to appeal to a broader generational demographic.”



TWO SMURFS GO TO CHURCH Two Smurfs suddenly appeared on pedestals about 18 feet above the entrance to the Sint-Gertrudiskerk church in the center of Ternat, Belgium in June. People loved it, thinking the church might be getting ready for a street fair. Unfortunately they became a short-lived attraction as the annoyed pastor had a crew remove Papa Smurf and Jokey. Nobody has confessed to creating the prank.



‘GUARD DOG & BILL PLYMPTON IN BRAZIL’ WILL BE BOTH A FEATURE AND 18 SHORTS Bill Plympton (*Your Face, Guard Dog*) has boarded *Guard Dog & Bill Plympton in Brazil* for director Casar Cabral, from Brazil. It follows the celebrated over-anxious or just neurotic yellow canine of the title alongside his creator Bill Plympton. The series’ general idea is to bring Guard Dog and his owner, Bill Plympton, to Brazil to tour Brazilian cities. Director Cabral told *Variety* it will “draw their tourist and artistic impressions of our country.”

It will air on pay TV in Brazil (TV Canal Brazil) along with 18 three- minute long shorts. The 18 episodes will mix 2D and stop-motion techniques. The 52 minute documentary will feature Plympton traveling through Brazil in the company of Cabral and his producer, Ivan Melo.



CESAR CABRAL’S ‘BOB SPIT’ FEATURES “A ROVING PACK OF TINY, BLOOD-THIRSTY ELTON JOHNS” Cesar Cabral, who is directing the *Guard Dog* project in Brazil, is a stop-motion artist. His *Bob Spit: We Do Not Like People* won the best feature at the Quirino Awards last May (the awards ceremony is held in the Spanish Canary

Island of Tenerife). The stop-motion feature combines documentary and fictional cinema. It follows legendary Brazilian comic character Bob Spit through a post-apocalyptic desert inhabited by mutant '80s pop stars. It is also a tribute to Angeli, one of Brazil's greatest-ever cartoonists and the creator of the Bob Spit character.

Variety calls **Bob Spit** a “psychedelic road movie.” The article also says, “You haven’t seen an animated documentary like this before.” There is a roving pack of tiny, bloodthirsty Elton Johns in it. It has a US distributor.

<https://www.youtube.com/watch?v=u9KUZF6m84A>

BILL PLYMPTON ON HOW PIXAR HAS FOSTERED THE SECOND GOLDEN AGE OF ANIMATION While being honored at the Mendocino Film Festival, the two-time Oscar nominee told *IndieWire* about how he feels about the current state of hand-drawn animation, plus what to expect from his next film, the western *Slide*.

According to Chris Lindahl, a reporter for *IndieWire*, Bill says he embraces the Pixar approach and credits the studio, as well as streamers, for helping keep what he considers the second Golden Age of Animation going.

“It’s getting bigger and bigger, a lot of it is due to Pixar. Pixar changed the whole field of animation and it hasn’t necessarily hurt the 2D people, people like me, because more and more people recognize animation and they love animation.”

He considers streamers like Netflix and Hulu saviors of hand-made animation. “*Flee* and *Cryptozoo* make waves big and small. So have more commercial projects like Sony’s *Spider-Man: Into the Spiderverse* and Netflix’s *The Mitchells vs. the Machines...* Netflix is on track to premiere 20 animated series this year alone and Studio Ghibli stands alongside HBO, Looney Toons, and DC as main titles on HBO Max.”

Plympton’s next feature will be *Slide*. He hopes it will be completed in April thanks to an \$85,000 Kickstarter campaign and distribution presale to France, where he has a particularly strong audience. He’s planning for a robust festival run.

THE 5TH EDITION OF ED HOOKS’ ‘ACTING FOR ANIMATORS’ IS ALMOST FINISHED He

says, “I am putting the finishing touches on the 5th revised edition of *Acting For Animators*. It will be close to a year before it is actually published, but I think this is my most substantial revision to date. I have worked really hard on it.”



WILLIAM KENTRIDGE, AFRICA’S GREATEST ANIMATOR
BY KARL COHEN

William Kentridge (b. 1955) is a remarkable multi-faceted artist from South Africa and he is recognized as Africa’s most celebrated animator. He is also a fine artist who like Picasso is hard to describe.

He began his career as an artist who primarily created drawings using charcoal on paper that could be framed and hung on walls. Then he discovered how to animate using charcoal. That led to his becoming an experimental filmmaker who frequently used animation in combination with other techniques. Then his past interest in becoming an actor led him to becoming a designer/director of operas, an inventor of new media techniques, and even the star of some of his films. His works have been given major retrospective shows by international museums including The Museum of Modern Art in New York, The Tate in London, and other highly regarded institutions around the world.

Kentridge’s long career as an artist began as a student in the mid-1970s. He emerged in the 1980s as a visual artist who addressed social and political themes. His parents were prominent anti-apartheid lawyers who defended oppressed Black clients, so

William's first films recognized the imbalances of power and the injustices in his homeland that were created by racial prejudice and the apartheid system. His willingness to speak out in a subtle manner about deplorable conditions helped him gain an appreciative international audience.

His work is expressive, with just enough detail to create an impression on the viewer that communicates clearly. He doesn't produce highly polished works or beautiful scenic landscapes. His objective is to communicate feelings, thoughts and other forms of content.

To get the viewer's attention and to focus on content, he limits his pallet, primarily to blacks and whites. In some works he adds a splash of one primary color. He likes to work quickly, often using charcoal on paper on both drawings that can be exhibited and as a medium for his animation. As an articulate teacher/performance artist he appears in documentaries and in short humorous films that display a nice dry sophisticated sense of humor.



In some of his films when he is interviewed he expresses his fondness for charcoal while demonstrating his unusual animation technique. After he does the first drawing in a sequence, he records it on film or video. Then he erases the parts that will move in the next frame. Erasing charcoal is easy as it is a soft powder that barely adheres itself to paper. Then he draws the parts of the next image that will be moving. By avoiding touching the non-moving parts of the first image he simplifies the amount of drawing he has to do.

This technique may leave traces of his previous drawings showing. Seeing the traces of where he

has been becomes part of his aesthetic. He has learned to animate full sequences this way fairly quickly. By letting traces of the previous images show he gives his art a primal feeling. It hints at how his animation progressed in time. He refers to his method of working "poor man's animation" and "stone age animation."

Kentridge's charcoal drawing technique seems to embody the spirit of abstract action painters such as Franz Kline, Willim de Kooning and Jackson Pollock; however, once their paints were applied to canvas, paper or wood they begin to dry, making them become hard to manipulate. Kentridge, by using charcoal instead of ink or pencils, can easily erase things he wants to change later that day or months later. See

<https://www.sfmoma.org/watch/william-kentridge-transformation-with-animation/>

In his early animated films he developed a series of nine works that revolved around two men, Soho Eckstein, a powerful owner of a diamond mine and Felix Teitlebaum, an artistic, sensitive, middle-class friend. In *Jonesburg, 2nd greatest city after Paris* (1989), his first widely seen film (it was shot on 16mm film), the cast also includes Soho's wife and masses of poor white and black people. Soho is shown as a fat greedy capitalist who devours what he wishes including, metaphorically, the lives of his poor workers. His symbolic images of people are influenced by caricature from the past including works that were created as social/political awareness by Goya, Hogarth, Daumier, and George Grosz.



As you watch *Jonesburg, 2nd greatest city after Paris* you may wonder about the title as it implies a remarkable city. It is an ironic title as he only shows us a bleak landscape that has been deforested and dug up by miners seeking gold and diamonds.

The film is far removed from animated films being created in other parts of the world. **Jonesburg** <https://www.youtube.com/watch?v=s95x7CYAYhw>

Kentridge's first successes came from his charcoal drawings and his early films, but he was not content to stay focused on that work. As a student he had also studied acting and mime in Paris for about a year and in 1992 he began collaborating with the Handspring Puppet Theatre. He developed new skills. Some were inspired by his watching the low tech films of George Melies and other pioneers. Examples of their influence can be seen in **William Kentridge: Invisible Mending** (2003) <https://www.youtube.com/watch?v=hEaQ0h72GNg> and **Journey to the Moon** (2003) <https://vimeo.com/179791240>



By the late 1990s, he was attracting the attention of the international art world. He went from creating art that could be sold by galleries to adding new skills to what he could do. He had art dealers in New York City and in others parts of the world and they helped him get offers for commissions for impressive projects.

One challenge that he accepted was to design sets and costumes for a contemporary version of Mozart's **The Magic Flute** for La Monnaie, the royal opera company of Belgium. Working in opera took his career in a new direction and it gave a new segment of the public a chance to discover his talents. His production of **Magic Flute** went on to be staged by major opera companies around the world.

Success working in opera didn't come overnight. It took him four years to achieve his innovative work that audiences eventually saw and hopefully admired. Fortunately, he shot films of his

pioneering work on his **Magic Flute**, both for him to study and for the public to enjoy and to learn about his creative process.

The first phase of his explorations resulted in the film **Learning the Flute**, 2003. It utilizes the low tech techniques that were inspired by his studying the work of Melies and other pioneers of cinema. His white lines on a black background were created by making ink or charcoal drawings on white animation paper. They were filmed on a high contrast negative film stock, so the black lines in his drawing became white lines against a solid black when the film is projected. Other images projected that way included complex drawings of building facades. The film of his drawings is accompanied by the overture to the Mozart opera. The eight minute study was shot on 35mm film. <https://vimeo.com/623742969>

For the next phase of his study Kentridge constructed an eight or nine foot model of the opera's stage so he could study different front and rear projection techniques and other design issues he was considering using. The model is equipped with a main curtain, a rear projection screen, and a series of side curtains made of scrim material, a sheer fabric like nylon. It allows images to be projected onto them and/or allows you to see what is behind the scrim if that area is well lit. There are also scrims covering the width of the stage that can be raised and lowered.



The model of the stage also includes a high tech surprise. Concealed behind the scrims are six mechanical animatronic figures that come into view at appropriate times. They are on tracks that the audience can't see. The figures are capable of moving in several ways and at times they appear to sing or to interact with the animation on the projection screen behind them. Kentridge was

studying how to use his computer controlled animatronic figures as well as how to use various combinations of front and rear lighting.

In his film *Black Box*, we get to see how he arrived at the visuals that the audiences got to see when the opera was presented. The film's soundtrack includes music by Mozart, plus recordings made in Namibia and music by Philip Miler, a composer Kentridge works with frequently.

https://www.youtube.com/watch?v=wWZCdpV_Gsk



Black Box explores the darker side of life including some extreme violence. Kentridge says the installation looks at "the damages of colonialism, which described its predations to itself as bringing enlightenment to the Dark Continent." He says the work refers to the 1904-'07 rebellion and subsequent genocide of the Herero peoples who lived in German SW Africa (now Namibia). By showing the violence played out using animation it becomes acceptable to the audience while showing actual gruesome newsreel footage of violence that wouldn't.

At this point you might be asking yourself what do these strange images have to do with the opera? The *Magic Flute* is a strange fairy tale that takes place in Egypt according to a notation on the original manuscript of the score. The opera's title refers to Papageno who had the ability to charm birds with his magic flute. The opera begins by stating in the first scene that it is a fantasy. Tamino tells us he has just escaped from an enormous monster or dragon. The fantastic element of fantasy allows set and costume designers a great deal of freedom in what they create as the setting for one of the world's most popular operas.



The four minute promo for *The Magic Flute* shows opera stars in front of Kentridge's sets and animation. <https://art21.org/watch/extended-play/william-kentridge-the-magic-flute-short/>

Kentridge is an artist who is willing to edit and discard useful material even after his work has premiered. When the opera opened in Berlin in 2005 there was an animated sequence using cutout animation of a white hunter shooting a rhinoceros. When the production was presented in New York at the Met the hunter was gone and the musical interlude featured a dancing rhino that can stand upright and it does a handstand.

Near the production's finale the rhino appears again along with a sculpture that looks something like a Luxo table lamp. The rhino manages to propel itself up and over the lamp at one point while doing a midair somersault. While that is going on the computer controlled motorized lamp turns around and seems to watch the rhino's performance. In the film clip *Taming the Beast* the artist shows us how his cutout rhino is constructed. *Taming the Beast* <http://www.youtube.com/watch?v>

Since serious opera fans have probably seen this opera before, hiring Kentridge to create unusual sets and costumes that haven't been seen before helps entice people to return. Advanced publicity promoted the production as a chance to see something new, an exciting and wonderful event.

The new staging of the opera lived up to the advanced publicity. I was fortunate to have seen and written about Kentridge's work on the *Magic Flute* as it was in William Kentridge: Five Themes, a massive retrospective exhibit of his work. The

San Francisco Museum of Modern Art displayed his work on the opera in several large galleries. I was so impressed with the show that I went back to see it two more times. San Francisco was the show's first stop (2009) on a two-year journey across the globe. It was seen in NYC, Paris, Jerusalem and other cities.

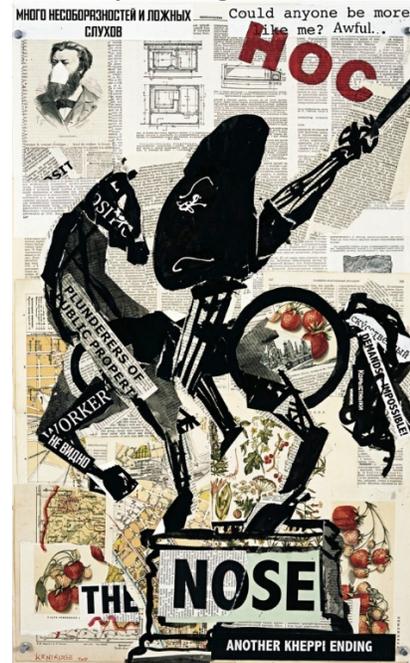


When the opera was performed in New York by the Metropolitan Opera Company, *The New York Times* critic said, "Artist's video adds magic to *Flute*... The result is an exuberant dialogue between drawing and music, a three-dimensional work of art with video projected across and around the human figures onstage. Sometimes the animations echo the characters' thoughts; mathematical diagrams stand in for the teachings of Sarastro and his priests. Sometimes they reflect the music, with white lines reaching upward during a chorus, like fireworks... Mr. Kentridge's *Magic Flute* is based on the metaphor of the early camera, using the palette of a film negative, white on black, to reflect the opera's shifting presentation of good and evil." See a short film of the opera at La Scala with Kentridge talking about his staging of i

<https://video.search.yahoo.com/search/video?fr=mcafee&ei=UTF-8&p=Kentridge+trailer%2C+magic+flute&type=C211US978>



Since completing work on the *Magic Flute* Kentridge has gone on to work on other operas. One project that inspired the creative use of animation was developing sets for New York's Metropolitan Opera production of Dmitri Shostakovich's *The Nose* in 2010. The opera, like Alexander Alexeieff and Claire Parker's film *Le Nez (The Nose)*, 1963, was inspired by Gogol's short story *The Nose*, published in 1836. The opera premiered in Russia in 1930 so Kentridge's work on the production reflected the Russian Constructivist art movement that developed there in the 1920s. It was a revolutionary avant garde form of art.



Banner design for production of "The Nose." Courtesy William Kentridge / Marian Goodman Gallery, NY

Kentridge's work and Gogol's story are surreal so don't expect to find his work logical or comprehensible. Instead look forward to seeing imaginative flights of fantasy. See *An interview with William Kentridge on The Nose (Met Opera)* https://www.youtube.com/watch?v=nD_oW9pb3O8 A complete performance that was presented in 2013 by the Metropolitan Opera Company is online. See *Shostakovich "Nose" - William Kentridge - Metropolitan Opera 2013* <https://vimeo.com/340931227>

Kentridge has continued his remarkable career working for opera companies. He has directed and designed two of Alban Berg's celebrated operas, *Lulu* (2015) and *Wozzeck* (2019) for the Metropolitan Opera Company. Both feature lots of

drawings, collages and motion graphics but no animation.

The trailer for *Lulu* is online at <https://www.youtube.com/watch?v=dqFZs3GBufs>

The trailer for *Wozzeck* is online at <https://www.youtube.com/watch?v=inFFgpCVhb8>



Kentridge has worked on several less well-known productions including *The Head and the Lord*. It was a tribute to the million forgotten Black Africans who died while contributing to the WWI war effort as porters and soldiers. This historical pageant was told through music, movement and shadow play that reanimates the memory of those combatants who got nothing when the peace treaty was signed and the spoils of war were divided up. It was presented at the Tate in London and at the Armory in Manhattan. The music was by Kentridge's longtime collaborator Philip Miller.

<https://www.youtube.com/watch?v=qBzUpB5g1z0>

Unlike many animators who basically do one or two things extremely well, there are so many sides to Kentridge's body of work that his career is hard to describe in a few paragraphs. For example there are a series of delightful humorous short works. Here are a few you might enjoy watching:



William Kentridge Interview: Reduced to Being an Artist, is a three minute interview with the artist. It is an improvisation made in 1994. <https://www.youtube.com/watch?v=M0g2yiIj7Cg>



Kentridge has created short humorous special effects works where two images of himself interact with each other. Here are two examples. In *William Kentridge interview for Studio School* the interview is about his life as an artist. The short was made to benefit the New York Studio School. <https://www.youtube.com/watch?v=9F1hMqJLaVY>

In *William Kentridge: Drawing Lesson 49: Berlin Memory*, 2016, he interviews himself about a visit to Berlin in 1981.

https://www.youtube.com/watch?v=YX_z8s7Jebg

In 2008, while working on *The Nose*, he created a series of shorts that he called *I am not me, the horse is not mine*. The title is an oxymoron, a Russian peasants saying that is used to deny guilt. In this one he gives a lecture to a rather restless audience. <https://www.youtube.com/watch?v=Radzm-Yo4BA>

In another short made about the same time he uses characters and footage he had been working with.

He has them walking back and forth through his studio in inventive ways.

<https://www.youtube.com/watch?v=q-BLUD2Gn8k>

A third short in the series, *I am not me, the horse is not mine*, has been shown as an installation piece in museum exhibits. Footage is reused from *The Nose* and other projects. It consists of eight films that are projected at the same time onto the four walls of the exhibit space. There is no main image or sound cue to tell you where to look so it becomes a rather abstract experience. It is up to you to decide where to look and what it means. https://www.youtube.com/watch?v=BNu_c0AQ494

In the last three works nothing is easily comprehensible or logical. What the fragments mean is not the point of this work. Instead, just being in the midst of this experience presents you with a “happening.” It is up to you to decide what, if anything it means. Is the space in the eight projector film oppressive or? Is there an unspoken political message hidden in it? Is this the Russian avant-garde trying to speak out, but they dared not speak out in public. Stalin in the 1930’s suppressed speech by jailing anyone he objected to. Some were put in gulags (about a million may have been sent to forced labor camps in Siberia) and others (an estimated 750,000 people) were simply executed.



The Refusal of Time with collaboration of Philip Miller, Catherine Meyburgh and Peter Galison, Film Still, 2012, Courtesy William Kentridge, Marian Goodman Gallery

There are also works by Kentridge that ask philosophical questions such as how can we visualize time? The film *William Kentridge on The Refusal of Time* (2014) is his attempt to do that. <https://www.youtube.com/watch?v=R89SvUkjdkc>

To conclude this exploration of Kentridge’s career, we come to his longest work, *Triumphs and Laments*, 2016, a gigantic outdoor mural in Rome that is 550 meters long (about 1,800 feet) and 10 meters high. The mural depicts the history of Rome from Romulus and Remus to the twentieth century.



One image he used is from Federico Fellini’s *8 ½*. The mural is on a retaining wall on the right bank of the Tiber River, not far from St. Peter’s Basilica. Kentridge chose the space between the bridges of Ponte Sisto and Ponte Mazzini as it is the only perfectly straight stretch of the river.

The project began in 2014 as a series of charcoal drawings based on the historic moments he selected to illustrate. He then redrew them on paper with ink. The next step was to scan his artwork into a computer from which 10 foot stencils were made. Before the art work was airbrushed using the stencils, the wall was steamed cleaned to remove moss and other things growing on it.

On the completion of the mural in 2016, a celebration ceremony was held with dancers, actors, and musicians to greet the audience that showed up for the official opening. It was a rather surreal event that was captured on film. The mural’s website is a fascinating record of the project’s development and the opening ceremony.

<https://www.kentridge.studio/projects/triumphs-and-laments/>

The mural was funded with donations from the public and corporations. It was not funded by the Italian government. Before you decide to run off to

see it, you should know Kentridge assumed that not much of the work will have survived by now. He expected that the moss and mold will have grown back, the weather will have damaged it and graffiti artists will have embellished it with their work. He told the press, “Soon it will remain only in the memories of those who have seen it. Or in the thousands of photos and videos in circulation. But I like that, it should be so.”

ART IN THE TIME OF WAR BY NANCY DENNEY-PHELPS



Olga Kryzhanovska and Svetlana Danylchenko

Ukrainian sand animators and colleagues Olga Kryzhanovska and Svetlana Danylchenko left behind their homes, families, and work to escape the Russian invasion, both now hoping to reunite in Italy to continue performing their particular form of animated magic - the Ukrainian Golden Lion Sand Animation Theatre.

We are all aware of the terrible atrocities happening in the Ukraine, but it doesn't really hit home for most people unless you have friends there. Recently a sound engineer friend who is still in Kyiv introduced me, via the internet, to Olga Kryzhanovska and Svetlana Danylchenko. The two ladies are sand animators who have been working together for eight years. Sand animation is its own

particular art form where the picture is formed in sand on top of a lightbox.

They both have a love of fairy tales and met while living in the same building. Svitlana came to work with sand via a career as an award-winning avant-garde fashion designer and when Olga saw and played with Svitlana's sand table she was fascinated and wanted to learn how to create this animated magic. Thus, was born the Kyiv Theatre of Sand Animation Golden Lion. To honor their country, they have now become the Ukrainian Golden Lion Sand Animation Theater.

Initially, the pair started an art studio for children. They taught painting and invited guest writers, pantomimes, and other guest artists to demonstrate their craft to the young students. Eventually, they added small sand performances for the children and there was so much interest in their work that they began to perform in theatres.



Creating a fairy tale

All their programs are aimed at raising awareness of certain social problems in an accessible way while entertaining their audiences, introducing children to reading classical literature, listening to instrumental music, and learning history. Their programs have included such themes as the history of the Ukraine in fairy tales and legends, and classical music for children. They have penned a series of programs to raise awareness about ecology, as well as about writers and the lives of famous people.



Olga and Svetlana performing at their side-by-side sand tables

Their performances became so popular that they moved to the seven hundred seat Great Hall in the beautiful Kyiv Cinema House. Olga and Svetlana have performed live on television and in a production studio, they recorded several Arabic fairy tales for the United Arab Emirates.



Svetlana and Olga with actor Sergei Ulashev

At first, they worked together at one sand table, but in 2019, they came up with the idea of working from two tables. This improved the dynamics and quality of scene transitions. Initially, the ladies recorded and voiced cartoons for their own pleasure at home in the kitchen. Eventually, they added Sergey Ulashev to their performances. He is also a popular actor in his own right, appearing in film and television. Currently, Sergey is in Kyiv where he is giving concerts for the military to help keep their spirits up.



Olga and Svetlana with screen writer and storyteller Saschka Lyrnik

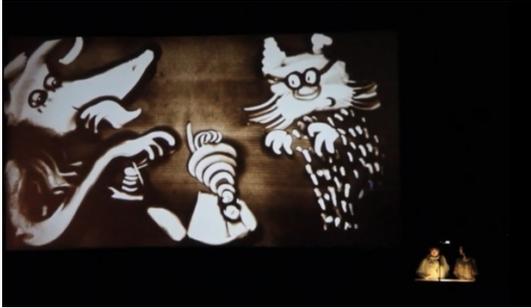
Their scripts are written by the screenwriter and Ukrainian storyteller Sashka Lyrnik who is also still in Kyiv where he is a military volunteer. Their group of collaborators includes some of the most talented and well-known members of the Ukrainian performing community. They have also collaborated with the Svitlo Concert cultural organization to create several projects with live orchestral music.



With Vasil Gotsko - actor, voiceover actor, and front man for the rock group 'Cold Sun'

In March of this year, Golden Lion Theatre planned the premiere of their new piece, *Munchausen*, based on the Baron Munchausen tales by Rudolf Erich Raspe. Tickets had already been sold and on February 23rd they were in rehearsal, laughing and making plans for opening night. Their whole

journey was halted on February 24th when they were awakened by the sound of explosions.



Performing live

Olga is now in Italy with her three children, while Svitlana is in Serbia with her youngest daughter and 84-year-old mother, trying to get to Italy to join her colleague. She told me that “I am going to Olga in Italy because we are like two hands of one person – we cannot imagine the possibility of being and creating alone.”

Olga and Svitlana want to begin giving live performances again as soon as possible. As Svitlana says, “How wonderful it is to feel like storytellers and make the world kinder. My dream is to bring goodness and love to the world through creativity because the language of art is universal and understandable to everyone”. You can see more examples of their beautiful performances on their website:

<http://www.golden-lion.kiev.ua/repertoire> and you can also find them on Instagram at: <https://instagram.com/goldenlionartists?ishid=YmMyMTA2M2Y=>, or on Facebook <https://www.facebook.com/ZolotojLev/>

I am hopeful that festival programmers and events organizers will invite the Ukrainian Golden Lion Sand Animation Theatre to perform live at their events and help these two talented ladies get back to creating beautiful art together.

About the war, I would like to let them speak in their own voices.

Olga wrote me: “For the first hour, we did not believe that this was possible, but later it became clear that this was not a dream. I gathered the children; we got into the car and drove to a house near Kyiv. Svitlana was left to wait for her husband (to come home) from work. The country house . . . shook from explosives, we did not undress and did

not sleep, because we went out on duty, in turn, to hear when to give the command to the children to wake up and run to the basement. It was very cold in the basement and we brought there the clothes that could keep us warm. During the day it was calm, but as the night approached, the explosions became stronger and more frequent, the whole sky shone with a glow and helicopters flew very low and there was a smell that I will remember for a lifetime – the smell of war - it exists.

The weather at that time was very cold, the sky was low and dark. It all reminded our whole family of the last episode of *Harry Potter*. Products gradually disappeared from the shelves, but they gave us bread, for which a huge queue lined up. The neighbor, who kept goats was very supportive; she shared milk with us. As adults, we tried to eat less so the children would not be hungry. Sometimes electricity and gas went out, and so we lived for two weeks. We began to get used to it, but people who had gasoline began to be evacuated from our village, they left on their own, but we did not have gasoline.

In the morning the last evacuation train left, we discussed that I should leave with the children and that my husband would stay with my mother, who refused to go. I stayed up all night and wondered if I was doing the right thing, but in the morning, I woke up my three children and said to take a few things and we left for nowhere. The path was long and difficult, we ended up in Italy, not far from my cousin. My whole world has turned upside down and I have to be strong and take care of my children. But I, like never before, with even greater zeal, now want to create and bring light and peace through art and talk about the horrors of war, because they should not be repeated!”

Svitlana wrote me: “We did not believe that such a thing was possible in the civilized world. When we woke up from the explosions in the morning, I was very scared and panicked: what should I do? Where to run?... Two military planes roared over the roof of our house. It was so scary that my hands were shaking with my youngest daughter. We went to the underground parking lot, sat there until the evening, and then my eldest daughter took us to a dacha in

the city where her fiancé's family lives. At 4 or 5 AM we were awakened by a loud explosion and a bright light. A plane was downed not far from us... In the morning my husband came home from work and we went to the village of his mother, 200 km from Kyiv. We sat there for two weeks, listening to the terrible news on TV, in fear, in bewilderment: how is this possible??? Where is the world looking? Why such wild madness.

Then we left the Ukraine, my husband staying with his old, sick mother.

My mother (84 years old) was at the time 600 km away from us, alone. It was impossible to get there. A kind neighbor put her on the train and my eldest daughter met her and then they drove to us.

I have been thinking a lot lately... Where on our planet Earth is there a safe place to live?... And I understand that until people change inside, the world will remain as crazy and dangerous as it is now. Greed! Greed! Greed! Envy, lies, deceit, cynicism, hatred... Only God can free from this slavery... And salvation is only in him."

These are only two of the countless, similar Ukrainian stories. Sadly, it is impossible for anyone to help all of the people in such desperate need. But, I hope that there is some way to help reunite Olga and Svitlana and I am very anxious to see their sand puppet theatre in person.



TRIBECA 2022: MY LOVE AFFAIR WITH MARRIAGE “Going into 2022’s iteration of the Tribeca Film Festival, I would never have guessed that an indie animated film would make its way into not only one of my favorites from the fest, but also become one of the best movies of the year. Seven years in the making, Signe Baumane’s sophomore effort, *My Love Affair with Marriage*, is a girl-power masterpiece that musically captures the wildness of coming-of-age femininity and the tumultuous nature of adult relationships. Alternatively, the film could easily be shown in an adult sex education classroom with how descriptive it is, and I mean this as the biggest compliment one could imagine. Featuring shadowy and expressive animation, *My Love Affair with Marriage* may be the beginning of my own love affair with the works of filmmaker Signe Baumane.” The quote was written for the Tribeca Film Festival use.

Late news: The film just won the **Distinctive Jury Award** (2nd prize) for features at Anancy.

<https://www.youtube.com/watch?v=Ak1-0pka4c4&t=1s>

In Guadalajara, Mexico, it won **Mención Honorífica Jurado Rigo Mora en Largometraje**

(second place in the International Animated Feature Film category).

MORE REVIEWS

UnseenFilms.com|Steve Kopian - POSITIVE
“One of 2022’s truly great films.” <http://www.unseenfilms.net/2022/06/my-love-affair-with-marriage-2022.html>

TheCinemaSpot.com John Tangalin POSITIVE
Tribeca 2022 “*My Love Affair with Marriage* is a beautiful narrative that takes the viewer through the stages of love and life. Baumann’s greatest feat deals with the libidinal decisions of her characters, who are ultimately just reflections of what comprises her past.” <https://www.thecinemaspot.com/2022/06/11/my-love-affair-with-marriage-tribeca-2022-non-spoiler-review-the-matriarchy-through-maslows-hierarchy/>

Loud and Clear Reviews Serena Seghedoni POSITIVE (4 Stars) “An incredibly clever, meaningful watch, so much so that it almost feels like a therapy session for both the director and the viewer.” <https://loudandclearreviews.com/my-love-affair-with-marriage-tribeca-review-2022-film/>

Josh at the Movies Josh Batchelder - POSITIVE (4 ½ Stars) “For those who have more contained ideas about animated films, *My Love Affair with Marriage* will doubtless make them think twice about the medium’s endless possibilities. This is a deeply funny, socially conscious sharp satire with heart.” <https://joshatthemovies.com/2022/06/11/tribeca-2022-my-love-affair-with-marriage/>

EyeCrave.net Justin Waldman - POSITIVE
My Love Affair with Marriage – Tribeca Film Festival review “The performances throughout *My Love Affair with Marriage* are truly exceptional. Everyone in the cast absolutely shines through their respective roles, it is however Dagmara Dominczyk that brings such levity and brightness to such a serious topic and allows the audience to break free from the harsh reality the movie is painting, on occasion, with laughter. The perfect balance she brings to the character truly encapsules everything Zelma is going through to a perfect tee. *My Love*

Affair with Marriage, will certainly spark a love affair with its audience.”

<https://www.eyecrave.net/reviews/my-love-affair-with-marriage-tribeca-film-festival-review/>

THE SF JEWISH FILM FESTIVAL WILL PRESENT AN ANIMATED FEATURE AND THREE SHORTS

The 42nd San Francisco Jewish Film Festival, returns July 21 – August 7, 2022. Over 11 action-packed days in San Francisco and the East Bay and 7 days of online screenings, SFJFF42 celebrates the full diversity of Jewish life, culture, and experience with a dynamic slate of independent films, special events, conversations, and guests.

For more information, contact us at boxoffice@jfi.org or 415.621.0568.



THE CROSSING

Feature directed by Florence Mialhe
Language: French

Synopsis: This fictional animated film features surreal and fairytale-like imagery in a style reminiscent of Vincent van Gogh and Marc Chagall, thanks to the distinctive technique of filming oil paintings on glass. After surviving the destruction of their village, 13-year-old Kyona and her younger brother Adriel flee, embarking on a suspenseful journey with their family to cross the border. When tragedy strikes and they become separated from their parents, they meet a diverse group of young refugees, also escaping war and drought, and forge new friendships. Unsure of who they can trust, the siblings navigate numerous challenges across hazardous terrains. Inspired by her mother (a painter) and her grandmother (who fled a pogrom in Odesa), director Florence Mialhe provides a visually stunning reflection on contemporary issues

of human trafficking, military government corruption and the challenges faced by refugee children across the globe. Most of all, Mialhe portrays how the past continues to inform the present all over the world.



I WILL TAKE YOUR SHADOW

Directed by Ayala Shoshana Guy

Language: English

Synopsis: Two brothers flee home during the Nazi regime. Generations later, their granddaughter weaves a dreamlike story of the untold past crossing into the present.



THE RECORD

Directed by Jonathan Laskar

Language: German

Synopsis: An antique musical instrument dealer receives a vinyl record from a mysterious traveler with the note, “It reads your mind and plays your lost memories.” As the antique dealer listens over and over, his recollections emerge.



DON'T MISS THE MAX FLEISCHER SCREEING IF YOU ARE GOING TO THE SAN DIEGO COMIC CON Come celebrate the art and inventions of Max Fleischer at this year's Comic Con in San Diego, Saturday July 23rd! They will be screening brand new 4K restorations from the legendary Fleischer Studios. Koko the Clown, Betty Boop, Popeye, Superman and more will be there so don't miss out!



THE WALTZ

Directed by Yulia Ruditskaya

Language: Yiddish

Synopsis: Featuring a Yiddish poem sung to children in the Lodz ghetto, this animated short expresses the poet's nostalgia for his homeland, and the fragility of life.

'NY TIMES' TRIBUTE TO PHIL TIPPETT AND HIS FEATURE 'MAD GOD' *Phil Tippett's World in (Stop) Motion*, a long informative article, was published on June 17, 2022. You might enjoy reading it. https://www.nytimes.com/2022/06/16/movies/phil-tippett-interview-mad-god.html?campaign_id=2&emc=edit_th_20220617&instance_id=64278&nl=todaysheadlines®i_id=60800013&segment_id=95691&user_id=2e5819310ee55c8db3ab14e24bbb9f79



Little Nicholas

2022 ANNECY INTERNATIONAL ANIMATION FILM FESTIVAL OFFICIAL PRIZES

CRISTAL FOR A FEATURE FILM

Little Nicholas – Happy as Can Be, (Amandine Fredon, Benjamin Massoubre, France, Luxembourg)

JURY MENTION *My Love Affair with Marriage*, Signe Baumane, Latvia, USA, Luxembourg

JURY MENTION *A Dog Under a Bridge*, Rehoo Tang, China

GAN FOUNDATION AWARD FOR DISTRIBUTION and JURY AWARD

No Dogs or Italians Allowed, Alain Ughetto, France, Italy, Switzerland

Blind Willow, Sleeping Woman, Pierre Foldes, France, Luxembourg, Canada, Netherlands

CONTRECHAMP JURY DISTINCTION

Chun Tae-il: A Flame That Lives On, Jun-pyo Hong, South Korea

CONTRECHAMP AWARD

Ikuta no Kita, Koji Yamamura, Japan, France

SHORT FILMS

AWARD FOR A FIRST FILM

The Record, Jonathan Laskar, Switzerland

JURY MENTION

Anxious Body, Yoriko Mizushiri, France, Japan

JURY AWARD

Steakhouse, Spela Cadez, Slovenia, Germany, France

CRISTAL FOR A SHORT FILM

Amok, Balázs Turai, Hungary, Romania

GRADUATION FILMS

JURY MENTION *Mom, What's up with the Dog?*,

Lola Lefevre, France

CRISTAL FOR A GRADUATION FILM

Persona, Sujin Moon, South Korea

OFF-LIMITS AWARD

Intersect, (Dirk Koy, Switzerland)

VR WORKS, JURY MENTION

Goliath: Playing With Reality, Barry Gene Murphy, May Abdalla, United Kingdom, France

CRISTAL FOR THE BEST VR WORK

Glimpse, Benjamin Cleary, Michael O'Connor, France, Ireland, United Kingdom

JURY AWARD FOR A TV SPECIAL

The House, Emma de Swaef, Marc James Roels, Niki Lindroth Von Bahr, Paloma Baeza, United Kingdom, U.S.

JURY AWARD FOR A TV SERIES

Two Little Birds, Alejo Schettini, Alfredo Soderguit, Argentina, Colombia, Uruguay

CRISTAL FOR A TV PRODUCTION

My Year of Dicks, Sara Gunnarsdottir, U.S.

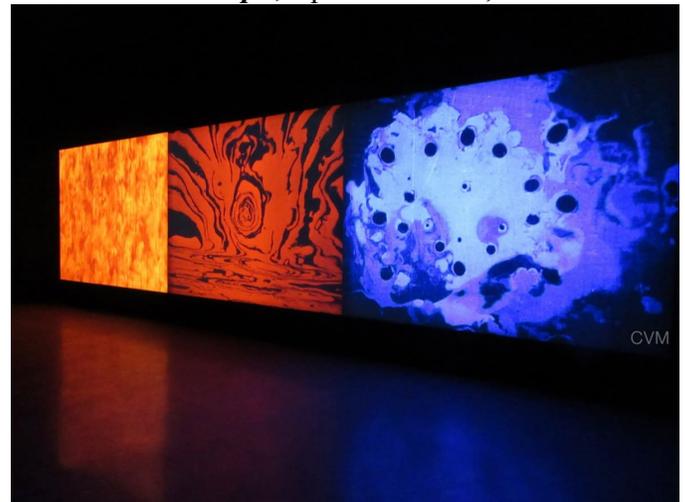
Commissioned Films

JURY AWARD FOR COMMISSIONED FILM

Aline, Wes Anderson, France

CRISTAL FOR A COMMISSIONED FILM

Save Ralph, Spencer Susser, U.K.



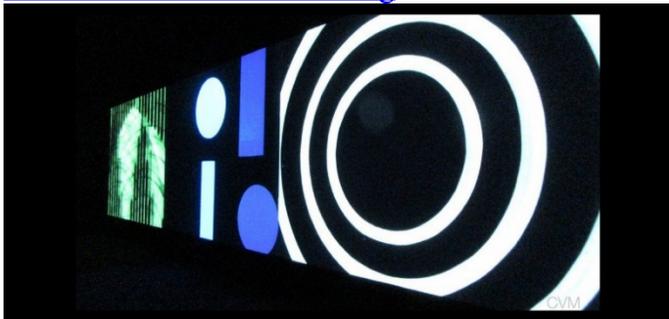
AUSTRALIA'S NATIONAL MUSEUM TO SCREEN CULTURE IS HONORING OSCAR FISCHINGER ACMI, Australia's national museum

of screen culture, located in Melbourne, celebrates film, television and gaming with exhibits, screenings and events.

They have an ongoing installation of **Oskar Fischinger, *Raumlichtkunst*** (1926/2012) in the museum. It is a reconstruction of one of the first multimedia projections ever made: Oskar Fischinger's *Raumlichtkunst* was first shown in Germany in 1926. It was restored and reconstructed by the Center for Visual Music (CVM) in Los Angeles. It is being shown in Melbourne daily, continuously during museum hours.

Raumlichtkunst has been shown at the Whitney Museum of Art (New York), Tate Modern (London), Palais de Tokyo (Paris), Queensland Art Gallery (Brisbane), Weinstein Gallery SoMA (San Francisco), and Len Lye Centre (New Zealand). Weinstein Gallery showed it for several months in their South of Market space about four years ago. It is an amazing three projector reconstruction and it is a powerful artistic achievement. Being in a dark room with Oscar's fully abstract films projected on large screens place side by side was a memorable film experience.

The ACMI also programmed two screenings. On June 28 they presented *Optical Poetry, an Oskar Fischinger Retrospective*. They showed excellent restored HD digital copies of Oscar's work. The Center for Visual Music in Los Angeles provided all the film materials. They also own restored 35mm prints of his work. Beautiful DVD copies of Oscar Fischinger's work is available at a reasonable price from them. www.centerforvisualmusic.org



Another photo of *Raumlichtkunst*

The second screening on July 5 is *Oskar's Legacy: Filmmakers Influenced by Fischinger*. The second screening on July 5 is *Oskar's Legacy: Filmmakers Influenced by Fischinger*. The program includes films by Mary Ellen Bute, Jordan Belson, Norman McLaren, Jules Engel and a number of contemporary filmmakers, spanning decades of influence. Newer films include work by Baerbel Neubauer, Jeff Scher, Steve Woloshen Robert Seidel, Oerd van Cuijlenborg, Michel Gage, Kristian Pedersen, Scott Draves, Bret Battey, Paul Fletcher and Steve Wood.

<https://www.acmi.net.au/whats-on/oskar-fischinger-raumlichtkunst/>



MASAAKI YUASA'S 'INU-OH' OPENS AUGUST 12 *INU-OH* is the latest feature film from renowned director Masaaki Yuasa (*Ride Your Wave, Keep Your Hands Off Of Eizokuen!*). It opens in cinemas nationwide starting August 12th. It features characters created by manga artist Taiyo Matsumoto (*Tekkonkinkreet*), who previously collaborated with Yuasa on the anime adaptation of Matsumoto's series *Ping Pong*.

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



SEE A ZOOM INTERVIEW WITH SIGNE BAUMANE AND LEAD ACTRESS DAGMARA DOMINCZYK WHO VOICES ZELMA IN MY LOVE AFFAIR WITH MARRIAGE. Signe talks briefly about her how thoughts about her unusual second marriage* resulted in her developing this award winning feature. She is taking animation in a new and exciting direction, both in terms of style and content. <https://www.youtube.com/watch?v=utYPTGqTYpU>



*Signe was married to Swedish animator, actor, director, Lasse Persson. At one point he worked for the National Film Board of Canada. His gender bending short *Honey Bunny* can be seen on YouTube. <https://www.youtube.com/watch?v=IB1N6qmZtB0>
His film *Bikini* (2004) is even more outrageous. <https://www.youtube.com/watch?v=hWufdlQYD9Y>

‘MINIONS: THE RISE OF GRU’ *The Hollywood Reporter* reviews of the fifth installment of this money making franchise summed it up by saying **"More of the same, but still fun."**

SONY HAS STARTED PREPRODUCTION ON AN ANIMATED GHOSTBUSTER FILM FOR SONY AND NETFLIX

US GOVT. FORGIVES \$6 BILLION IN STUDENT DEBT. INCLUDES ANIMATION STUDENTS WHO WENT TO THE ART INSTITUTE CHAIN The grant relief action cancelled in June a tiny fraction of the \$1.7 trillion in student loan owed by 43.4 million Americans. It is a step in the right direction. The schools promised great educations and job placement, but failed to do so.



ATSUKO ISHIZUKA’S ‘GOODBYE, DON GLEES!’ GKIDS has acquired the North American distribution rights for *Goodbye, Don Glees!* Produced by Studio Madhouse, the film is the first

original feature from writer/director Atsuko Ishizuka, who previously directed the widely lauded series *A Place Further than the Universe*.

Goodbye, Don Glees! follows the story of boys who become involved in a forest fire. It gets blamed on them so they go off in search of a missing drone that has evidence of their innocence. A small incident becomes an important, life-changing journey. <https://www.youtube.com/watch?v=SyjYzz9Xirc>

ASIFA-SF IS A VOLUNTEER RUN ASSOCIATION

Newsletter Editor: Karl Cohen
Contributors include Nancy Denney-Phelps
Proofreaders Pete Davis and David Gladstein
Mailing Crew: Denise McEvoy, Shirley Smith
Special thanks to Nancy Denney-Phelps who has been having a wonderful time once again going to festivals in Europe. She also represents our chapter on the international ASIFA board. Emily Berk is our webmaster, and Eihway Su keeps our email list and does a dozen other things.

ASIFA-SF is a chapter of: Association Internationale du Film d’Animation with over 40 chapters around the world. Membership is normally \$21 a year with the e-mailed newsletter, but right now we have a **COVID 19 SPECIAL OFFER**. Due to the lockdown we are only asking \$11 a year while the virus lasts or \$26 if you wish to help the international association. Let’s hope it is a limited time offer. We want to hold in-person events again.

Our website and blog is: www.asifa-sf.org
Mail can be sent to: karlcohen@comcast.net
Or to our snail mail address
ASIFA-SF c/o K. Cohen, 478 Frederick, SF CA 94117