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LCC BA Animation Year 1



INTRODUCTION TO ANIMATION

Final Submission

Introduction to Animation: Part ONE

The Research Workshops (Weeks 1-5)

A) All class assignments and projects



Week 1- 20 photos story



Week 4- Field of View
'Maps' sketchwork

your self-obsession which blooms large, bright n tyrannical
bloody knuckles throated with grape leaves,
Where the fruits tremble without spine,
wicked and wet. When you fell ill once,
All day long its heart was good
(Something terrible is happening! For now it's just us)

Week 5- 5 lines story
Prompt: Sickness



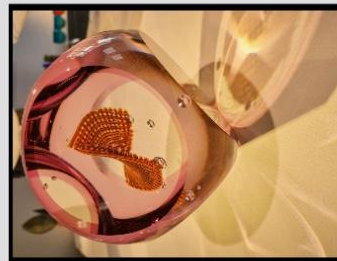
Week 5- Table sketch of
what's in front of you

Material- its inspirations and emotional charge

- ★ Glass is an alchemic blend of sand and metallic oxides combined with extraordinary, blinding heat."
- ★ For me, a point of interest in the art of glass-blowing as an artistic expression started out in my curiosity in this molten-glass medium and material for rendering. Learning about the glass artists' process in glass-blowing led me to a new way of seeing when engaging with an artistic object.
- ★ My own new-found fascination and appreciation of glassworks resulted from deeper understanding of the glass-blowing process and the invested, enduring nature of the relationship these glass artists have sustained with the 'glass material itself'. What drew me in to learn more about this traditional glass-blowing medium was the apparent visionary enchantment the artists felt for their chosen glass material, which naturally imbued their glassworks with restorative qualities invoking intellectual depth and emotional charge.
- ★ the visionary enchantment infusing the glass artists' objects.
- ★ A common technique and mindset of these glass artists was their mode of "feeling" and "thinking" in 3D, using the glass material alongside blinding heat/fire to breathe life into a reinvention of ubiquitous patterns around us as a spatial object that draws our attention to the hidden lives of objects as more than just aesthetic compositions...
- ★ The Venetian traditional aspects served as motivations in their conceptions, exquisitely existing with baroque aesthetics of exuberance and intentional decoration.
- ★ Glass is exhaustively used as a material of expression ever so persistent in its expanding capacity to push for more dialogue in us the viewers and the artist too. The detailed construction of the delicate and intricate characteristics of each glass piece reveals an important symbolic, discursive complexity alluding to the recognisable parallels of complexity existing in us the audience as well, within spatial proximity.
- ★ Hence, I feel that the glassworks I engaged with and learnt about form tangible and intelligible by shifting our attention to the detail of the intricate systemic designs towards existing contextual frameworks informing visual versions of how objects exist around and with us in time and space as inevitable entanglements of connections, relationships, memories and narratives that society still commits to timelessly.

Glass Musuem Group Project (Artist reference: Tim Rawlinson for eggs)

Group Project Presentation

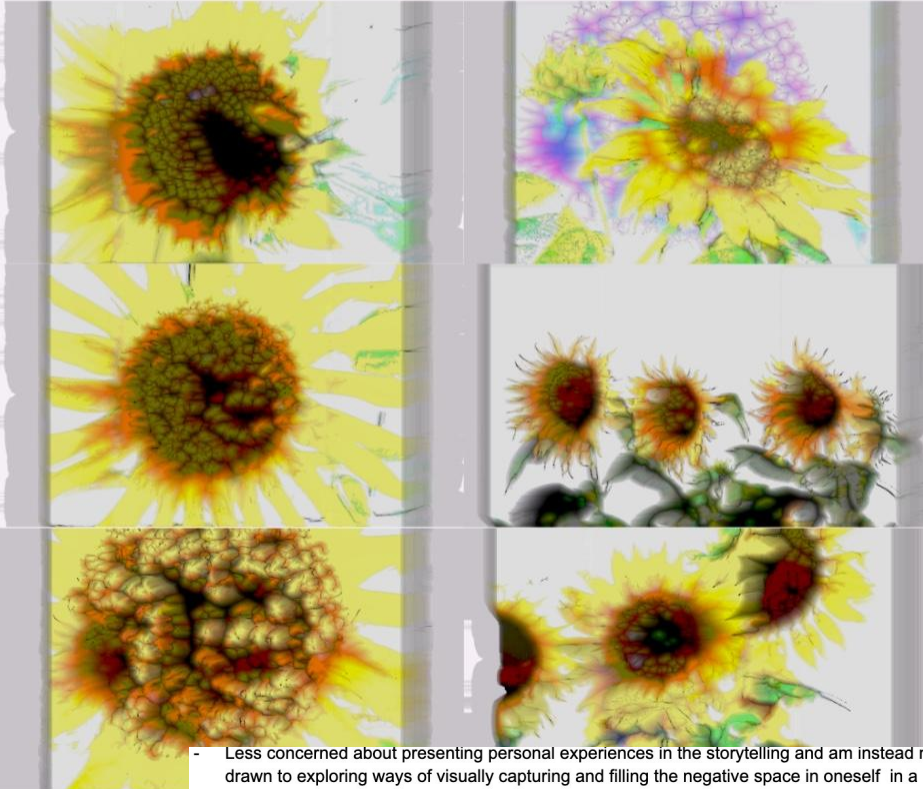


Week 5- "Other World"

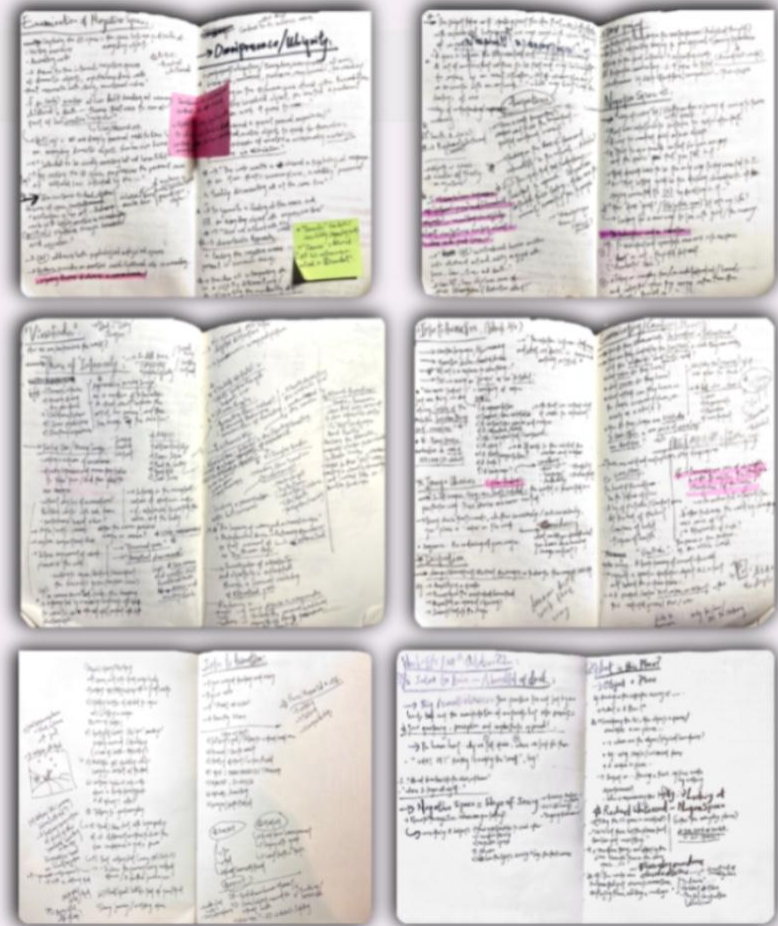


Week 5- "Terra Ice"

B) Lecture notes/ Findings and Experiments



- Less concerned about presenting personal experiences in the storytelling and am instead more drawn to exploring ways of visually capturing and filling the negative space in oneself in a narrative that can transform the everyday, mundane observations
- Our ways of looking (negative space)
- Elevating the mundanity of everyday objects and subject matters



Rosa Sawyers (2021)



“HOW DOES/CAN GRIEF (and its negative space) fit into my life now?” I wondered.

- I was fascinated in exploring universal themes of Space, Perspective, Absence and Remembrance in a new way of seeing for me- meaning that I was purposefully thinking about “View-Finding experiences” of my viewers when they saw my artwork. I shifted between the analog and digital realm of materiality, seeking to focus on the “making” of moving-image animations itself which I hoped would even begin to show my newfound “Point-of-view” notions that would connect with the viewer ever-presently, always moving, always progressively undoing-and-making.



Cheng Ran (2015)

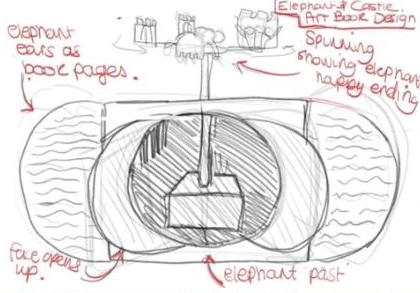


“Ways of seeing” was a constant buzz-word for when I wanted to seed out ideas and narratives for this module. Learning much about concepts like “View-Finding” and “Negative Space” in relationship to us as creators, and with us alongside the viewers of the work really pushed me to consciously communicate and contextualise all the ideas I had.

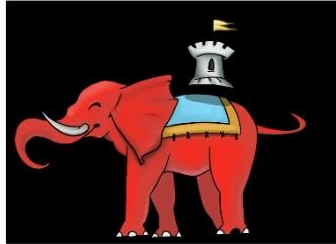
- Researching about the intimate and intricate processes of artists I wanted to learn from proved as brilliant creative support and motivations for me, especially in the manner of my process-led moving image-making experience. I discovered that I was best engaged with the materials/mediums of both digital and analog when I created experiments/ “test art pieces” in my stream-of-consciousness approach.
- My inspiration started off from experiencing recent bereavement which made me very curious about the concept of ‘Negative Space’ and the Omnipresence of everyday existences that could evolve in their relationships with us as makers and viewers in the world.

Introduction to Animation: Part TWO

Collaborative Workshop (Weeks 6-7)



Working together in such a new group dynamic within time limits proved challenging for me but it felt refreshing to be generating a constant stream of new ideas and creative interpretations from teammates with distinctly different perspectives and art styles. It was enriching overall.



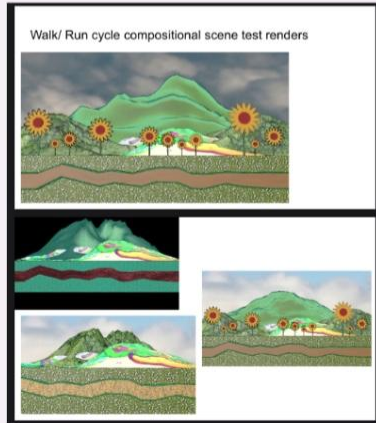
[Myblog: Outcome Video and Presentation](#)

Introduction to Animation: Part THREE

'POINT OF VIEW'- Process

"Mundane things are offset by the views through time in the same space."

- Taking influence from artists mentioned, I was fascinated with exploring how the ordinary aspects of our immediate environment could evolve from its everyday existence into a surreal and ethereal moving-image animation (What would otherwise be confined to its intrinsic mundanity existing as common, everyday objects).
- By building on his impressions of "Sunflowers" that are commonplace in the story's environment, the intention is to create a visceral and emotive response to what's existing as mundane, everyday objects around him in his life.
- The imagery of "Sunflowers" is emphasised in the film with a ubiquitous quality to narrate the Before vs After of his internal journey in viewing the world around him/ interacting with the world/ etc,...



Initial ideas on Sunflowers:

Story: Lil Bear notices some sunflowers on the way home everyday. After his best friend dies, he notices there are more sunflowers growing in the field on his way home everyday. He starts to see sunflowers everyday and everywhere. He is running away from everyday life.

>> Animations on flowers blooming out of everyday, mundane things in life

Sunflower (Proposed) Script/ Storytelling:

(before)

Scene #1 Shot 1A+

- ★ Introducing "Lil B", the ridiculously silly, exaggerated and easy-going bear/ protagonist, viewing the world around him in a 'happy' (etc.) way
- ★ He is shown to have a special connection with SUNFLOWERS
- ★ He has another bear best friend who loves sunflowers too
- ★ He passes by a sunflower field everyday when he goes out/ makes his way home on a grassy hill etc.
- ★ Eg. He can be jumping/ prancing from sunflower to sunflower from a side camera view/ shot, to show his happy POV on life with his best friend
- ★ Carefree bear attitude towards life, no emotional burdens weighing down on him yet

Scene #2 Shot 1A+

- ★ One day, his best friend suddenly dies (just depict panels of the funeral/ coffin with his bereaved friend)
- ★ Sunflowers grow out of the coffin or his head as a fun, silly way, but also eerily and foreshadowing the future
- ★ The story becomes a bit darker in mood
- ★ "Lil B's" perception and POV CHANGES... the once mundane, and benign everyday sunflowers have evolved into something sort of sinister, a haunting that keeps chasing him (unprocessed grief of Lil B)

(after)

Scene #3

- ★ He passes by a sunflower field everyday when he goes out/ makes his way home on a grassy hill etc. → Show a starking contrast here, meaning the sunflowers he sees are becoming increasingly frightening and ominous, growing and 'chasing' him in a way that's insidious and terrifying; A scene of him running across the path on the sunflower field
- ★ The imagery of sunflowers can become more trippy and creepy? → Signifying the grief of his best friend increasingly weighing down on "Lil B" more and more each day
- ★ Eg. The sunflowers can begin to have creepy faces on their buds or petals/ Their leaves are trying to grab him as he runs
- ★ Sound Idea: using heavy breathing/ gasping for air sound effects to amplify the intensifying dread/ horror

Scene #4

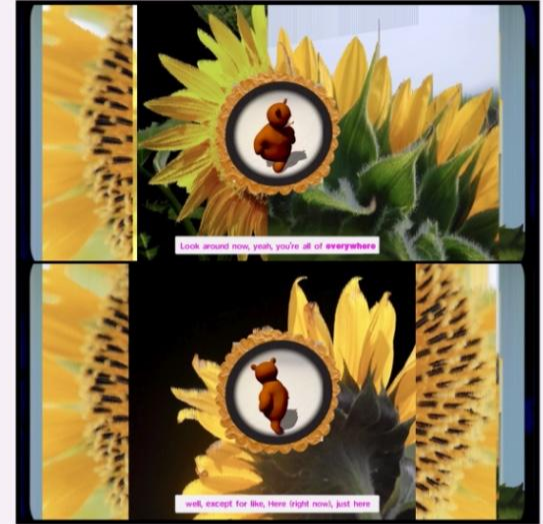
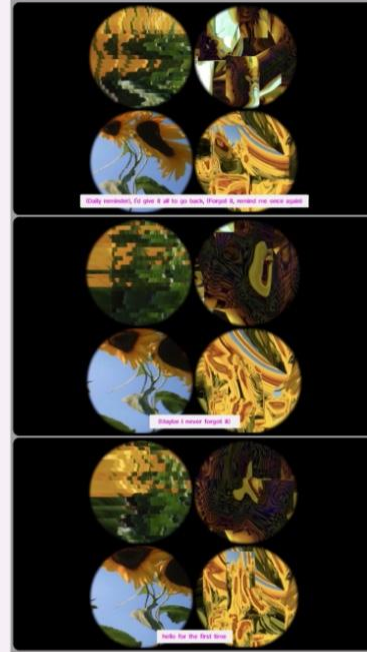
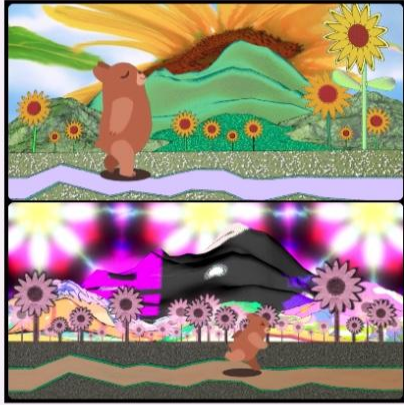
- ★ Tired of running from all the looming sunflower ghosts/ tired of escaping... he stops running and turns around/ looks back on what he has been running from...
- ★ He takes a good look/ makes eye contact with the psychedelic/ trippy face of the sunflower (Close up shot)
- ★ Confronting his own grief of the bereavement finally: Tries to embrace it???

Scene #5

- ★ All the sunflowers and darkness ends up fading away and the gloomy world recovers/ resumes a warm, welcoming way of light
- ★ "Lil B" looks up to the clouds/ heavens/ stars/ sky to see a faint outline of his best friend waving back and smiling down on him, holding a sunflower in his paw as well

Introduction to Animation: Part **THREE**

'POINT OF VIEW'- Finished/ Unfinished (Outcome)



[Myblog: Final Outcome \(Video\)](#)
[And more in-depth process of the film](#)

OMNIPRESENCE: changes in perspective and pov due to new experiences (bereavement)

- ★ Sunflowers everywhere- POV centred in domestic comfort
- ★ Disrupted by the cause of bereavement of a loved one
- ★ Sunflowers everywhere- now a pervasive presence
- ★ Far-reaching effects/ insidious presence of unresolved grief etc etc
- ★ Method: Rendering varying impressions and interpretations of SUNFLOWERS → to create a succession of emotive and nostalgic connections with the bereaved etc, via associations with Sunflowers (ever-present visible object etc)