
Diary of a Falling Woman

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Abstract

My intention is to create a series of small animated vignettes (both visually related and unrelated) to create a story arc about loss, grief, redemption and euphoria. The vignettes will utilise abstraction, symbolism and narrative whilst giving me the opportunity to develop a more personal visual iconography, (not possible in my commercial work).

Each vignette will utilize one (or more) of the different mediums available to me; stop motion, animation mixed with live footage/pixilation, 2D animation software (TV Paint and Toon Boon), hand drawn animation, and 3D animation (working with fellow student). The colour palette will be limited and forms will be simplified to reduce complexity. The different mediums will be used to visually introduce discord (between transitioning scenes) and emphasise upheaval and disconnection.

The outcome will be a "diary" that tracks the emotional experiences that have come about from the end of a marriage

Authors Keywords

triangle; octahedron; dancer/dance; rejection; expulsion; slingshot; confluence, pixilation; stop motion; 2D animation; body; acceptance; compassion; falling; gesture; uncertainty; transitions; exultation; euphoria; flight to health; anticipation; tessellation;

MEETING 1: IDEAS

> **BROAD IDEAS** (stuff I do/what I'm interested in)

WHAT is your practice, what are your interests?

1. Existing practice; illustration, hybrid form of illustration/ live drawing in front of the camera. Background in fine art drawing, drawing as a means to an end.
2. Wish to learn more about 2D animation (TV Paint and Toon Boon) with possible focus on storyboarding/animatics. I would like to incorporate traditional drawing, live action/ pixilation and possibly stop motion.
3. Develop personal iconography/symbology. My work has always been focussed on the communication needs of others, and my own ideas are very under explored.
4. Create strongly emotional and resonant moments, working with my own pressing story and the journey this has created.
5. All of the above are related to my long term goal to work with Norah Twomey at Cartoon Saloon. Also very interested in working at Viskatoons and BES Animation.

WHO else is doing the things you're interested in?

WHO has made things like this? How has this practitioner's work influenced your practice?

HAND DRAWN ANIMATION/SEQUENCES

- Cartoon Saloon; hand made is woven into their films. Their artists spend time painting and drawing landscapes related to their films, *plein air*. This sense of place is translated into the final film, worlds have credibility. *Wolfwalkers*, (not yet released) uses hand drawn frames for the forest chase. Creates a great sense of wonder and excitement in me. Makes movement the hero. Builds tension.
- Studio Ghibli; *Princess Kaguya*, hand drawn run scene, as above. Conveys an inner emotional turmoil, has the im-

mediacy and presence of accidental lines that come through the drawing process esp. in contrast to techniques used in rest of the film.

- William Kentridge, *Taking a Line for a Walk*. Takes me back to my drawing roots and gives me a roadmap for the potential play in raw drawing.
<https://www.youtube.com/watch?v=3zTBXXEbfw>

LIVE ACTION and ANIMATION

- *Alice Comedies/Laugh-O-Grams* (Walt Disney Studios). Conveys joy and humour through simplicity.
<https://www.youtube.com/watch?v=oUdAQ7rtU9I>
- Justine Clark "I Like to Sing" and other songs. Animation used in the accompanying videos is engaging and playful. A lovely demonstration of commercial application and viability. (My kids loved her videos.)
- Jan Svankmajer, *Alice* Everything about it! Compelling and repelling, it has lingered on years after I saw it. A touch point for "I can".
- *Run Lola Run* (DIR Tom Tykwer); animation interspersed with live action. Steps up the pace, takes us into an unexpected space. . Also, a film that uses the power of human movement.
- Stems (DIR Ainslie Henderson). Models made from found objects. Embraces the hand made and takes the making process into the story.
<https://vimeo.com/264137664>

EMOTIONALLY RESONANT FILMS

- Animated Narratives; *Through You* (DIR. Lucette Braun) and *CAROUSEL* (?) both take us through an emotional journey that takes place within the characters mind. I was swept into the journeys, both have stayed with me. Does *Through You* use rotoscoping?
<https://www.youtube.com/watch?v=DdPqbaWho40>

- *Oben* (DIR Giuliani, N et al.) A breath taking journey, ses beautifully designed linking devices (propelling me into finding my own). Very aware of this film when writing *The Runner's Widow*. Mapped out the shape of the film, it has its own path to create the story arc.
- *The Breadwinner* (Dir. Norah Twomey) and *Song of The Sea* (DIR. Tomm Moore). *Breadwinner* gave me one of the most disturbing nightmares of my adult life, and after the break up of my marriage I can no longer sit through *Song of the Sea* and cope with the loss of the mother.
- *Boy of the World* (DIR Ale Abrueu), simplified forms Hand drawn. Like Breadwinner, animtion gives access to difficult themes (war, familes torn apart).
- *The Sense of Touch*. (DIR J.C. Malolo,) Use of dance to express feelings.

MUSIC and WRITINGS

- George Ezra, song "Cassy O" – playing with double meanings, letting the visuals wander. Humour.
- Phosphorescent, song *Wolves*
- Kishi Bashi, song *Manchester*,
"It started with a word,
and it started pretty well
about a rare and fragile bird that I couldn't even spell
on the table
i think i left it on the table...
I found the last page in the sky,
cold and sweet, like an apple" as above.
- Part 4: Time and Eternity
Exultation is the going
Of an inland soul to sea, -
Past the house, past the headlands,
Into deep eternity.
Emily Dickinson (1830-86)

HOW will you focus your interests and influences through practice? What ideas/questions are engaging with?

I will take storyboarded sequences and explore the different techniques I have available (and have been green lighted). Greenlighted sequences will be further storboarded to consider camera angles, POV etc and matched to most suitable techniques/mediums. I will be looking at the capacity of the medium to convey the emotional qualities I want to depict, as well as the practicalities. Eg. *Do I make the model and animate it by hand OR take it into a 3D program?*

I want to focus on:

TRANSITIONS

Make transisions with visual overlaps. Break narrative transi-
tions with change of medium. Create accord and discord.

SYMBOLS

Which symbols can convey emotional qualities. What do I
need to do with them to make them tell a story. How simple
can an image become and still narrate?

HAND MADE

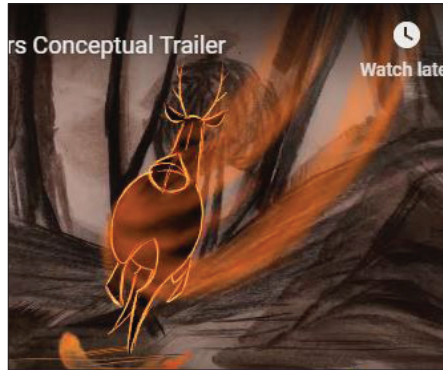
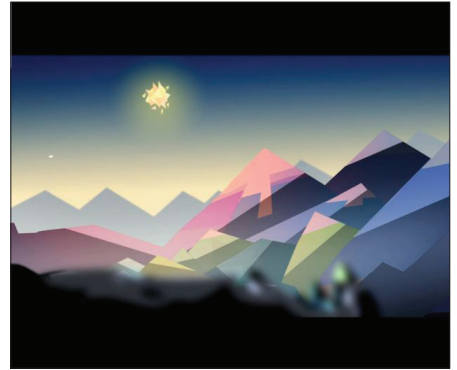
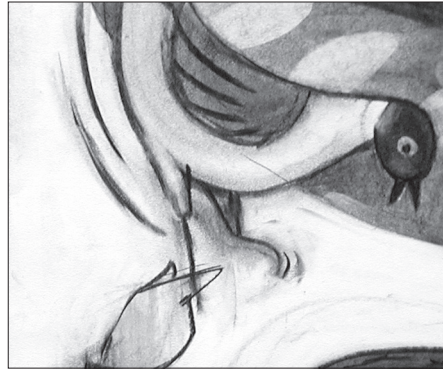
As the hand made has come back into currency I want to look
at how my hands-on background (illustration, painting and
model making) can position my work for commercial vialbility.

LIVE ACTION

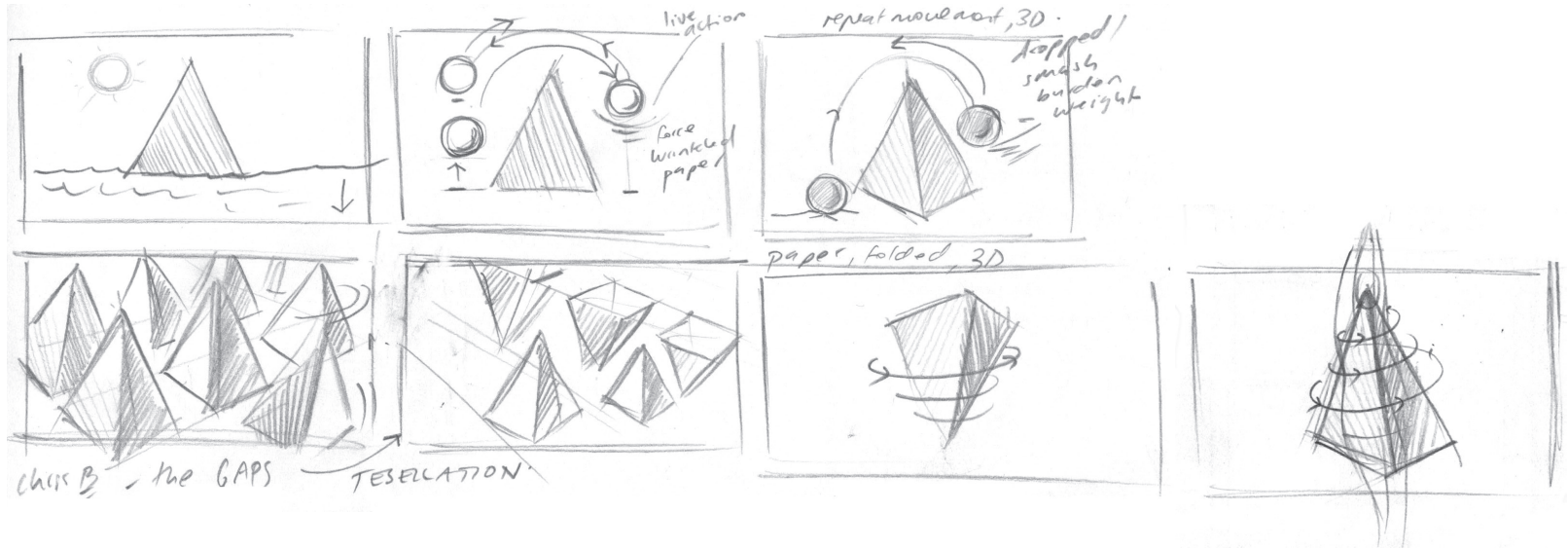
Use moments of live action (eg. a pair of scissors) and mix
with 2D animation (aligned to my current work). I want to
use the expressive capacity of a dancer/dance. I will need the
help of a film maker and a dancer. I will use the GoPro to take
footage of my runs to be combined with animation.

RELATED WORK

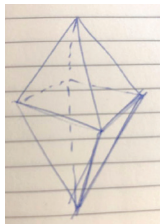
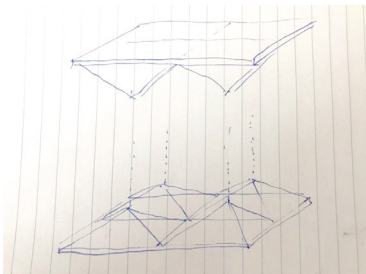
I have collected examples of my old works and images from
the above to start the mood board.



PRELIMINARY STORYBOARDING; TRIANGLE/PYRAMID/OCTAHEDRON

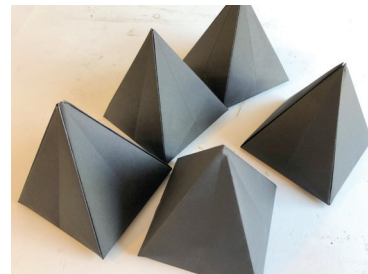


Triangle/rock drawn in 2018, Sem 2 to test ProCreate.

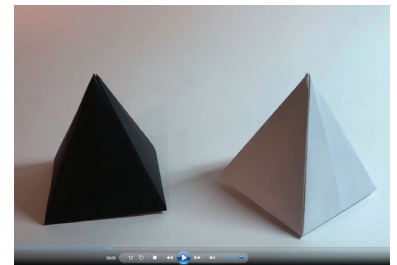


Octahedron

Conversations and exchanged drawings; triangles, tessellation, triangles morphs into pyramids, looking for the gaps?

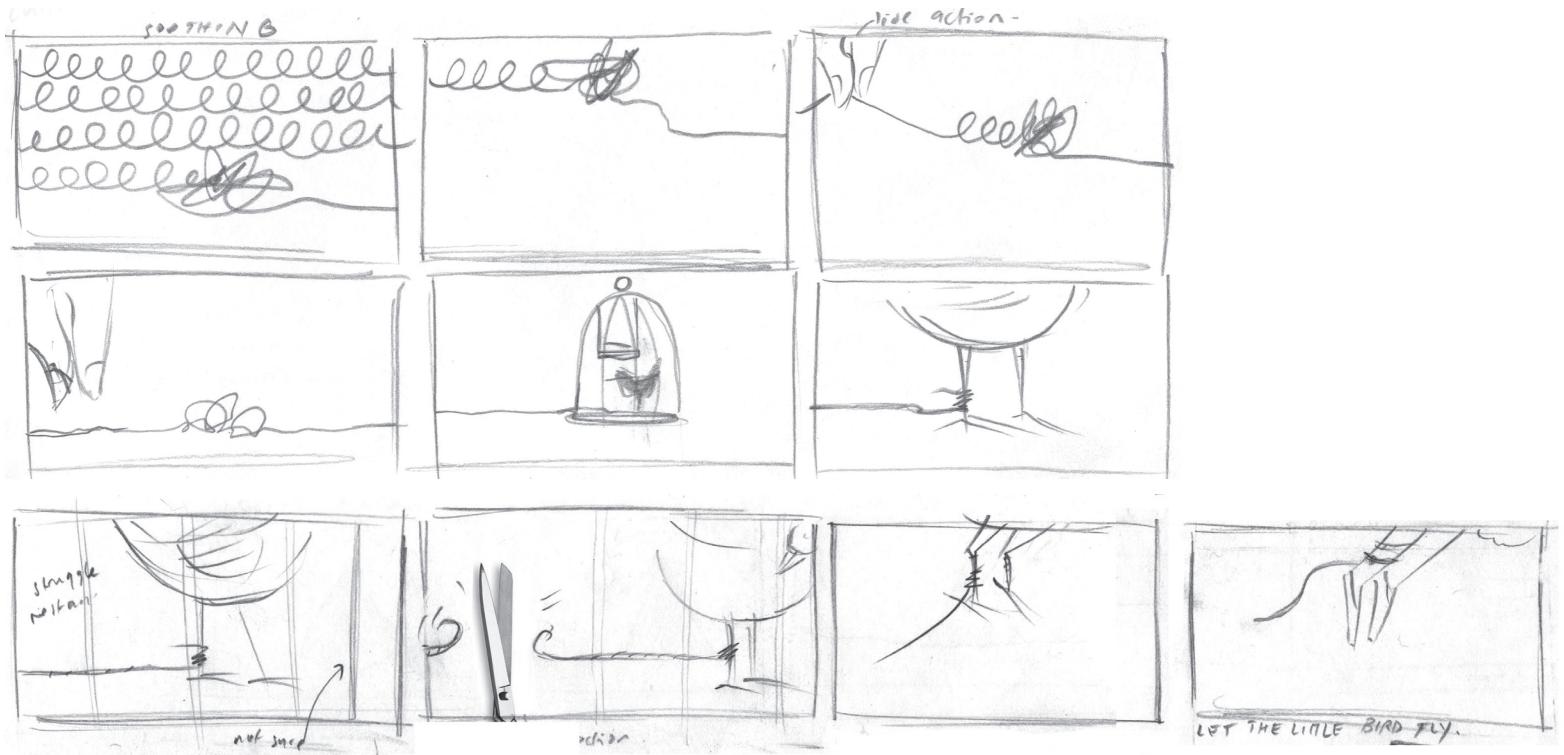


Paper folded to form pyramids, to be filmed as stop-motion. Testing the idea of taking the shape into 3D. Solving the question about the gap visually.



Paper pyramids, stop-motion animation (TESTER 1; <https://vimeo.com/manage/324798952/general>)

PRELIMINARY STORYBOARDING

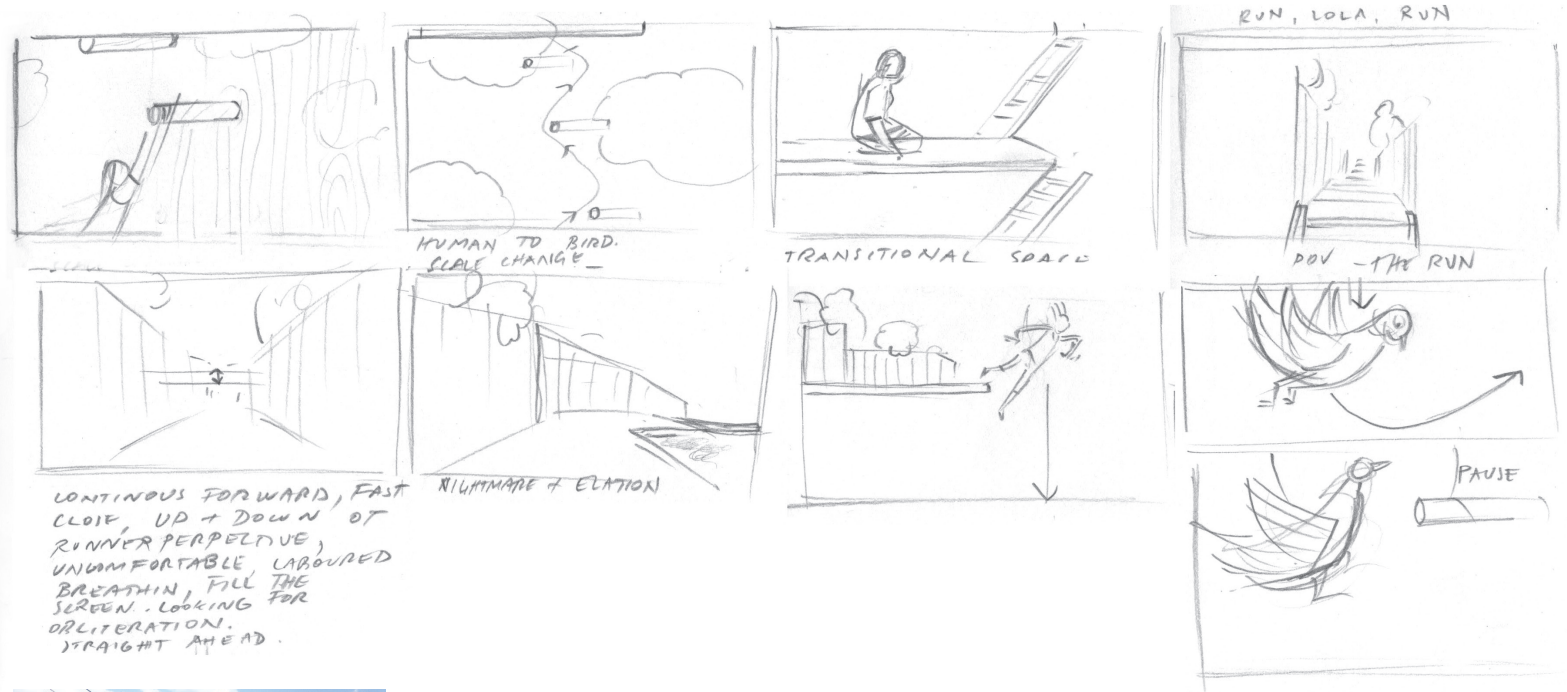


Loops, detail.



Bird from Peter and the Wolf.
Charcoal on paper.

PRELIMINARY STORYBOARDING; SKY PERCH/ WAITING ROOM (TRANSITIONAL SPACE)/RUN/FALL/MEATMOPHOSIS/SKY PERCH



Use GoPro on next run and document the runners POV, straight ahead, turned corners,