

Studio1_Folio1_wk4 WIP_s3903751_Wicce-Otter,Cougar

In response to the wip undertaken in wk4 I made some big changes in my direction and refined the driver of my proposed project. This was more a week of reflection, thinking and technical testing and research rather than asset creation. I held several conversations with an IT geek neighbour and with James on MakeMyPC whom I chose to build my PC, to make my choices of hardware.

By analysing my project driver-direction as a view of feminism from within the practice of the discipline of Animation I showed that I might need to follow George Lucas' comment that an artist has an idea and then creates or invents the technology rather than choosing the technology and then making the artwork. I have not been able to relate to the interpretation of "Animation" thus far in my studies and so will attempt to argue that "Animation" is a misnomer and that "Animation" as an art form is yet to be discovered. I will weave theories and opinions in the narrative of my story. Perhaps at this stage I will not include scholarly references to support my argument but keep on file for my Final works, should this format survive the distance.

I am still keen to broadcast my work via Projection Mapping and use buildings and infrastructure surfaces as my canvas to support metaphorical, symbolic and practical plot points and story lines, *from a feminist POV*. **Similar** feminist POV **work** has been produced by Rebecca Harrison in her book "The Coming of the Projectionettes" where she investigates the spectatorship of women and the plight of the of women cinema projectionists in Britain in WW2. Whilst Harrison places her work in a historical context I will take into consideration what would film look like from a female-gaze (as opposed to the male gaze) and the female spectator.

TASKS undertaken:

- Nominated the Driver of my project: Womanim:

What is my practice? – Animation,

A great stumbling block for me during my Bachelor of Animation was the definition of animation as 'to give life to' juxtaposed to the upholding of 'the 9 old men of Disney studios'. Disney! He who said women were not permitted to undertake animation and yet he who developed the 12 principles of animation that are foundational techniques of animation still used today. WOMEN give life to life. It is women who go through the process of gestation, not men. Mothers have the internal experience and absolutely know what it means 'to give life to'. Men do not. That is not to say that once life has been given that men cannot represent that life in any medium or platform but this is different from creating life and representing the creation of life. I argue that men will always be 1 degree separated from the experience of 'giving life'.

I would further argue that 'animation' for the art practice is a misnomer and that the word has been appropriated, distorted and then normalized. To me it is another example of misogyny making women's significance to life invisible. And this is aside from the long held sexism and blatant incorrectness of women's ergonomics in animation practices.

However, in order to progress within Academia or Animation practice I must turn a blind eye and fall upon a more palatable description. Dr Riley posted some notes in TEAMS "Animation Notes #1 What is Animation" and the line in particular that I like is "Animation is an art form which can come from anywhere and which can go to anywhere" whilst being mindful that "Animation is 100% artifice" and agreeing with that from a deeper understanding.

What is my practice within Animation? Mixed media and multi media. Anything from anywhere, that adds to the telling of my AV story. I am attracted to Projection Mapping but not exclusively. I am interested to 'hear' the environment, the building and having a conversation with it rather than using the environment or building to dominate with my work making it essentially an invisible slave.

This defining and reflecting is helping me narrow the scope of my exploration. In Projection Mapping (PM) terms I am thinking about looking into the shadows and looking below the surface.

I will divide my proposed 3 video WIP's into 3 categories of development:

- 1) Environments
- 2) Characters
- 3) FX





And perhaps most importantly, I have abandoned the content of my folio plan iterative progress, as seen in the **separately attached pdf**, but not the method. The content will now be dictated by the script.

- I narrowed the scope and the starting point on my telling the Rime by choosing Part the Third: Life-in-Death, as the POV from which to tell the tale. A narrative of the peril of erasing and ignoring women, especially when the question of the earth's sustainability is paramount in today's global considerations and conversations. I also began learning and experimenting with iClone and Character3 with the view of creating and animating my characters in this software. I have decided I like the software and will invest in it once my student ID card arrives.


TASKS undertaken:

- Deciding I need a Script to organize my work flow and create my characters and world, genres etc.
- Character creation of the Hero.

If I had to be stranded on a desert island with one application only, it would be John Truby's Screenwriting BB6, a story structuring and construction methodology. For my project, story structure and flow is paramount to maintain interest in the project. It helps me gather my thoughts to see what unfolds from my creative processes. John's love and respect for his craft is a beautiful achievement and that he has managed to give that tool to others is an act of great generosity in my eyes.

 Story Doctor
  Story Coach
  Show Me
  Screen Size

 Batman Begins
 Examples

 Inspector

HERO Life-in-Death **NAME** Life-in-Death

1	Life
2	Death
3	coven member 1
4	coven member 2
5	coven member 3
6	coven member 4
7	coven member 5
8	Mariner
9	Albatross
10	crew 1
11	crew 2
12	crew 3
13	crew 4
14	crew 5
15	wedding guest 1
16	wedding guest 2
17	wedding guest 3
18	bride
19	groom
20	boat pilot
21	pilot boat boy
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ROLE Hero **THREE WEAKNESSES**

ARCHETYPE Magician/Shaman

CHARACTER CHANGE/ARC

from freely and unthinkingly crossing the line into violence and abuse of life	to using violence with awareness to preserve life of others
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PSYCHOLOGICAL NEED

to learn to not be afraid of her formidable powers to connect creating life with destroying life to use her power and live as a powerful person not a closet super hero	MORAL NEED to be aware of the fullness of those powers to redefine conscience (how can she let the Mariner live) to know her place in society and community
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DESIRE

what is her goal: to bring the planet back to being sustainable and revered as an object of beauty not a resource to exploit. how does the audience know she has attained it?	VALUES believes character faces and changes over the course of the story:
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POWER, STATUS OR ABILITY **MORAL ARGUMENT**

PROFILE

DELETE