

New York University (NYU)  
School of Continuing and Professional Studies (SCPS)  
Center for Advanced Digital Applications (CADA)  
M.S. in Digital Imaging and Design  
Thesis Pre-Production  
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## **1 Thesis Preproduction**

### **1.1 Thesis Statement**

I would like to create a Fine Art digital animation.

Using my artistic vision I want to produce an animation to be appreciated primarily for its beauty, colors and shapes. I will use sounds and a background score to simply enhance the mood of the short.

I want to have the opportunity to creatively explore, how the different elements and principles that are from design in a 2D composition can be adapted and enriched with the movement in a 2D mixed media animation within a 2.5D space.

My goal is to participate with this short in festivals screening, awards, cash prizes and job offers in Studios like "Duck Studios".

## 1.2 Synopsis

Upon seeing my project, I want to offer the viewers a feast for the eyes and the spirit. In order to reach my aim I conceived of a journey of Fairies that are hidden within the flowers. Sometime the people can see them. In this particular occasion, the Fairies venture outside to see for the last time their agonizing beloved Queen. She died, but life goes on. The crown, symbol of power and sovereignty rolled away as the Queen gasps for her last breathe. It happened that a little playful Sunflower Fairy saw the crown, she hesitated, but then she picked it up.

The Sunflower Fairy ran away. In the road other Fairies who were following her attacked her. Finally she reached her destination safe, a splendid sunflower field where others Sunflowers Fairies were waiting for her.

The chase came to an end, but the preparative for the imminent battle began. Now the Fairies are aligned, they were waiting for the sun. In one side stood the Sunflowers Fairies; in the opposite side, the others Flowers Fairies were landing in the battlefield. Both sides anxiously waited.

The sun, powerful and bright arose from the Sunflower Fairies' side and in that way decided, that time, that the Sunflowers Fairies won the non-violent battle and they could keep the crown.

Another day began, and one more time the routine settle in; and once again, the Fairies will be hidden in the plants.

The plants gave flowers as a signal, indicating that in that particular place, a Fairy is hiding.

Across different spaces the Fairies will fly, between photos, paintings, paper cuts and craft. I will propose an unreal world to show a cycle. Life is not forever, but when it is finished, may be it renewing itself somewhere else, in the same or in a different form.

My intent is to create a breathtaking short. As an artist I want to combine various traditionally distinct visual art media, because each element expresses the idea in a different way.

I will choose between handcraft art as paintings, cut of papers, collage; photography, CG imaginary and digital techniques, to show a magic world, where the main characters are the flowers.

These different kinds of elements would yield different textures, colors and transparencies, in layers. By compositing the different elements I will be able to unify all the contributing elements that will bestow on the final work a sense of structure and purpose.

My artistic experience is rich and eclectic; and encompasses, sculpture, photography, painting, film and editing. This experience made me a detail-oriented artist and gave me confidence to express myself.

### 1.3 Visual Script

In this version of the visual script, the images of the shown backgrounds, correspond to the final image I want for each scene.

Visual:

The camera shows a flourish tree with the long branches lying on the water. It is a sunny afternoon. It is a pink scene.



1	1a	3	1
Scene	Shot	Version	Frames

Visual:

Yellow flowers appear from the left floating over the river.



1	1b	3	26
Scene	Shot	Version	Frames

Visual:

The flowers begin to fly in the air.



1	1c	3	125
Scene	Shot	Version	Frames

Visual:  
 The flowers are covering the entire screen.  
 Other flowers appear.  
 The flowers begin to morph into Fairies.  
 The camera begins to track left towards right.



1	2	3	279
Scene	Shot	Version	Frames

Visual:  
 The Fairies fly in a fall spiral.  
 They came from the back of the camera.  
 The Fairies meet other Fairies with different colors and forms.  
 The landscape is dry almost purple grey.



2	1	1	470
Scene	Shot	Version	Frames

Visual:  
 The Fairies begin to land close the body of the Queen Fairy who is dying.  
 She uses a golden shining crown.  
 It is a blue scene.  
 A small Sunflower Fairy arrives and stays close to the Queen's head.



3	1	1	977
Scene	Shot	Version	Frame

Visual:

The Queen Fairy dies. Her petals are fading out.  
 The Fairies cry and look down.  
 The screen change size and in the background another screen appears with more sorrowful Fairies.  
 The small Sunflower Fairy stays in the same place.



3	2	3	1127
Scene	Shot	Version	Frames

Visual:

The screen change size again and in the background another screen appears with more grieving Fairies flowers.  
 The small Sunflower Fairy stays in the same place. The crown rolled down from Queen's the head to the feet of the small Sunflower Fairy. She looks the crown. She looks around.  
 Nobody notice the crown.



3	3	3	1363
Scene	Shot	Version	Frames

Visual:

Close up of the crown, behind it the small Sunflower Fairy looks at it.



3	4	3	1720
Scene	Shot	Version	Frames



Visual:  
Close up of the Fairies looking at the small Sunflower Fairy.



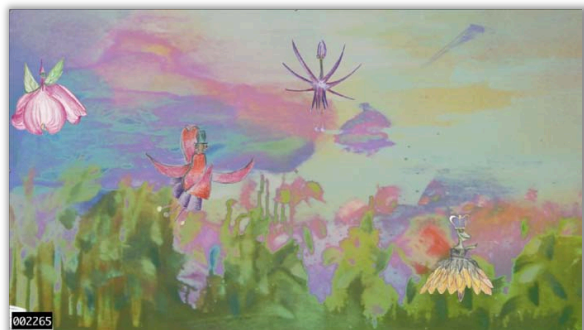
3	5	3	1893
Scene	Shot	Version	Frames

Visual:  
Medium Close up of the small Sunflower Fairy wearing the crown very happy.



3	6	3	1965
Scene	Shot	Version	Frames

Visual:  
The Small Sunflower Fairy runs from left to right.  
The background is almost abstract.  
Colors turn to green.  
Other Fairies are following her.  
The camera follows the movement.



4	1	3	2002
Scene	Shot	Version	Frames

Visual

The small Sunflower Fairy arrives home, the Sunflowers field.  
 The small Sunflower Fairy gives to the big Fairy the crown, which she puts on.



5	1	1	2369
Scene	Shot	Version	Frames

Visual

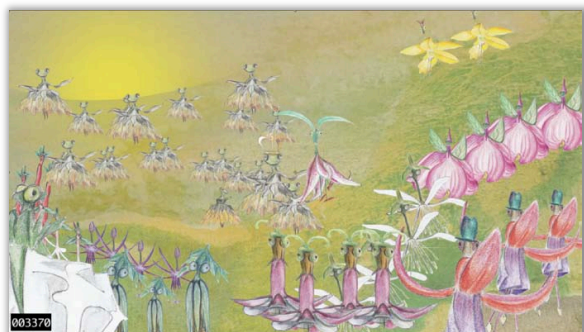
The camera zoom out and we see the scene from above.  
 The hills in the countryside are green.  
 In the front the Fairies are landing.  
 Behind the Fairies on the hill, the Sunflower Fairies align.  
 It is almost daytime.



5	2	1	2609
Scene	Shot	Version	Frames

Visual

In the horizon, behind the Sunflower Fairies side, the sun arises.  
 The Fairies flowers begin to fly, leaving the field.  
 The Sunflower Fairies dance in the sky.

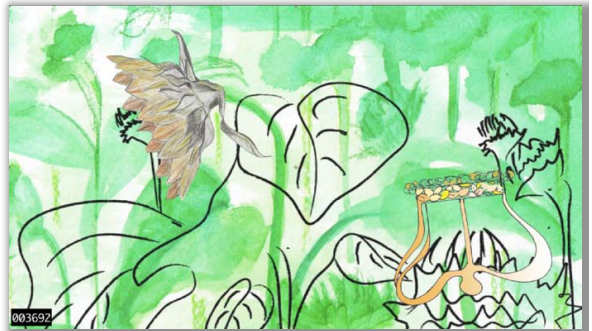


5	3	1	3225
Scene	Shot	Version	Frames

Visual

The camera follows the Queen Sunflower Fairy, that fly over the Sunflower field until she morphs into a plant as a flower.

The crown jumps in the air, and blends with the shining sun. The camera flows the crown.



6	1	3	3543
Scene	Shot	Version	Frames

Visual

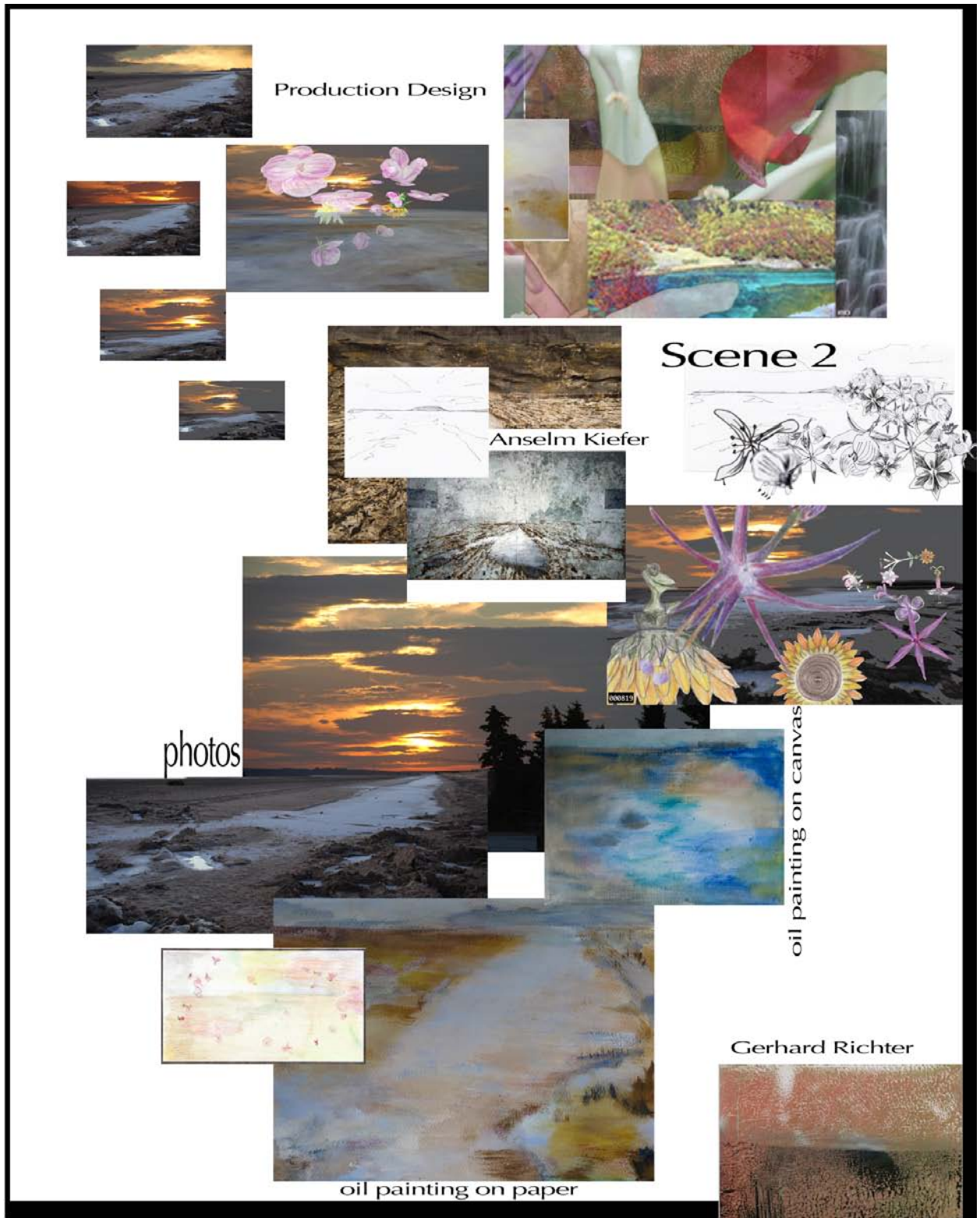
The camera open and turn.  
The Sunflowers face the sun.  
The scene is almost a yellow spot.



6	2	3	3738
Scene	Shot	Version	Frames

### 1-4 Production Design









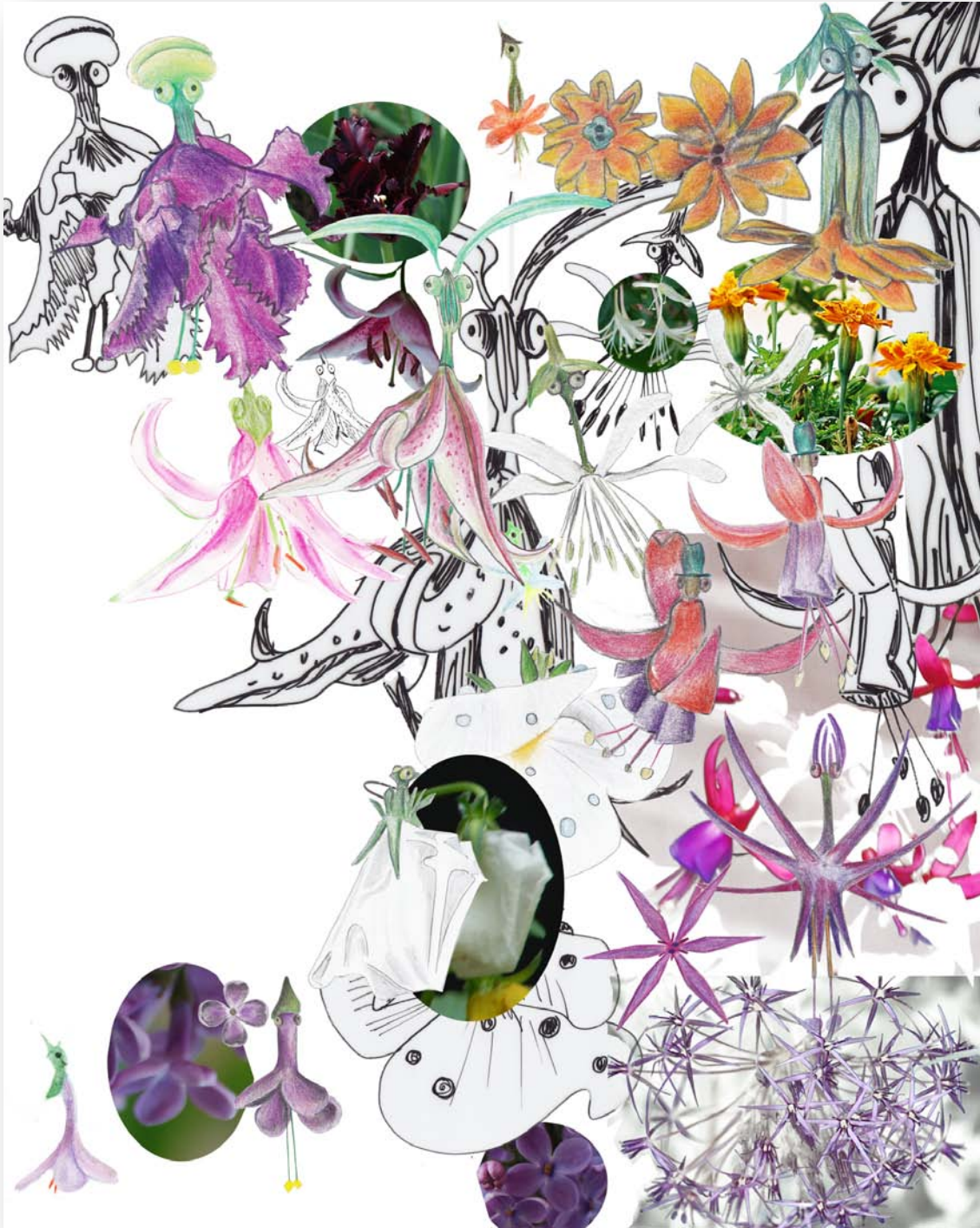


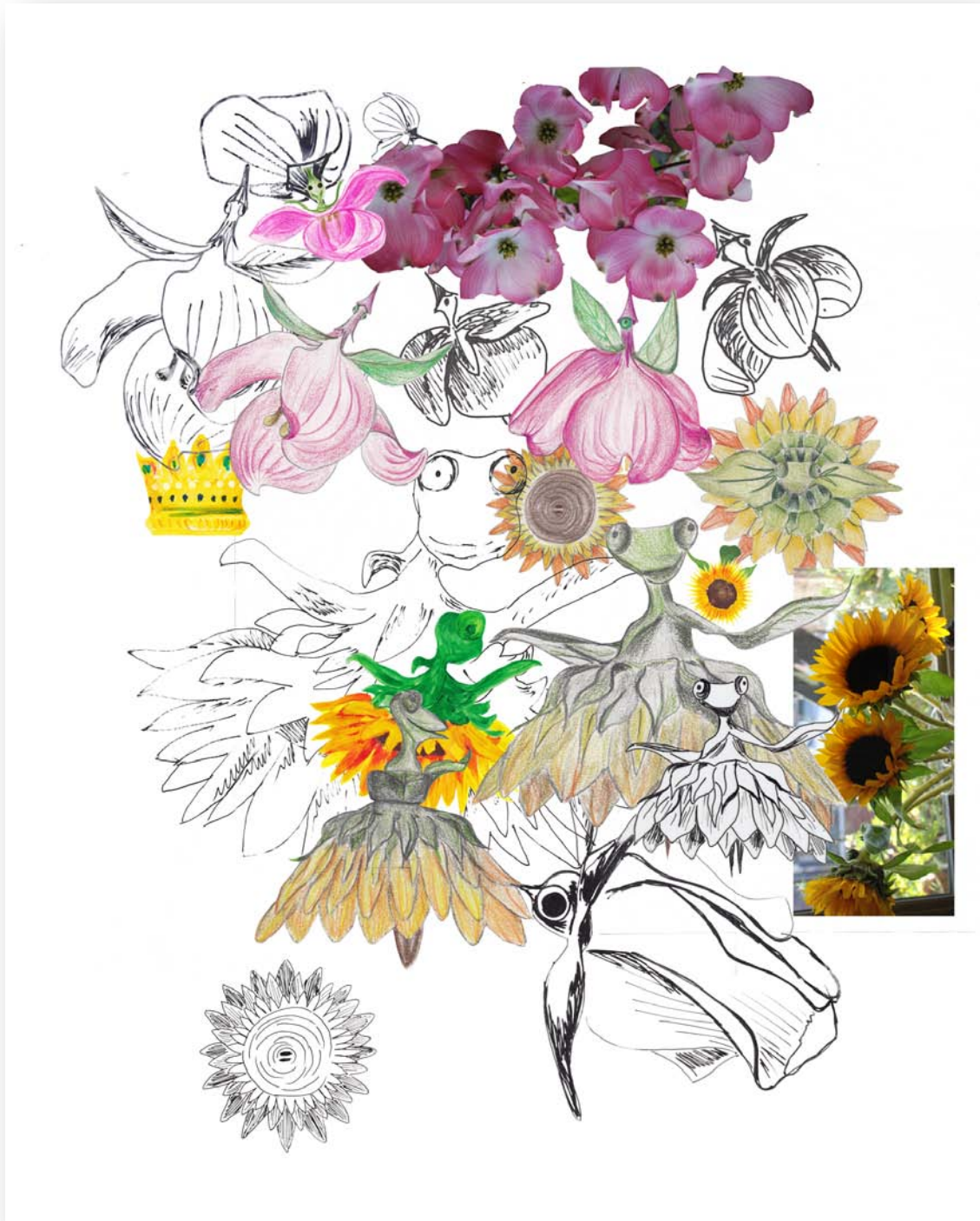


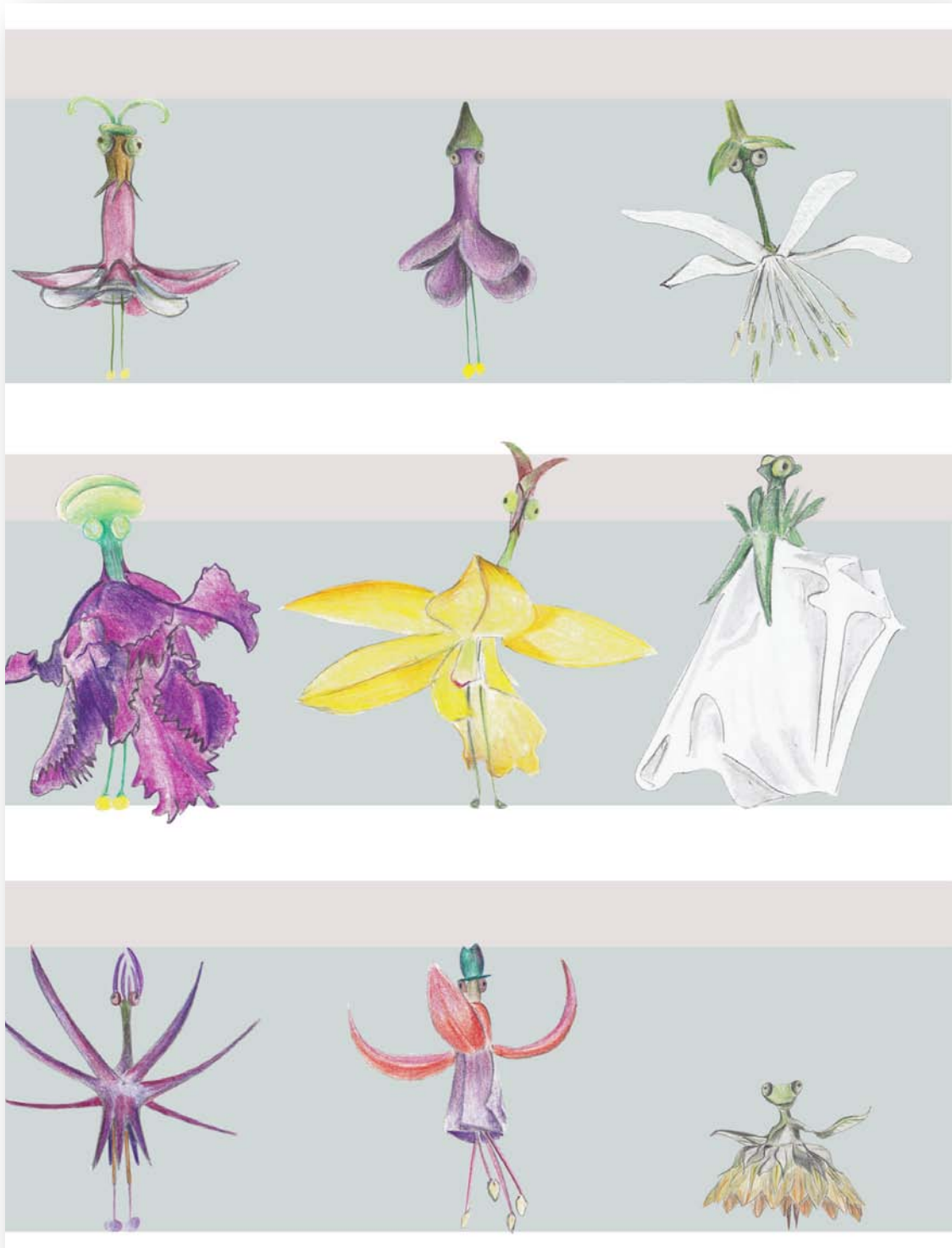


### 1.5 Character and/or prop sheets











## **2 Thesis research Paper**

### **2.1 Introduction to the subject**

I strongly believe that each work of art has its roots in the realm of aesthetics from where it springs and returns to enrich our shared artistic experience.

From the early ages to our present time, man felt the urgent need to express himself artistically, as if to capture a glimpse of his life and to pass it. As time changes also artistic concepts, materials and styles change do, but they still represent a wealth of inspiration for us.

For my thesis, I would like to create a Fine Art animation piece. I want to have the opportunity to creatively explore, how the different elements and principles that are from design in a 2D composition can be adapted and enriched with the movement in a 2D mixed media animation within a 2.5 space. In using this mixed media animation, combining handcraft art, photography, film and digital techniques; I want to show a world, in which the main characters are the Flowers Fairies.

I will endeavor to research different paintings to better know how to use the principles and elements. My research will be based on painting legacy in general. Regarding the 20<sup>th</sup> century period, I will focus on the works of Henri Matisse, Max Ernst, Peter Greenaway, Gerhard Richter, Anselm Kiefer, Jackson Pollock, Ives Tanguy, Paul Klee and Wassily Kandinsky.

## 2-2 Cultural, historical, scientific and social aspects

I am interested in bringing together in a 2D animation piece, the classical art and the modern technologies that can be used to enhance my creativity. In my case, I strive to use classical knowledge and artistic trends created by classical and modern artists and then use them in a digital format. There is wealth that can be explored and used by artists in tackling this issue. I find this theoretical topic very relevant to my project.

Art is the expression or application of human creative skills and imagination, typically in a visual form, producing works to be appreciated primarily for their beauty or emotional power. To produce this works artist used all kind of media. In the last Century the development of different media gave the artist the possibility to express their selves in a different way. Fine art animation is the new name of an art that began early in the 20th century, when Futurists, Dadaists and other modern artists were eyeing the motion picture as the medium that could add movement to their paintings and graphic designs.

Times are changing and we are still witnessing the advent of new technologies that cannot be classified easily as digital ones.

Although the digital medium's distinguishing traits represent a distinct form of aesthetics that is interactive, dynamic and anticipatory, it is still an art with multiple manifestations and is extremely hybrid.

It is hard to classify the animation in Digital Art, because the new techniques and merged disciplines it still exist at border of the entertainment industry and art



world. Maybe animation can and should be considered an art form but that still it is a topic of the debate

I think that a grouping of elements is greater than the sum of its parts. as the Gestalt Theory states. It is generally admitted that the foundations of our present knowledge of visual perception were laid in the laboratories of the Gestalt psychologists. More specifically, from its beginnings Gestalt psychology had a kinship to art. Any experience of an artwork is interactive relying on the event and the meaning created by the viewer himself. Yet the interaction remains a mental event in the viewer's mind when it comes to experiencing traditional art forms. But the director of this process is the artist who builds the path where the viewer's eyes should walk. The artist will open the gate and the viewers will perceive each own experience. The latest advances such as complex possibilities of remote and immediate intervention become a unique trademark of the digital media.

As a classical artist I 'm concern about shapes and color, they have their own energy and the relative strength and distance of these factors will determine their effect in the total composition. Even a very simple visual pattern is fundamentally affected by the structure of the surrounding space, and the balance could be disturbingly ambiguous when the shapes and the spatial location contradict each other. These visual forces reflect the content, which is helpful in trying to appraise the artistic excellence of the desired design.

There are other principles to take into consideration such as contrast, repetition, functionality, and how they relate to the specific idea that I want to transmit.

In the 20<sup>th</sup> Century the movies began to be popular and everything was movement.

In Italy the artist create the Futurist movement; they propose “Il Manifesto” where they incorporate into art the energy and dynamism of modern technology. They represent the movement in a 2D space with a repetition of form, as frames put together with a small difference in the position between each other.

In Germany The Bauhaus Institute appeared and want to confront the problems that the industrial production brought, in the social aspect (loss of the handcraft because the massive work) as in the expressive ones. They tried to find a common language based on the direct practice and in a very rigorous study of the new technologies, human requirement and psychology of the man. They studied the property of the new materials, designs, aesthetics and compositions. They studied them in a way that all the results could be put together in a new organic and synthetic last expression, which its construction shows the unity of the structure and the design.

I based my studies on Wassily Kandinsky and Paul Klee, both were teachers of the Bauhaus. They revolutionized the way the energy is used in the 2D space. The space for Kandinsky is a diagram of forces, where “Tension” is the force inherent in an element, which represents only one part of its generative “movement.” The other part is its “direction”, which is also determined by

“movement.” The elements of painting are the concrete results of movement, in the form of 1 tension, and 2- direction. Directed tension, then is the visual dynamics. Paul Klee is another source of inspiration for me. His book untitled Pedagogical Sketchbook represents his inductive vision. In it the natural object is not merely rendered two-dimensionally. Rather, it becomes related to physical and intellectual space concepts, through four main approaches that form the four divisions of Pedagogical Sketchbook: proportionate line and structure; dimension and balance; gravitational curve; in addition to kinetic and chromatic energy. He studied the energy of the directional lines, specially the movement created by the diagonals. Based on those studies I will organize my composition in order to make the perception easier, thereby requiring less effort to understand.

To move from the 2D space to the 3D space they found in the vibration of the color the answer. In a 2D space only with the vibration of the color you can arrive to a simulated 3D space. As Sibyl Mohol-Nagy states in the Introduction of Paul Klee Pedagogical Sketchbook the Energy, is only in the chromatic and thermodynamic field. Motion that maybe called infinite in the sense of unending self-transformation exists only in activation of color, moving between the fervid contrasts of utter black and utter white.

The notion of reverberation as exposed by Klee will help me experience the dual reality of the Seen and the Felt that will impel me to create freely abstract forms away from the didactic principles, especially to create my color palette.

De Chirico was the first artist of the modern era to recognize and translate the ambiguity of the visible world, to which Klee speaks. De Chirico is famous of his “metaphysical painting” and how he brings familiar and everyday things into a new space that will make them meaningless objects. And that will be the treatment I will give to the flowers taking them out from their common environment I will create the Fairies traveling across different places as new object making the viewer forget that they are flowers.

Based on this notion, I would like to remove the flowers from their common environment. I will create Fairies that would travel through different places to an extent that the viewer would forget that they are flowers.

### 2.3 Artistic Aspects

I used the Kandinsky and Klee studies to organize the space as well as and the techniques of other painters to better express the idea of my animation.

The Fairies will remain with the same style during all the animation, meanwhile the background will change to better support the script.

In each description of the scenes I put a style frame that support the idea.

First scene



Color is about light. The light is conceived as twofold: lux, the light source, and lumen, the light reflected from surfaces. I will use the idea of medieval stained glass to create the first scene. I will

combine it with Matisse techniques Gouache-painted paper cut-outs, to create my landscape.

In Matisse's mature drawings, the line became a physical element, a virtual "object" in the composition — he explores the relationship between space and shape. Color was likewise reduced or augmented to flat areas of distinct chroma and value. The color is redefined by Matisse's line, and enabled him to arrange elements in more musical ways. In my project, I used Matisse's Gouache-painted paper cut-outs such as in "La Tristesse du Roi" (Sorrows of the King) 1952. I used this technique to create a landscape environment. I will treat the landscape as flat patches of colors, which created more

freedom to organize the elements such as flowers in my project. In using this approach, I freed my work from monotony and created harmony levels that can develop further and give my work shape and direction. Slowly some elements, like the water, will move giving the starting point of the animation. The elements will move one by one up to the end of the scene where the flowers will morph into fairies. The energy created in the first scene when the flowers started to fly, though seemingly static in appearance, bursts in movement like a musical crescendo. The color will be bright and fresh.

### Second scene



The fairies fly in the sky, they fly long distances towards the same location. To achieve this I will change the technique and the camera angle used in the background of the first scene.

I choose Gerhard Richter's technique, based on painted over photographs. His masterpiece "Untitled 1985" is a very good example that shows how his approach yields blurs to smash the image, thereby creating a fragile illusion, one in which the world is constantly reshaped. He builds layers based on his interaction with the picture and progress of the work. Using this technique when the flowers fly over the landscape I will create layers of movement that become windows, through which the depths below will be seen. The fairies will fly in a semicircle to show from a frontal camera angle the path and the idea that all of them are going to the same place. The idea is that this will not be a pleasant trip. Something sad is happening, The sunset will announce the Queen's death. The color turns violet and ochre. Violet, the last color in the rainbow spectrum,

symbolizing both the ending of the known and the beginning of the unknown. Ochre, the first color paint is disappearing in the horizon.

### Third scene



The Fairies land in a winter dry desert. The Queen lay in the middle of the scene. I choose Ives Tanguy and De Chirico as metaphysical painters for this scene. Tanguy studied and developed a new way to

use the shadows as another element in the space. His style is non-representational sub realism. His paintings show vast abstract landscape mostly in a tightly limited palette of colors only occasionally showing flashes of contrasting color accents. Typically, these alien landscapes are populated with various abstract shapes, sometimes angular and sharp as shards of glass sometime with an intricate organic look to them. De Chirico as I mention before, was the first metaphysical painter who took elements from his natural space and transferred them to another environment. He created an endless new reality. There will be a new reality behind that reality. Also, I used Peter Greenaway's techniques of composition and space that he utilized in his film Prospero's Book. This technique shows that the new reality already exists as a reality. For this reasons the scenes are connected in such way such one scene is part of the previous scene and the one that will follow. The color will be blue. It is a symbol of infinity. Blue is not of this world: its evokes the idea of eternity, calm, lofty, superhuman, inhuman even. To Kandinsky, its movement is at one and the same time one, which distances itself from mankind, a movement

directed solely towards the infinite and awakens a yearning for purity and a hunger for what surpasses nature.

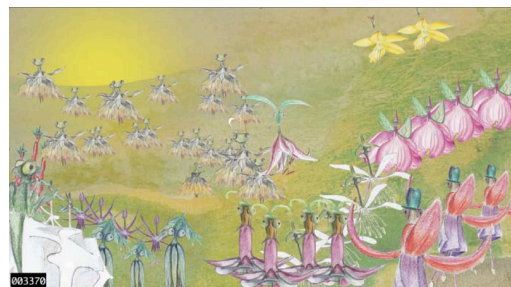
#### Fourth scene



The Sunflower Fairy escapes with the crown, others Flowers Fairies follow her. Another time they travel long distances, but a new cycle begins so the color will turn green. It is the color of plants rising afresh.

Green is a symbol of life awakening. I will use Max Ernst who was a pioneer in mixed painted techniques. He used to apply many layers of different media in the same space, which reveals a new atmosphere. I will use his painting "Configuration # 6" reference of his technique to create a new landscape for the escape scene. This approach will help me to create a space full of transparency. Meanwhile the transparencies appear and disappear I will show an animated landscape with different shapes and colors.

#### Fifth scene



The small Sunflower Fairy arrives to the sunflowers field and gives the crown to the big sunflower. All the Fairies will land, and align in the field. It is a battlefield. They will be waiting until the sun arise

and will decide who will keep the crown. The sun arises from the sunflowers side. It is almost daytime. As it will be a new kingdom the color will turn to yellow. I am inspired by William Turner, master of light and color. For the composition I will use Altdorfer



Albrecht's "The Battle of Alexander in Issus." This painting depicts a big battlefield with hills and a lot of soldiers standing their lines.

Sixth scene



The Queen Sunflower Fairy morphs into a plant, the crown moves with the sun. The scene is in gold, as symbol of happiness and radiance. I will transform a yellow spot into the sun; with abstract movements of painting I will animate the spot until the sun will appear and the crown superimposed on it. I will use Jackson Pollock techniques as liquid paint, paint pouring and action painting to better show the scene.

The background images in the beginning of the piece will have graphic look and in the end they will be almost abstract.

## 2.4 Technical Aspects

My technical approach is based on recent technical developments in the field of visual arts. As I mentioned in my introduction, modern times brought big changes in the way we express ourselves. Society moved from simple paper and pencil to exotic ingredients and colors, to photography and film, and lately digital arts. Nowadays visual artists face an enormous artistic legacy that we feel has to be incorporated in our work. They are compelled to choose a medium that will give them freedom to create and one that can be transferred to others via modern outlets. Since I came from a visual arts background, namely painting, and have lately gained knowledge in digital technology, it seems natural for me to bring these aspects together. For this project, I will use 2D animation in a 2.5 space, to better show the depth of the background. I will not use 3D because this would take a long time for rendering, lighting and rigging, to essentially reach the same results that I would be able to accomplish were I to adopt a different approach. I consider to use After Effect but I will not disregard the use of other compositing programs such as Nuke.

## 2.5 Bibliography & appendices

### General

#### Painters

a- Wassily Kandinsky



Transverse Line, 1923

141 x 202 cm

Oil on canvas

Kunstsammlung Nordrhein-Westfalen,  
Dusseldorf

b- Paul Klee



Southern (Tunisian) Gardens. 1919: Collection Hinz-  
Berggruen, Paris

c- Umberto Boccioni



States of Mind I: The Farewells

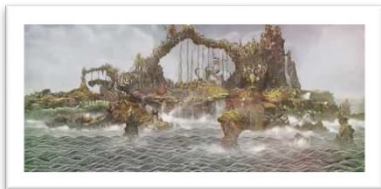
1911. Oil on canvas, 27 3/4 x 37 3/8" (70.5 x  
96.2 cm). Gift of Nelson A. Rockefeller  
MOMA

### Videos

a- United Airlines – Clio award Barrie D'Rozario Murphy, Minneapolis.

Animation Company DUCK Studios, Los Angeles

[http://www.clioawards.com/winners\\_media/2009/tv/high/200903009\\_1.flv](http://www.clioawards.com/winners_media/2009/tv/high/200903009_1.flv)



### Books

General

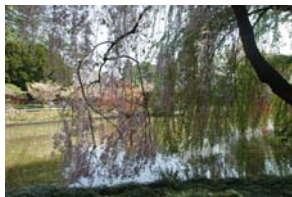
a- Gimferrer Pierre. *Max Ernst*, Ediciones Poligrafa, S.A. Barcelona, Spain

- b- Finlay Victoria. *Color (2004)* Random House Trade Paperback Edition, New York.
- c- Penguin Reference. *Dictionary of Symbols (1996)* Penguin Books. London England
- d- Garzanti. *La Nuova Enciclopedia dell'Arte Garzanti (1986)*. Garzanti Editore. Italy
- e- Bischoff Ulrich. *Max Ernst 1891-1976 Mas Alla de la Pintura*, Benedikt Taschen Verlag. GmbH. Germany
- f- Gregory L. Richard. *Eye and brain. The Psychology of Seeing. Fifth edition.* (1997) Princeton University Press. Princeton. New Jersey.
- g- *New Oxford American Dictionary. Second Edition.* (2005) Oxford University Press Ink. New York. United States of America.
- h- Paul Christiane. *Digital Art. (2008)* Thames and Hudson Ltd. London.
- i- Klee Paul. *Pedagogical sketchbook (1967)* Frederick A. Praeger. New York
- j- Arnheim Rudolf. *Art and Visual Perception. A psychology of the creative Eye.* (1997) University of California Press Ltd. London England
- k- Cantor Jeremy, Valencia Pepe. *3D Short Film Production.* Thomson Course Technology. Boston Massachusetts
- l- *Kandinsky Complete Writing on Art edited by Kenneth C. Lindsay and Peter Vergo.*(1994) Da Capo Press. Boston Massachusetts.
- m- Cage John. *Color in Art.* (2006) Thames and Hudson Ltd. London.

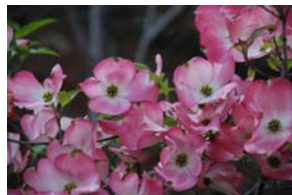
### By Chapter

- l- The beginning
  - A-Photos

- 1- Tree in the Brooklyn Botanical Garden. Personal Photography by author



- 2- Flowers. Personal Photography by author



- 3- Flowers. Personal Photography by author



- B- 1-Henry Matisse. La Tristesse du roi (Sorrows of the King), 1952  
Gouache-painted paper cut-outs, mounted on canvas  
292 x 386 cm  
© Succession H. Matisse. Centre Pompidou, Paris. France



C- Videos

- 1- At 50 seconds the light smoke is a good inspiration for the clouds in the first scene

The Raveonettes Heart of Stone

<http://www.youtube.com/watch?v=S26TiEZCTtU>

- 2- For the background treatment

Drift by [mustardcuffins](http://www.mustardcuffins.com)

<http://vimeo.com/7231932>

- 3- Jorinna Scherle

For the animation of the background, Kiakoshi campaign 2009,  
Catwalk/live projection

<http://www.jorinna.com/index.php?/project/tr01/>

II- Fairies flying

A- Photos

- 1- Flowers. Personal Photography by author



2- Flowers. Personal Photography by author



3- Flowers. Personal Photography by author



4- Flowers. Personal Photography by author

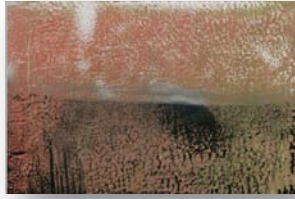


5- Flowers. Personal Photography by author



## B- Paintings

- 1- Gerhard Richter (1932- ) visual artist.  
Background, layers, transparency.



- 2- Kiefer Anselm (Donaueschingen, Germany, 1945)  
The land of the two Rivers (Zweistromland) 1995  
Guggenheim Bilbao Museo  
Characteristics:  
Emulsion, acrylic, lead, salt through electrolysis, and zinc plates condenser on canvas 416 x 710 cm



### C- Videos

- 1- Discovery channel, LIFE  
Study of the fish in movement for the movement of the Fairies flying in the sky.  
<http://dsc.discovery.com/tv/life/>

### III – The dead of the Fairies' Queen

#### A- Photos

- 1- Sunflowers. Personal Photography by author



- 2- Flowers. Personal Photography by author



3-Flowers. Personal Photography by author



4-Flowers. Personal Photography by author



5-Flowers. Personal Photography by author



6-Flowers. Personal Photography by author



## B- Paintings

- 1- Yves Tanguy. *The Ribbon of Extremes*. (1932). Oil on canvas. 35 x 45 cm. Private Collection,





- 2- El Greco- *Burial of the Count Orgaz*. (1586-1588) Santo Tome, Toledo, Spain.\_



C- Books

- 1- De Chirico Giorgio Hebdomeros (1992) Exact Change books Cambridge
- 2- Gorostiza Jorge (1995) Prosperos' Book, veinticuatro libros. In Ediciones Catedra. *Peter Greenaway* (pp 161-178), Madrid, Spain

D- Movies, videos

- 1- Peter Greenaway – The Prospero Book  
[http://www.youtube.com/watch?v=zA\\_ofR8MFak](http://www.youtube.com/watch?v=zA_ofR8MFak)



IV The scape

A- Photos

- 1- Flowers. Personal Photography by author



2-Flowers. Personal Photography by author



B- Paintings

1- Ernst Max. *Configuracion #6.* ( 1974) Galerie Jan Krugier, Ginebra



v The battle

A- Painting

1- Altdorfer Albrecht *The Battle of Alexandre in Issus* (1529) Alte Pinakotethek, Munich, Germany



- 2- William Turner. *Norham Castle: Sunrise* (c1835-40), London, Tate Gallery.  
Background, transparency



## VI The end

### A- Photos



### B- Paintings

- 1- Jackson Pollock. *Shimmering Substance*  
1946 (280 Kb); Oil on canvas, 30 1/8 x 24 1/4 in; The Museum of Modern Art, New York



### 3 Production Schedule

#### 3.1 Shot Sheets

CONFIGURATION 15

5/10/10



Storyboard frame N°

Scene N° Shot N°

Version N°

24f  25f  30f

Duration time Duration Fr

Task, job, descriptions

Assets:

Photographies of flower from each side, top and bottom

Job:

Design the flower from side

Design the flower from bottom

Design the Fairy from side

Design the Fairy bottom

Design the Fairy's petals

Paint the fairy

Scan the painting

Make a mask for the fairy bottom

Make a mask for the fairy side

Make a mask for the fairy petals

time estimated time needed

time estimated	time needed
0	
1.00	
1.00	
1.00	
1.00	
1.00	
2.00	
0.30	
0.30	
0.30	
0.30	

date shot finished

total estimated total needed

CONFIGURATION 15

5/10/10



Storyboard frame N°

Scene N° Shot N°

Version N°

24f 25f 30f

Duration time Duration Fr

Task, job, descriptions

Assets:

Photographies of flower from each side, top and bottom

Job:

Design the Fairy from side

Design the Fairy bottom

Design the Fairy's petals

Paint the fairy

Scan the painting

Make a mask for the fairy bottom

Make a mask for the fairy side

Make a mask for the fairy petals

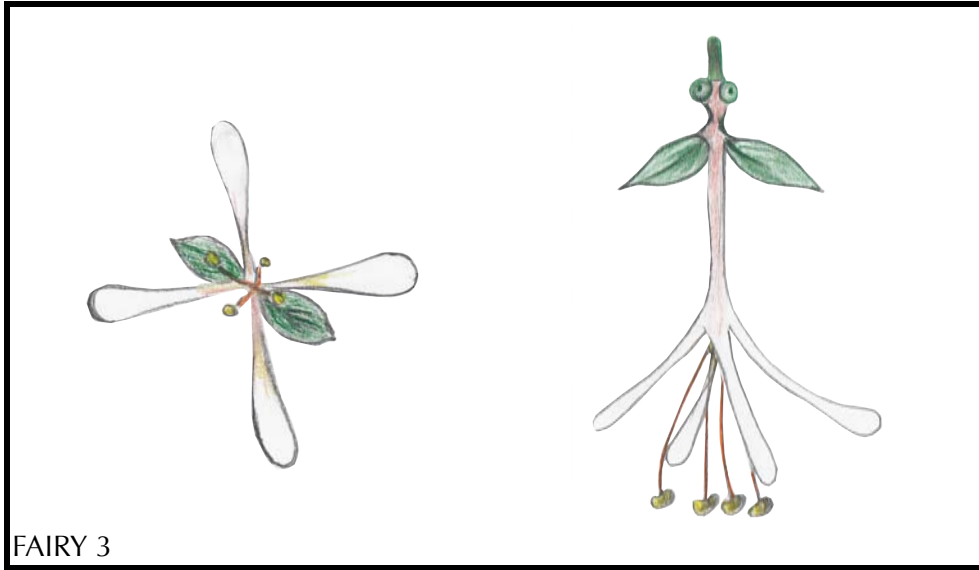
time estimated	time needed
0	
1.00	
1.00	
3.00	
2.00	
0.30	
0.30	
0.30	
1.00	

date shot finished

total estimated total needed

CONFIGURATION 15

5/10/10



Storyboard frame N°

Scene N° Shot N°

Version N°

24f  25f  30f

Duration time Duration Fr

Task, job, descriptions

Assets:

Photographies of flower from each side, top and bottom

Job:

Design the Fairy from side

Design the Fairy bottom

Design the Fairy's petals

Paint the fairy

Scan the painting

Make a mask for the fairy bottom

Make a mask for the fairy side

Make a mask for the fairy petals

time estimated time needed

time estimated	time needed
0	
1.00	
1.00	
2.00	
2.00	
0.30	
0.30	
0.30	
1.00	

date shot finished

total estimated total needed

Shot Sheet

CONFIGURATION 15

5/10/10



FAIRY 4

Storyboard frame N°

Scene N° Shot N°

Version N°

24f 25f 30f

Duration time Duration Fr

Task, job, descriptions

Assets:

Photographies of flower from each side, top and bottom

Job:

Design the Fairy from side

Design the Fairy bottom

Design the Fairy's face

Paint the fairy

Scan the painting

Make a mask for the fairy bottom

Make a mask for the fairy side

Make a mask for the fairy face

time estimated time needed

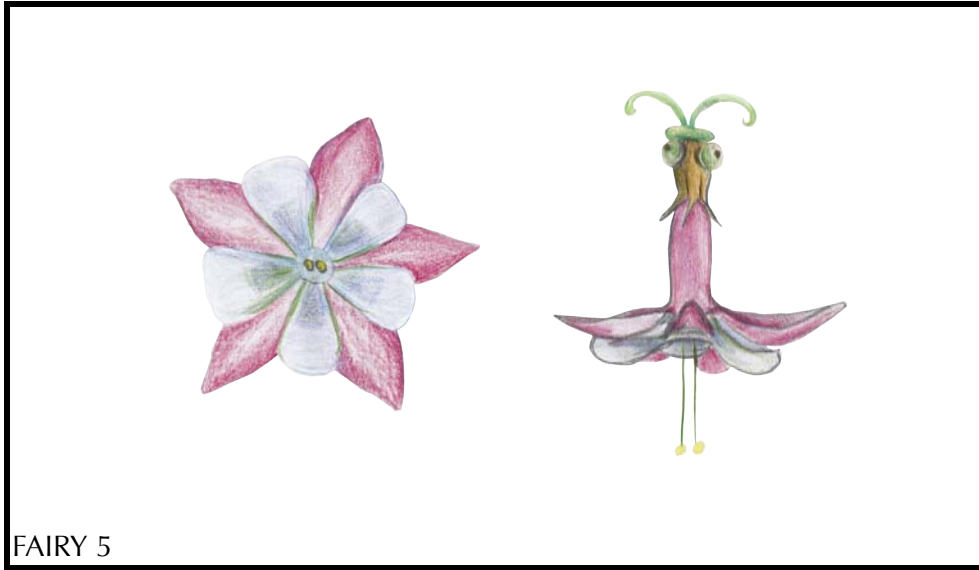
time estimated	time needed
0	
1.00	
1.00	
2.00	
2.00	
0.30	
0.30	
0.30	
1.00	

date shot finished

total estimated total needed

CONFIGURATION 15

5/10/10



Storyboard frame N°

Scene N° Shot N°

Version N°

24f 25f 30f

Duration time Duration Fr

Task, job, descriptions

Assets:

Photographies of flower from each side, top and bottom

Job:

Design the Fairy from side

Design the Fairy bottom

Design the Fairy's petals

Paint the fairy

Scan the painting

Make a mask for the fairy bottom

Make a mask for the fairy side

Make a mask for the fairy petals

time estimated time needed

time estimated	time needed
0	
1.00	
1.00	
3.00	
2.00	
0.30	
0.30	
0.30	
1.00	

date shot finished

total estimated total needed



CONFIGURATION 15

5/10/10



Storyboard frame N°

Scene N° Shot N°

Version N°

24f 25f 30f

Duration time Duration Fr

Task, job, descriptions

Assets:

Photographies of flower from each side, top and bottom

Job:

- Design the Fairy from side
- Design the Fairy bottom
- Design the Fairy's petals
- Paint the fairy
- Scan the painting
- Make a mask for the fairy bottom
- Make a mask for the fairy side
- Make a mask for the fairy petals

time estimated time needed

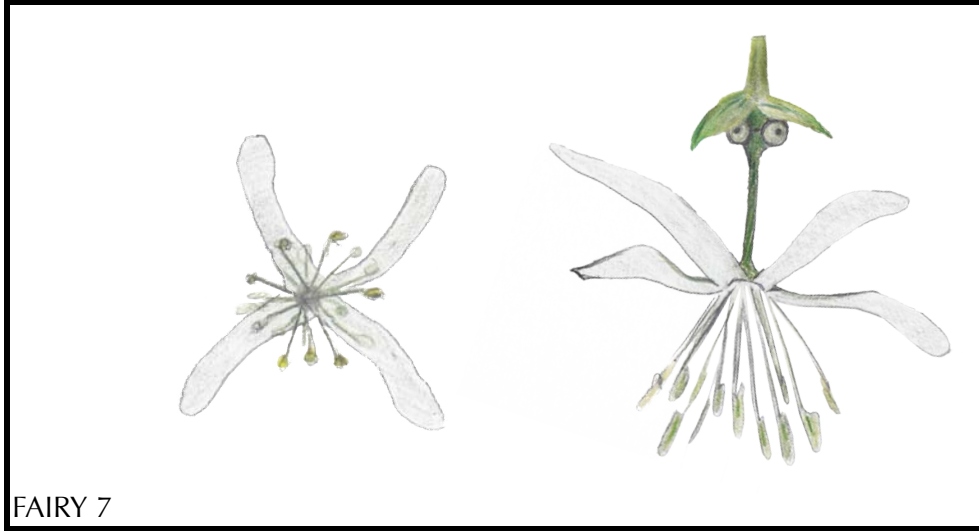
time estimated	time needed
0	
1.00	
1.00	
2.30	
2.00	
0.30	
0.30	
0.30	
1.00	

date shot finished

total estimated total needed

CONFIGURATION 15

5/10/10



Storyboard frame N°

Scene N° Shot N°

Version N°

24f 25f 30f

Duration time Duration Fr

Task, job, descriptions

Assets:

Photographies of flower from each side, top and bottom

Job:

Design the Fairy from side

Design the Fairy bottom

Design the Fairy's petals

Paint the fairy

Scan the painting

Make a mask for the fairy bottom

Make a mask for the fairy side

Make a mask for the fairy petals

time estimated time needed

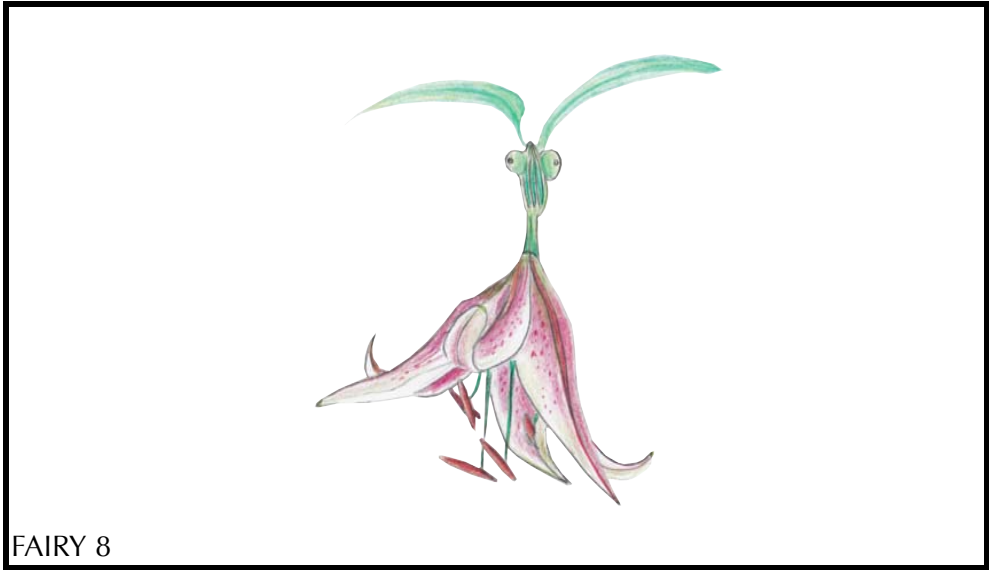
time estimated	time needed
0	
1.00	
1.00	
3.00	
2.00	
0.30	
0.30	
0.30	
1.00	

date shot finished

total estimated total needed

CONFIGURATION 15

5/10/10



FAIRY 8

Storyboard frame N°

Scene N° Shot N°

Version N°

24f 25f 30f

Duration time Duration Fr

Task, job, descriptions

Assets:

Photographies of flower from each side

Job:

Design the Fairy from side

Design the Fairy's petals

Paint the fairy

Scan the painting

Make a mask for the fairy side

Make a mask for the fairy petals

time estimated time needed

time estimated	time needed
0	
1.00	
3.00	
2.00	
0.30	
0.30	
1.00	

date shot finished

total estimated total needed

CONFIGURATION 15



Storyboard frame N°

Scene N° Shot N°

Version N°

24f 25f 30f

Duration time Duration Fr

Task, job, descriptions

Assets:

Photographies of flower from each side, top and bottom

Job:

Design the Fairy from side

Design the Fairy bottom

Design the Fairy's petals

Paint the fairy

Scan the painting

Make a mask for the fairy bottom

Make a mask for the fairy side

Make a mask for the fairy petals

time estimated time needed

time estimated	time needed
0	
1.00	
1.00	
3.00	
2.00	
0.30	
0.30	
0.30	
1.00	

date shot finished

total estimated total needed

CONFIGURATION 15

5/10/10



Storyboard frame N°

Scene N° Shot N°

Version N°

24f 25f 30f

Duration time Duration Fr

Task, job, descriptions

Assets:

Photographies of flower from each side, top and bottom

Job:

Design the Fairy from side

Design the Fairy bottom

Design the Fairy's petals

Paint the fairy

Scan the painting

Make a mask for the fairy bottom

Make a mask for the fairy side

Make a mask for the fairy petals

time estimated time needed

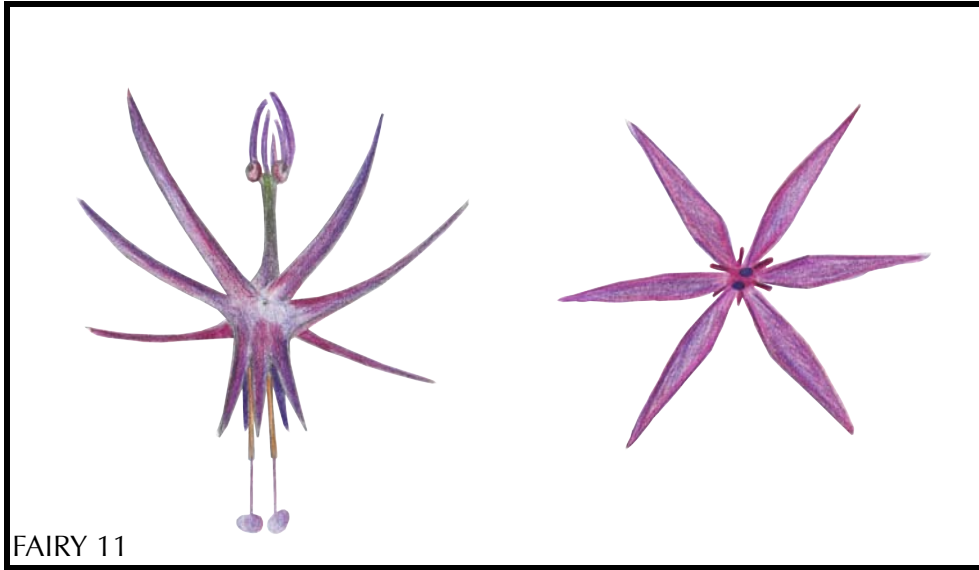
time estimated	time needed
0	
1.00	
1.00	
3.00	
2.00	
0.30	
0.30	
0.30	
1.00	

date shot finished

total estimated total needed

CONFIGURATION 15

5/10/10



Storyboard frame N°

Scene N° Shot N°

Version N°

24f 25f 30f

Duration time Duration Fr

Task, job, descriptions

Assets:

Photographies of flower from each side, top and bottom

Job:

Design the Fairy from side

Design the Fairy bottom

Design the Fairy's petals

Paint the fairy

Scan the painting

Make a mask for the fairy bottom

Make a mask for the fairy side

Make a mask for the fairy petals

time estimated time needed

time estimated	time needed
0	
1.00	
1.00	
3.00	
2.00	
0.30	
0.30	
0.30	
1.00	

date shot finished

total estimated total needed

CONFIGURATION 15

5/10/10



Storyboard frame N°

Scene N° Shot N°

Version N°

24f 25f 30f

Duration time Duration Fr

Task, job, descriptions

Assets:

Photographies of flower from each side, top and bottom

Job:

Design the Fairy from side

Design the Fairy bottom

Design the Fairy's petals

Paint the fairy

Scan the painting

Make a mask for the fairy bottom

Make a mask for the fairy side

Make a mask for the fairy petals

time estimated time needed

time estimated	time needed
0	
1.00	
1.00	
3.00	
2.00	
0.30	
0.30	
0.30	
1.00	

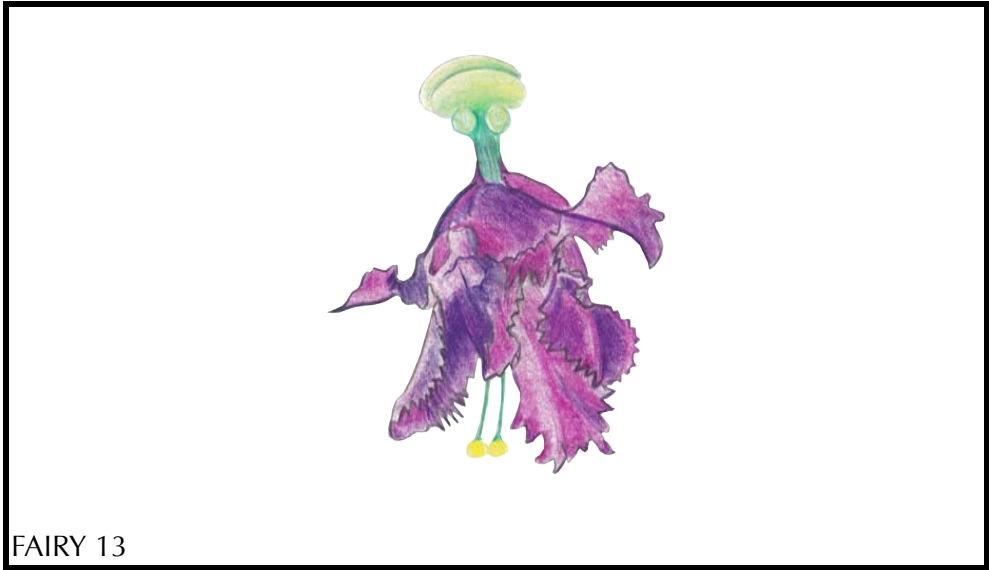
date shot finished

total estimated total needed

Shot Sheet

CONFIGURATION 15

5/10/10



FAIRY 13

Storyboard frame N°

Scene N° Shot N°

Version N°

24f 25f 30f

Duration time Duration Fr

Task, job, descriptions

Assets:

Photographies of flower from each side, top and bottom

Job:

Design the Fairy from side

Design the Fairy's petals

Paint the fairy

Scan the painting

Make a mask for the fairy side

Make a mask for the fairy petals

time estimated time needed

time estimated	time needed
0	
1.00	
3.00	
2.00	
0.30	
0.30	
1.00	

date shot finished

total estimated total needed



CONFIGURATION 15

5/10/10



Storyboard frame N°

Scene N° Shot N°

Version N°

24f 25f 30f

Duration time Duration Fr

Task, job, descriptions

Assets:

Photographies of flower from each side, top and bottom

Job:

Design the Fairy from side

Design the Fairy bottom

Design the Fairy front

Design the Fairy top

Design the Fairy's petals

Paint the fairy

Scan the painting

Make a mask for the fairy bottom

Make a mask for the fairy side

Make a mask for the fairy petals

Make a mask for the fairy top

Make a mask for the fairyfront

time estimated time needed

time estimated	time needed
0	
1.00	
1.00	
1.00	
1.00	
3.00	
2.00	
0.30	
0.30	
0.30	
0.30	
0.30	
0.30	

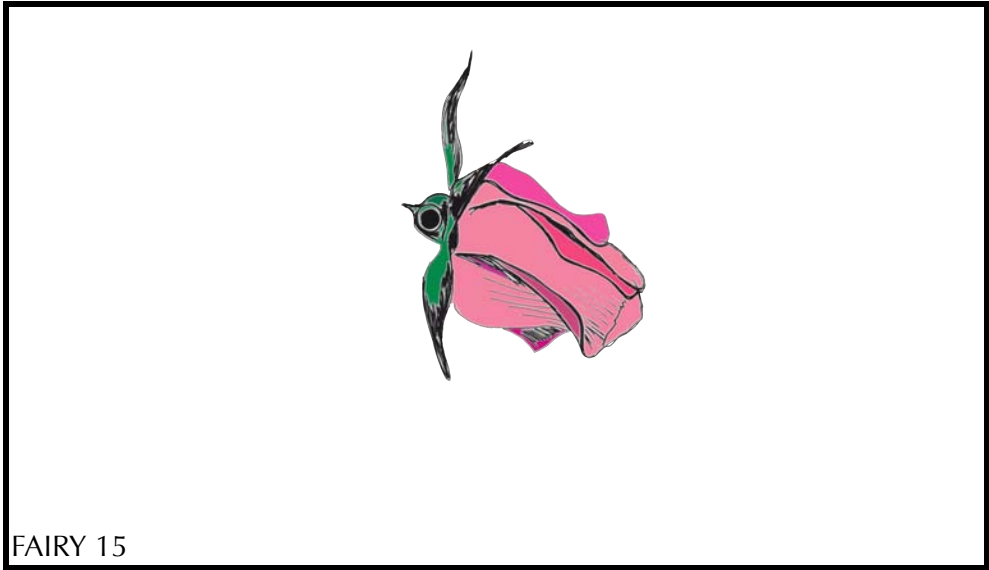
date shot finished

total estimated total needed

Shot Sheet

CONFIGURATION 15

5/10/10



Storyboard frame N°

Scene N° Shot N°

Version N°

24f 25f 30f

Duration time Duration Fr

Task, job, descriptions

Assets:

Photographies of flower from a side

Job:

Design the Fairy from side

Design the Fairy's petals

Paint the fairy

Scan the painting

Make a mask for the fairy side

Make a mask for the fairy petals

time estimated time needed

time estimated	time needed
0	
1.00	
3.00	
2.00	
0.30	
0.30	
1.00	

date shot finished

total estimated total needed

CONFIGURATION 15

5/10/10



Storyboard frame N°

Scene N° Shot N°

Version N°

24f 25f 30f

Duration time Duration Fr

Task, job, descriptions

Assets:

Design of the crown

Job:

Buy the stones for the craft crown

Build the crown

Photograph the crown with different kind of lights

Make a mask for the crowns (different photos)

time estimatec time needed

time estimatec	time needed
0	
3.00	
3.00	
2.00	
1.00	

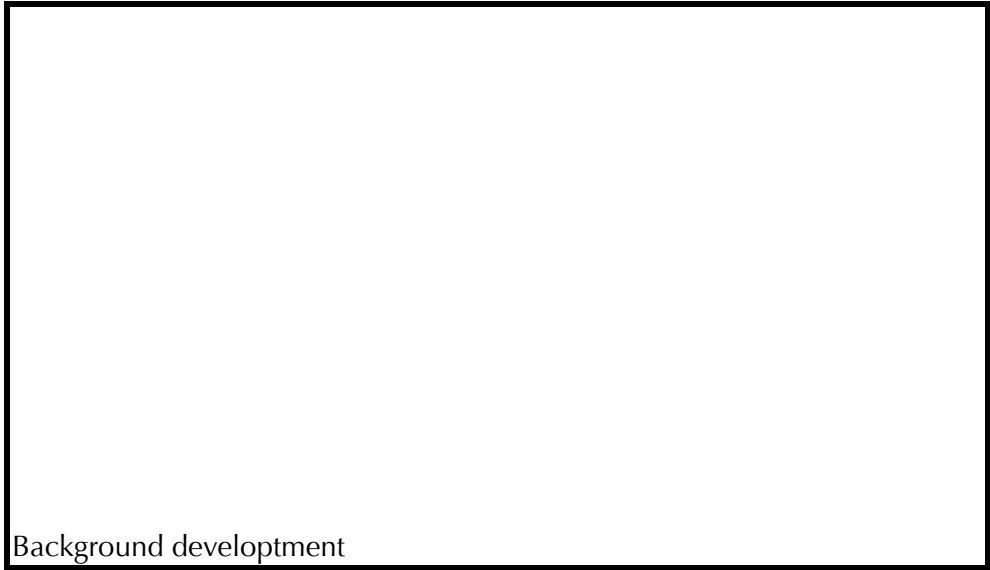
date shot finished

total estimated total needed

Shot Sheet

CONFIGURATION 15

5/10/10



Storyboard frame N°

Scene N° Shot N°

Version N°

24f 25f 30f

Duration time Duration Fr

Task, job, descriptions

Assets:

Photographies of tree and lake in Brooklyn Botanical garden

Job:

Make collage of land

Make collage of tree

Make collage of sky

Make a collage of the river

Scan the collages

Make a mask for the fairy side

time estimated time needed

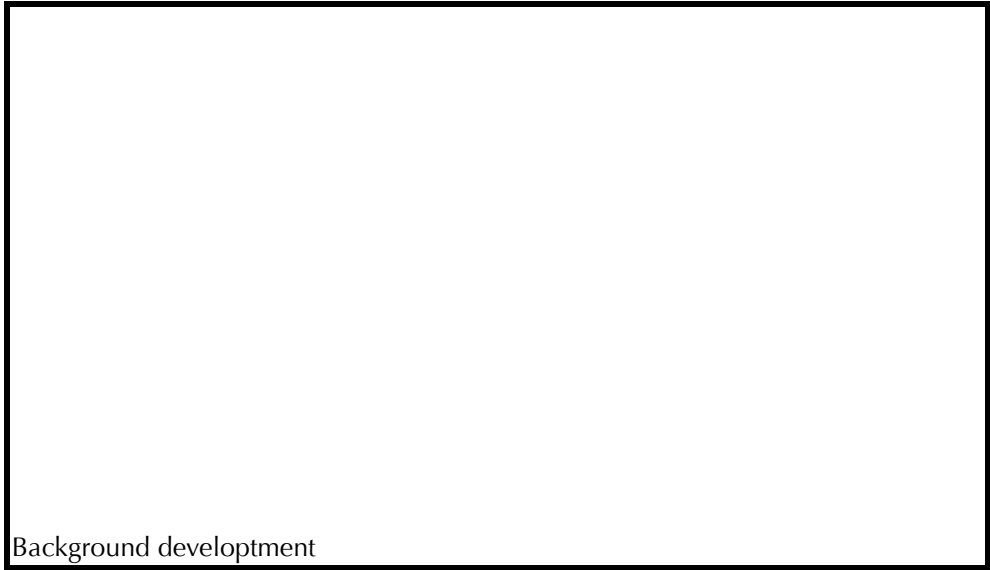
time estimated	time needed
0	
6.00	
6.00	
5.00	
5.00	
1.00	
3.00	

date shot finished

total estimated total needed

Shot Sheet

CONFIGURATION 15



Storyboard frame N°

Scene N° Shot N°

Version N°

24f 25f 30f

Duration time Duration Fr

Task, job, descriptions

Assets:

Photographies of lands and skies

Job:

Paint different versions of land

Paint different version s of skies

Scan the painting

Photograph paintings

Compose the lanscape in 2.5 space

time estimated time needed

time estimated	time needed
0	
8.00	
8.00	
1.00	
1.00	
5.00	

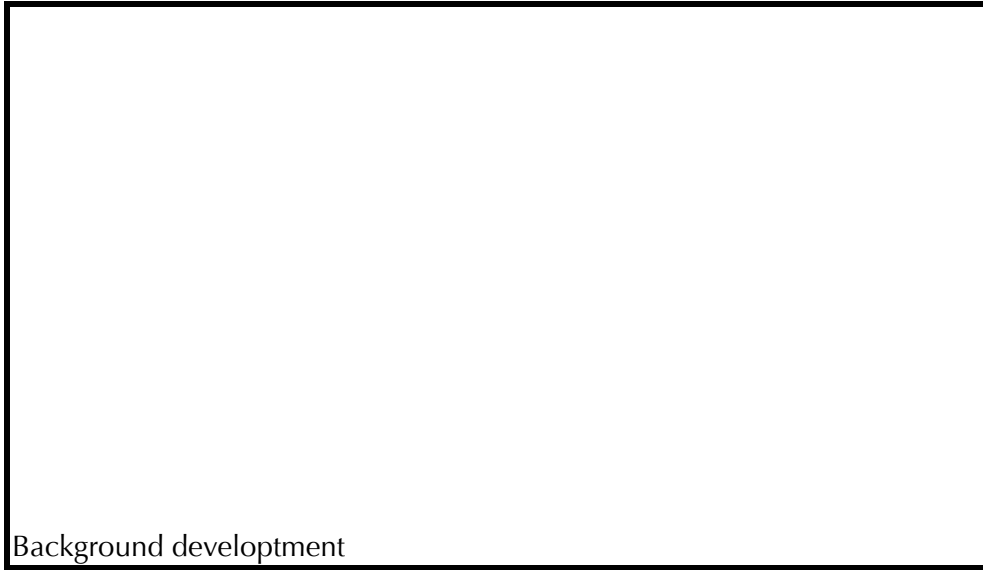
date shot finished

total estimated total needed

Shot Sheet

CONFIGURATION 15

5/10/10



Storyboard frame N°

Scene N° Shot N°

Version N°

24f 25f 30f

Duration time Duration Fr

Task, job, descriptions

Assets:

Photographies of lands and skies

Job:

Paint different versions of land

Paint different version s of skies

Scan the painting

Photograph paintings

Compose the lanscape in 2.5 space

time estimated time needed

time estimated	time needed
0	
8.00	
8.00	
1.00	
1.00	
5.00	

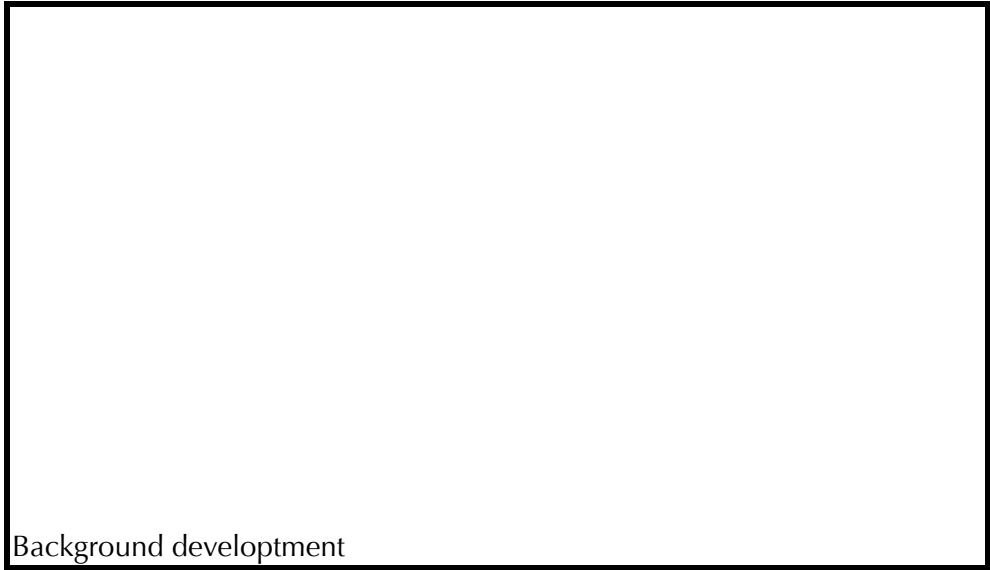
date shot finished

total estimated total needed

Shot Sheet

CONFIGURATION 15

5/10/10



Storyboard frame N°

Scene N° Shot N°

Version N°

24f 25f 30f

Duration time Duration Fr

Task, job, descriptions

Assets:

Photographies of lands and skies

Job:

Paint different versions of land

Paint different version s of skies

Create some foreground element, bubbles and plants

Scan the painting

Photograph paintings

Compose the lanscape in 2.5 space

time estimated time needed

time estimated	time needed
0	
8.00	
5.00	
8.00	
1.00	
1.00	
5.00	

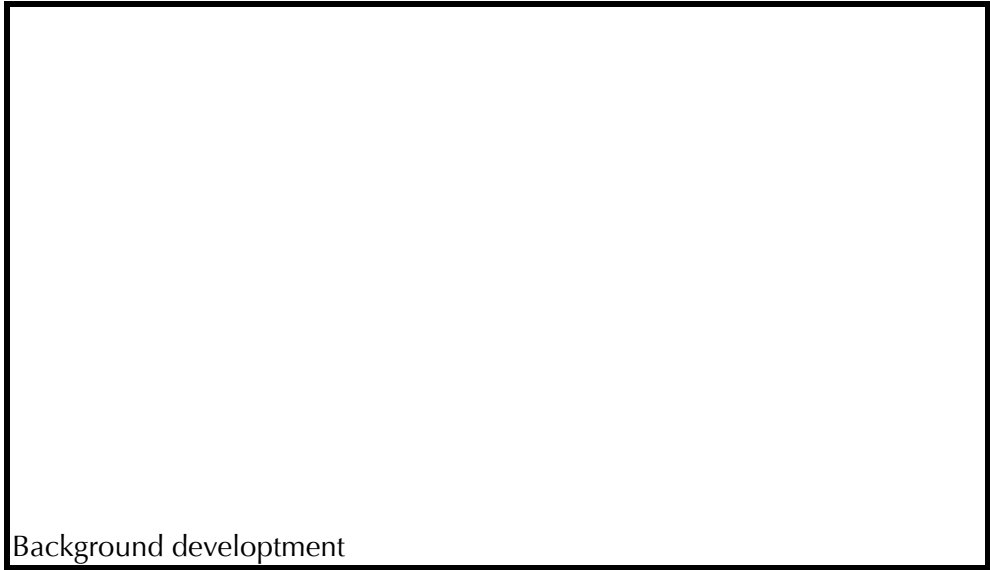
date shot finished

total estimated total needed

Shot Sheet

CONFIGURATION 15

5/10/10



Storyboard frame N°

Scene N° Shot N°

Version N°

24f 25f 30f

Duration time Duration Fr

Task, job, descriptions

Assets:

Photographies of lands and skies

Job:

Paint different versions of land

Paint different version s of skies

Scan the painting

Photograph paintings

Compose the lanscape in 2.5 space

time estimated time needed

time estimated	time needed
0	
8.00	
8.00	
1.00	
1.00	
5.00	

date shot finished

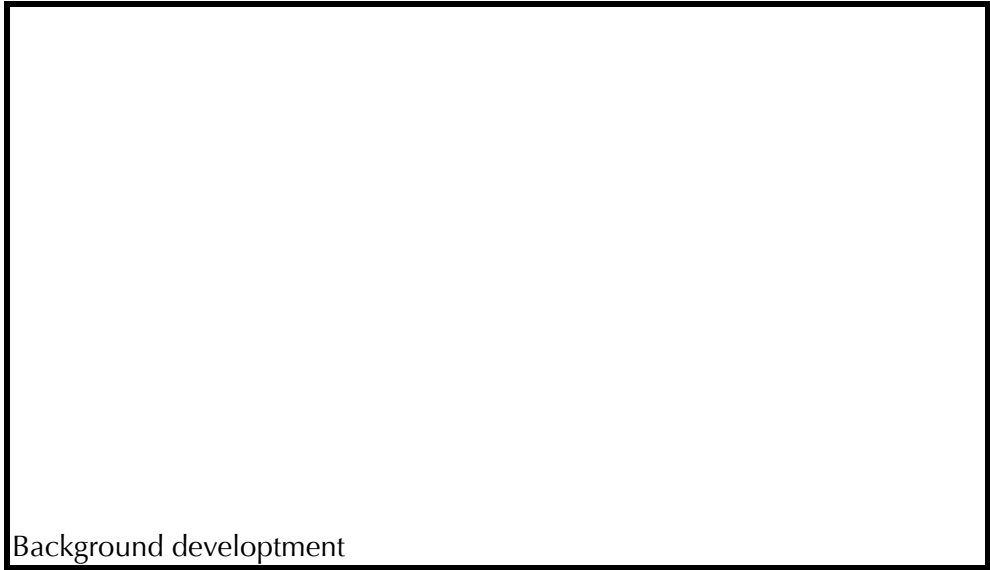
total estimated total needed



Shot Sheet

CONFIGURATION 15

5/10/10



Storyboard frame N°

Scene N° Shot N°

Version N°

24f 25f 30f

Duration time Duration Fr

Task, job, descriptions

Assets:

Photographies of sunflower fields

Job:

Paint different versions of lands

Paint different version s of skies

Paint sunflowers plants

shoot painting process

Scan the painting

Photograph paintings

Make a mask for sunflower plants

Compose the lanscape in 2.5 space

time estimated time needed

time estimated	time needed
0	
6.00	
8.00	
4.00	
1.00	
1.00	
1.00	
1.00	
4.00	

date shot finished

total estimated total needed

CONFIGURATION 15

5/10/10



Storyboard frame 16:9

Scene N° Shot N°

Version N°

24f 25f 30f

Duration time Duration Fr

Task, job, descriptions

Assets:

Background elements, Flowers, music

Job:

Compose the landscape

The water moves slowly

incorporate the music in the piece

Render

time estimated time needed

time estimated	time needed
0	
4.00	
4.00	
0.30	
0.30	

date shot finished

total estimated total needed

CONFIGURATION 15

5/10/10



Storyboard frame 16:9

Scene N° Shot N°

Version N°

24f  25f  30f

Duration time Duration Fr

Task, job, descriptions

Assets:

Background elements, Flowers, landscape compose, music

Job:

Flowers moves over the river

Sky moves

Branches moves

River moves

Render

time estimated time needed

0	
3.00	
3.00	
3.00	
3.00	
0.30	

date shot finished

total estimated total needed

CONFIGURATION 15

5/10/10



Storyboard frame 16:9

Scene N° Shot N°

Version N°

24f 25f 30f

Duration time Duration Fr

Task, job, descriptions

Assets:

Background elements, Flowers, landscape compose, music

Job:

Flowers fly

Flowers moves over the river

Sky moves

Branches moves

River moves

Render

time estimated time needed

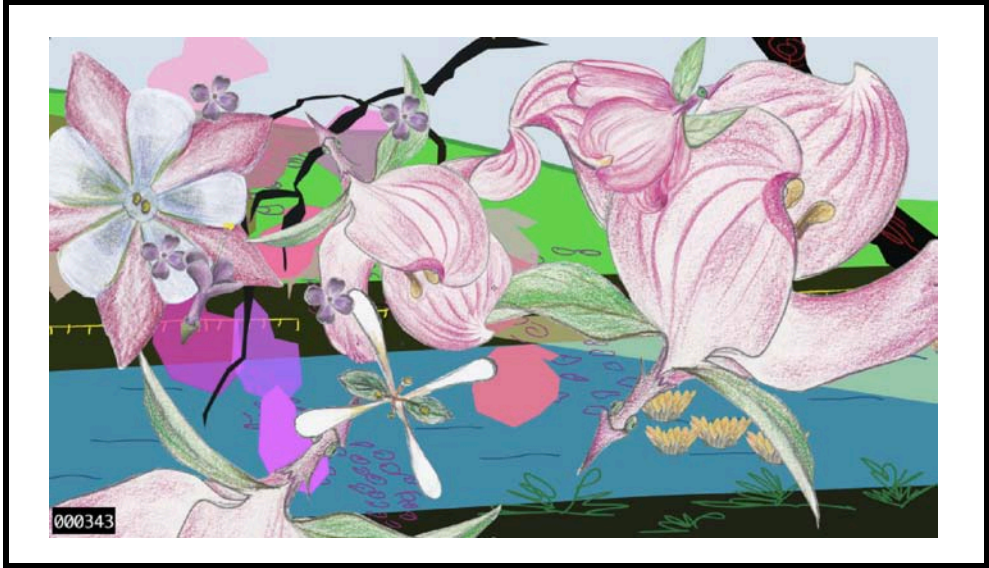
time estimated	time needed
0	
23.00	
3.00	
2.00	
2.00	
2.00	
0.30	

date shot finished

total estimated total needed

CONFIGURATION 15

5/10/10



Storyboard frame 16:9

Scene N° Shot N°

Version N°

24f  25f  30f

Duration time Duration Fr

Task, job, descriptions

Assets:

Background elements, Flowers, landscape compose, music

Job:

Flowers morph

Flowers fly

Others flowers appear

Flowers moves over the river

Sky moves

Branches moves

River moves

Render

time estimated time needed

time estimated	time needed
0	
5.00	
3.00	
2.00	
3.00	
2.00	
2.00	
2.00	
0.3	

date shot finished

total estimated total needed

CONFIGURATION 15

5/10/10



Storyboard frame 16:9

Scene N° Shot N°

Version N°

24f 25f 30f

Duration Fr

Task, job, descriptions

Assets:

Background elements, Flowers, Faires, music

Job:

Fairies fly in the air

Render

time estimated time needed

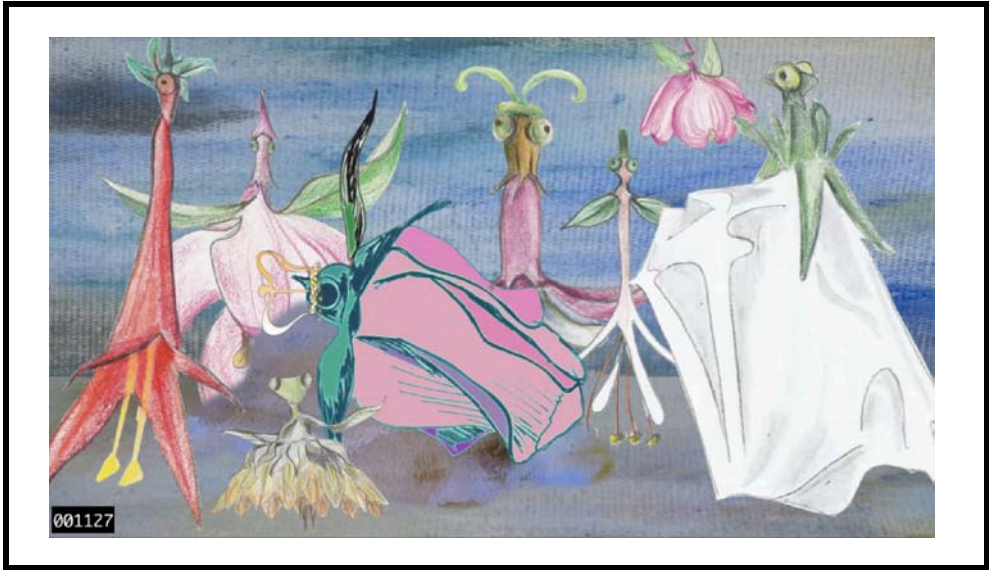
time estimated	time needed
0	
80.00	
0.30	

date shot finished

total estimated total needed

CONFIGURATION 15

5/10/10



Storyboard frame 16:9

Scene N° Shot N°

Version N°

24f 25f 30f

Duration Fr

Task, job, descriptions

Assets:

Background elements, Fairies, Compose landscape, Crown, music

Job:

Flowers are landing

Background moves

Render

time estimated time needed

time estimated	time needed
0	
5.00	
3.00	
0.30	

date shot finished

total estimated total needed

CONFIGURATION 15

5/10/10



Storyboard frame 16:9

Scene N° Shot N°

Version N°

24f 25f 30f

Duration Fr

Task, job, descriptions

Assets:

Background elements, Fairies, Compose landscape, Crown, music

Job:

Queen Flower dies

Fairies approach to the Queen's body

Scene 3-1 continues inside

Background moves

Render

time estimated time needed

time estimated	time needed
0	
1.00	
4.30	
0.30	
3.00	
0.30	

date shot finished

total estimated total needed



CONFIGURATION 15

5/10/10



Storyboard frame 16:9

Scene N° Shot N°

Version N°

24f 25f 30f

Duration Fr

Task, job, descriptions

Assets:

Background elements, Fairies, Compose landscape, Crown, Music

Job:

Fairies approach to the Queen's body

The crown falls

Scene 3-1 and 3-2 continue inside

Fairy Sunflower reaccion

Background moves

Render

time estimated time needed

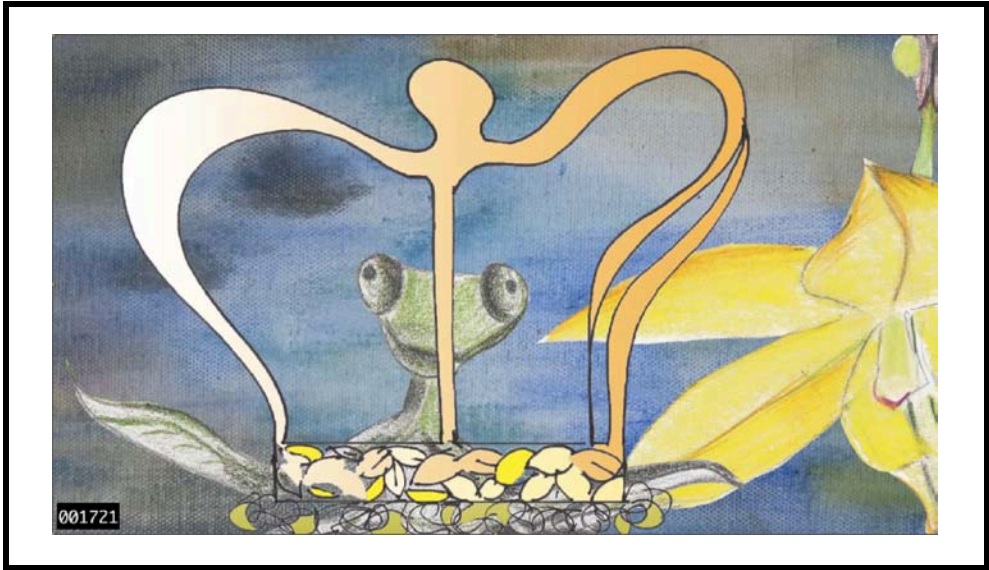
time estimated	time needed
0	
4.00	
4.00	
1.00	
4.00	
4.00	
0.30	

date shot finished

total estimated total needed

CONFIGURATION 15

5/10/10



Storyboard frame 16:9

Scene N° Shot N°

Version N°

24f 25f 30f

Duration Fr

Task, job, descriptions

Assets:

Background elements, Fairies, Compose landscape, Crown, Music

Job:

Fairy pick up the crown

Fairy puts the crown on

Background moves

Render

time estimated time needed

time estimated	time needed
0	
4.00	
4.00	
1.00	
0.30	

date shot finished

total estimated total needed

CONFIGURATION 15

5/10/10



Storyboard frame 16:9

Scene N° Shot N°

Version N°

24f 25f 30f

Duration Fr

Task, job, descriptions

Assets:

Background elements, Fairies, Compose landscape, Music

Job:

ECP of faces of fairies

Background moves

Render

time estimated time needed

time estimated	time needed
0	
7.00	
1.00	
0.30	

date shot finished

total estimated total needed

Shot Sheet

CONFIGURATION 15

5/10/10



Storyboard frame 16:9

Scene N° Shot N°

Version N°

24f 25f 30f

Duration Fr

Task, job, descriptions

Assets:

Background elements, Fairy, Compose landscape, Crown, Music

Job:

Fairy moves with the crown

Background moves

Render

time estimated time needed

time estimated	time needed
0	
4.00	
4.00	
0.30	

date shot finished

total estimated total needed

CONFIGURATION 15

5/10/10



Storyboard frame 16:9 12

4 1  
Scene N° Shot N°

1  
Version N°

24f 25f 30f

367  
Duration Fr

Task, job, descriptions

Assets:

Background elements, Fairy, Compose landscape, Crown, Music

Job:

Fairy sunflower runs with the crown

Fairies follows the F sunflower

Background moves

Render

time estimated time needed

time estimated	time needed
0	
25.00	
25.00	
20.00	
0.30	

date shot finished

70.30   
total estimated total needed

Shot Sheet

CONFIGURATION 15

5/10/10



Storyboard frame 16:9 13

5 1  
Scene N° Shot N°

1  
Version N°

24f 25f 30f

240  
Duration Fr

Task, job, descriptions

Assets:

Background elements, Fairy, Compose landscape, Crown, Music

Job:

Fairy sunflower arrives with the crown

Fairy sunflower is waiting

Fairy sunflower gives the crown

Background moves

Render

time estimated time needed

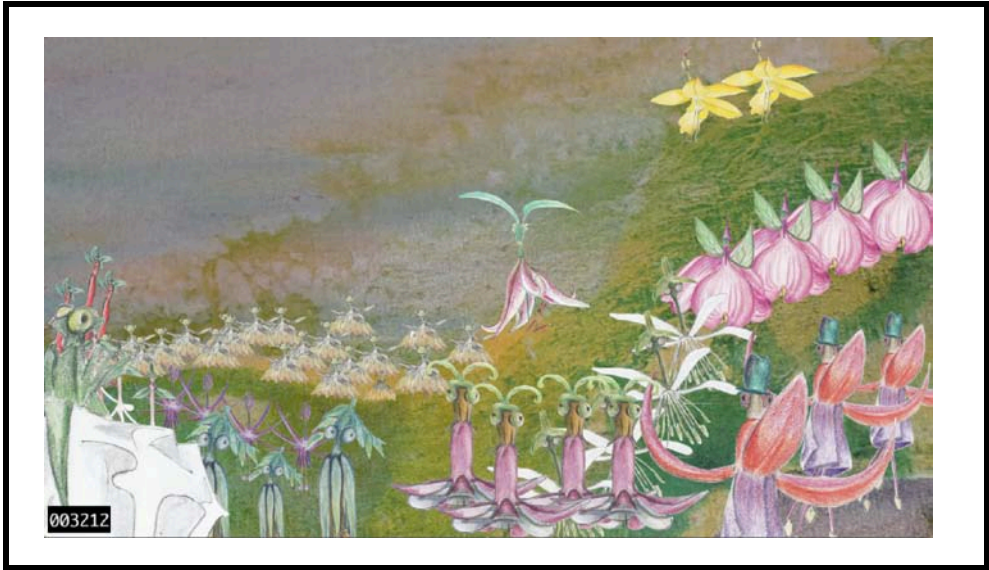
time estimated	time needed
0	
2.00	
2.00	
2.00	
1.00	
0.30	

date shot finished

7.30   
total estimated total needed

CONFIGURATION 15

5/10/10



Storyboard frame 16:9 14

5 2  
Scene N° Shot N°

1  
Version N°

24f 25f 30f

240  
Duration Fr

Task, job, descriptions

Assets:

Background elements, Fairy, Compose landscape, Crown, Music

Job:

Fairy sunflower arrives to the battle field

Others Fairies arrives

Background moves

Render

time estimated time needed

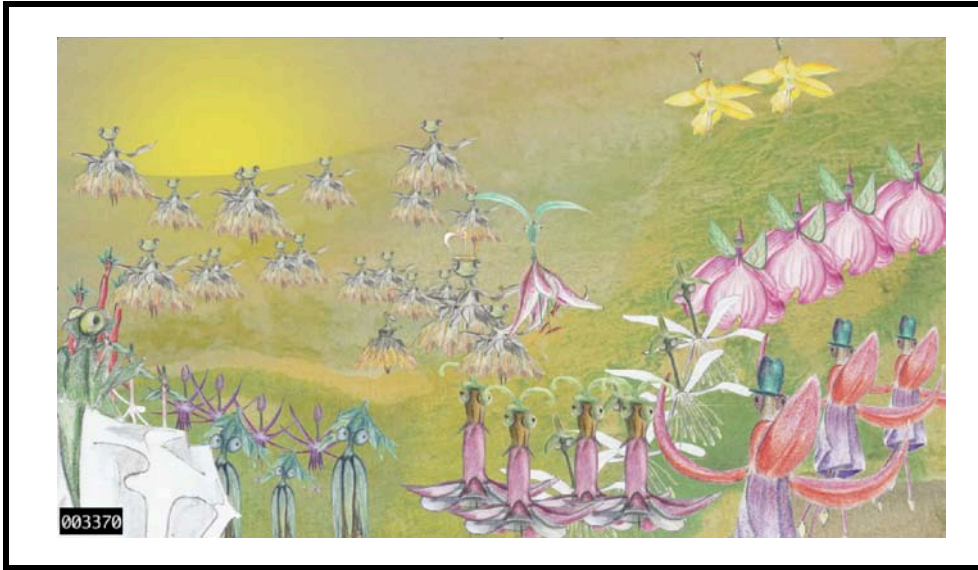
time estimated	time needed
0	
8.00	
8.00	
2.00	
0.30	

date shot finished

18.30   
total estimated total needed

CONFIGURATION 15

5/10/10



Storyboard frame 16:9

Scene N° Shot N°

Version N°

24f 25f 30f

Duration Fr

Task, job, descriptions

Assets:

Background elements, Fairy, Compose landscape, Crown, Music

Job:

Sun arrises

Sunflowrs dance

Others Fairiesleaves the scene

Background moves

Render

time estimated time needed

time estimated	time needed
0	
1.00	
4.00	
4.00	
1.00	
0.30	

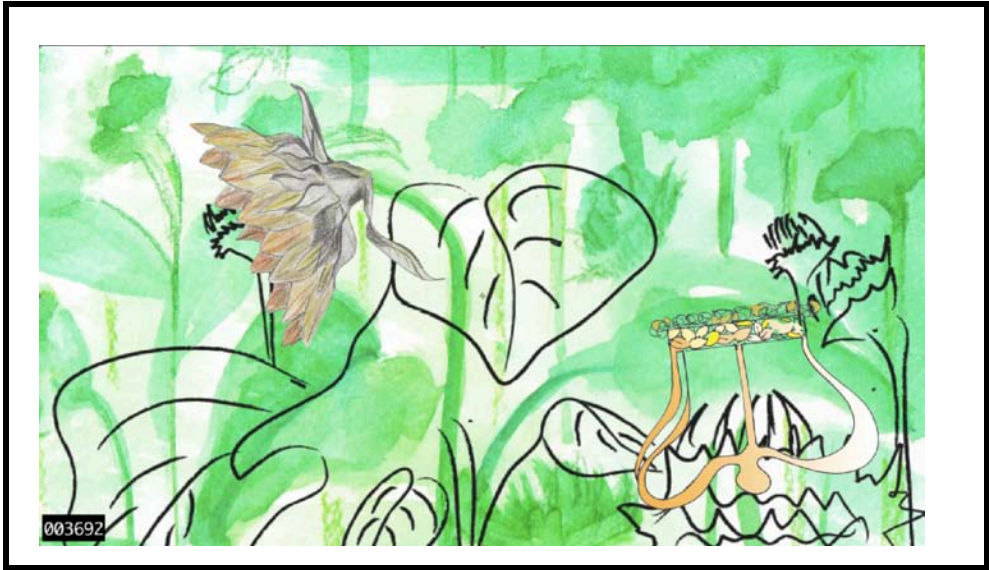
date shot finished

total estimated total needed



CONFIGURATION 15

5/10/10



Storyboard frame 16:9

Scene N° Shot N°

Version N°

24f 25f 30f

Duration Fr

Task, job, descriptions

Assets:

Backgr. elements, Fairy, Compose landscape, Crown, sunflower plants, Mu

Job:

Sunflower morph in a plant

crown falls

Background moves

Render

time estimated time needed

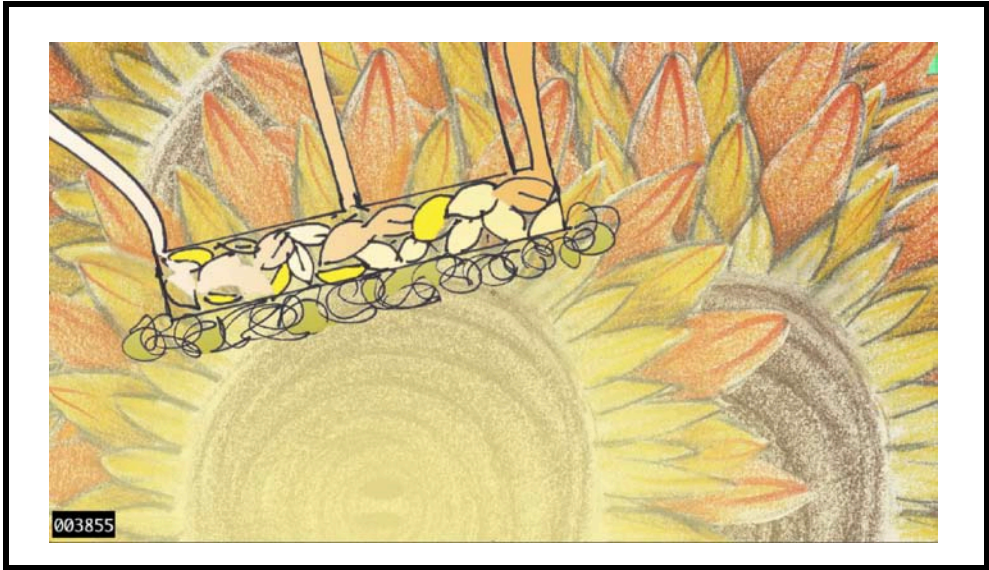
time estimated	time needed
0	
8.00	
3.00	
5.00	
0.30	

date shot finished

total estimated total needed

CONFIGURATION 15

5/10/10



Storyboard frame 16:9 17

6 3  
Scene N° Shot N°

1  
Version N°

24f 25f 30f

117  
Duration Fr

Task, job, descriptions

Assets:

Backg. elements, Fairy, Compose landscape, Crown, sunflower plants, Mus

Job:

Crown dance with the sun

Background moves

Render

time estimated time needed

time estimated	time needed
0	
16.00	
0.30	

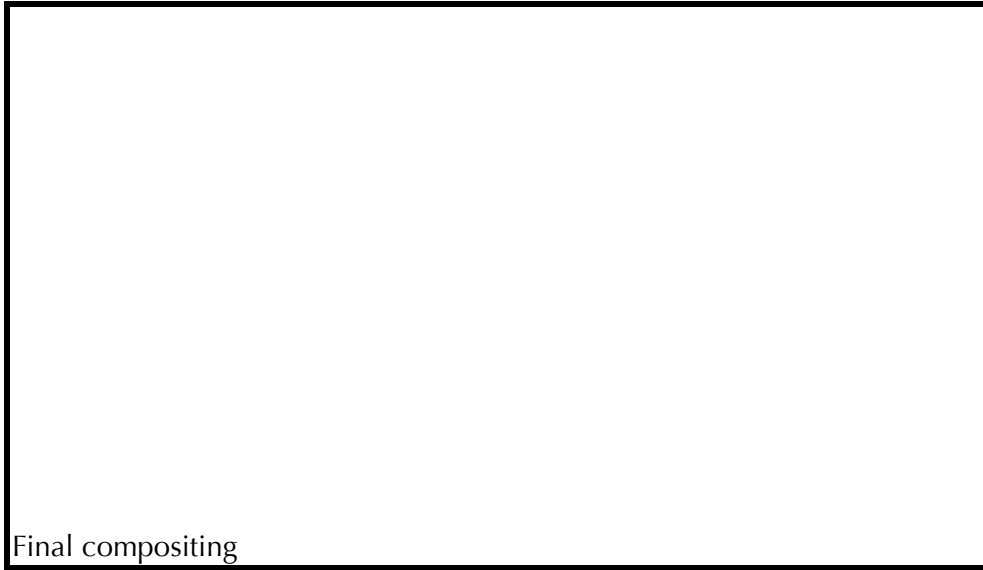
date shot finished

16.30   
total estimated total needed

Shot Sheet

CONFIGURATION 15

5/10/10



Storyboard frame 16:9

Scene N° Shot N°

Version N°

24f 25f 30f

Duration Fr

Task, job, descriptions

Assets:

17 shots

Job:

13 transitions

total timing adjusting

render

time estimated time needed

time estimated	time needed
0	
50.00	
30.00	
2.00	

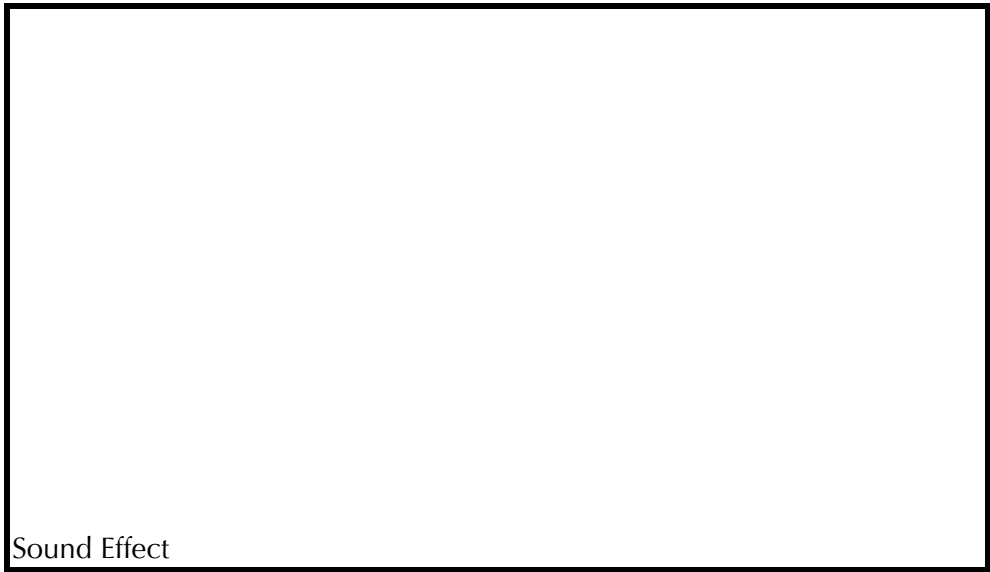
date shot finished

total estimated total needed

# Shot Sheet

CONFIGURATION 15

5/10/10



Storyboard frame 16:9

Scene N° Shot N°

Version N°

24f 25f 30f

Duration Fr

Task, job, descriptions

Assets:

Research about the sounds needed

Job:

Find the sounds

Compose the sounds in the piece

time estimated time needed

0	
8.00	
12.00	

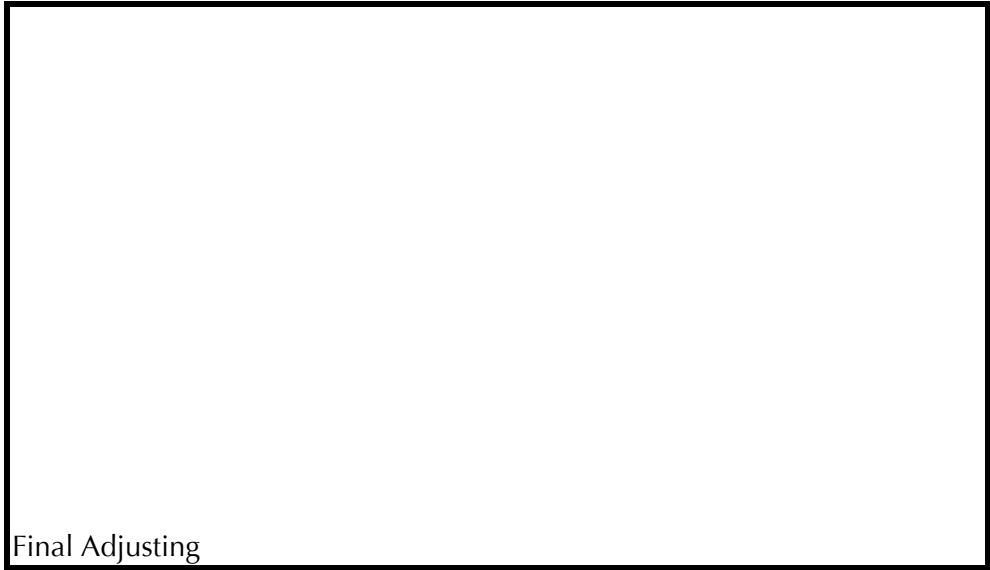
date shot finished

total estimated total needed

# Shot Sheet

CONFIGURATION 15

5/10/10



Storyboard frame 16:9

Scene N° Shot N°

Version N°

24f 25f 30f

Duration Fr

Task, job, descriptions

Assets:

Animation

Job:

Final Adjusting

Final rendering

time estimated time needed

0	
70.00	
5.00	

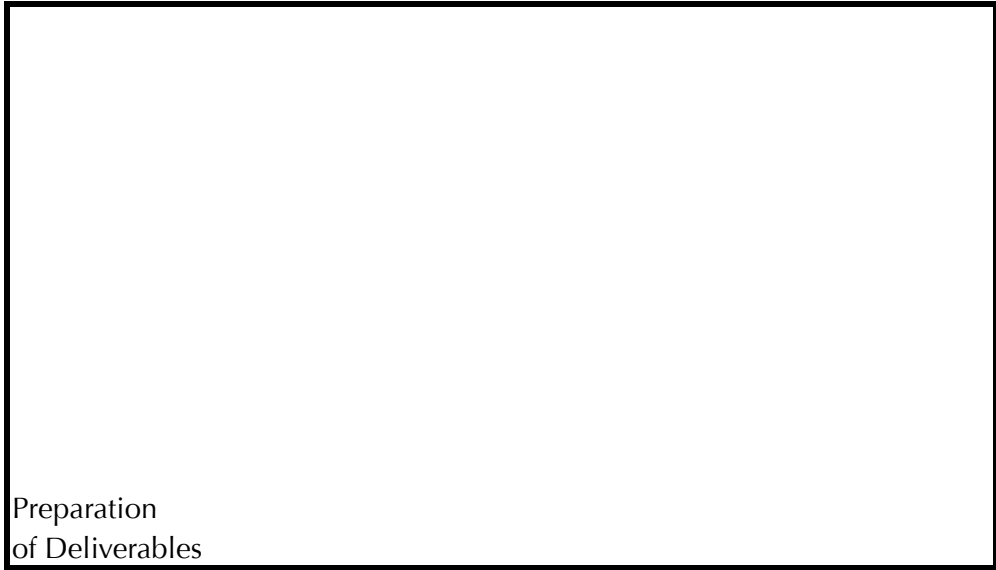
date shot finished

total estimated total needed

Shot Sheet

CONFIGURATION 15

5/10/10



Storyboard frame 16:9

Scene N° Shot N°

Version N°

24f 25f 30f

Duration Fr

Task, job, descriptions  
Assets  
Material to be print  
Job:  
Print CD  
Print Folder

time estimated	time needed
0	
4.00	
8.00	

date shot finished

total estimated total needed

### 3.2 Written Execution Plan

As an artist I study painting, especially the Cubist and Post Cubist School. I adopted Kandinsky and his scientific method.

I like to work with colors and symbols. Every image, every frame, and every sound in my piece has a purpose.

I believe that an artist is someone who needs to express himself to communicate an idea, a thought. To express their ideas, artists depend on a multitude of factors such as the social, historical and political circumstances that surround them. In addition, the availability of media or materials to artists is worth mentioning. In general, media can be a pencil, a computer, or a hammer, a stone, or a drum. I am a visual artist and sometimes I express myself through painting and sometimes with photos or digital images. When I am in the creative process, I choose the media. I keep a keen eye on the expression hidden in each element and how it serves my work. In this regard, the means of expression can be a photo or a painting or something else. Other times I need to add movement to my ideas. I use oils, pencils, watercolors, clay, stones, papers, canvas, wax, scissors, photo cameras, shooting cameras and computers. In addition, I have knowledge of some software such as Corel Draw, Photoshop, After Effect, Maya, Final Cut Pro, and Nuke.

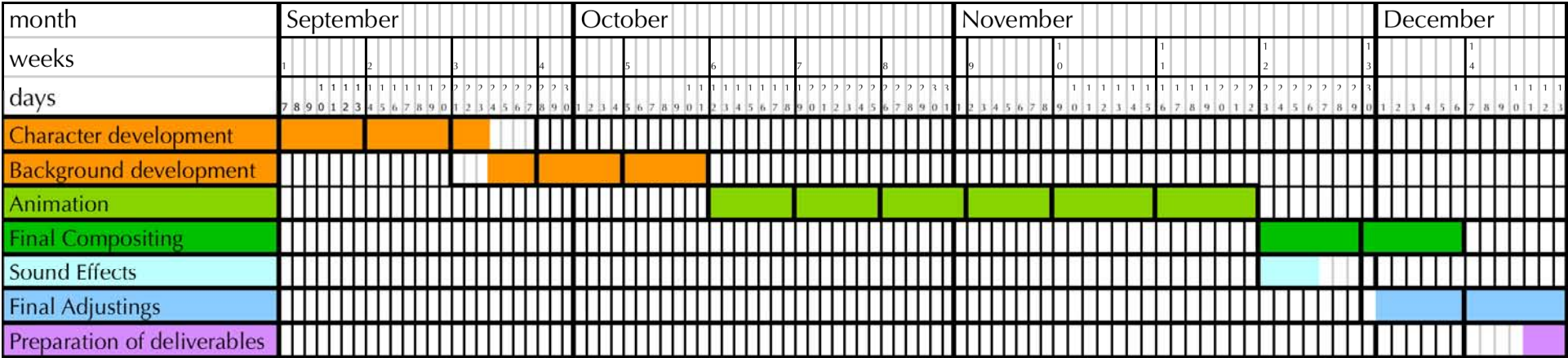
I will call upon Brahim Sassi (New York) and Sofyann ben Youssef (Belguim) to provide sound and music for my project.

I will put my knowledge to full advantage and will carefully observe Nature, the basic fountain of inspiration. I will study not only flowers, but the movement of fish and birds, which will help me to create the Fairies' movements. I am always open to new ideas and forms of expression. However, as a researcher I am well aware that my passion, on occasion, has a tendency to get away from me and as a result, I find myself in the situation of not knowing when to finish. I fully

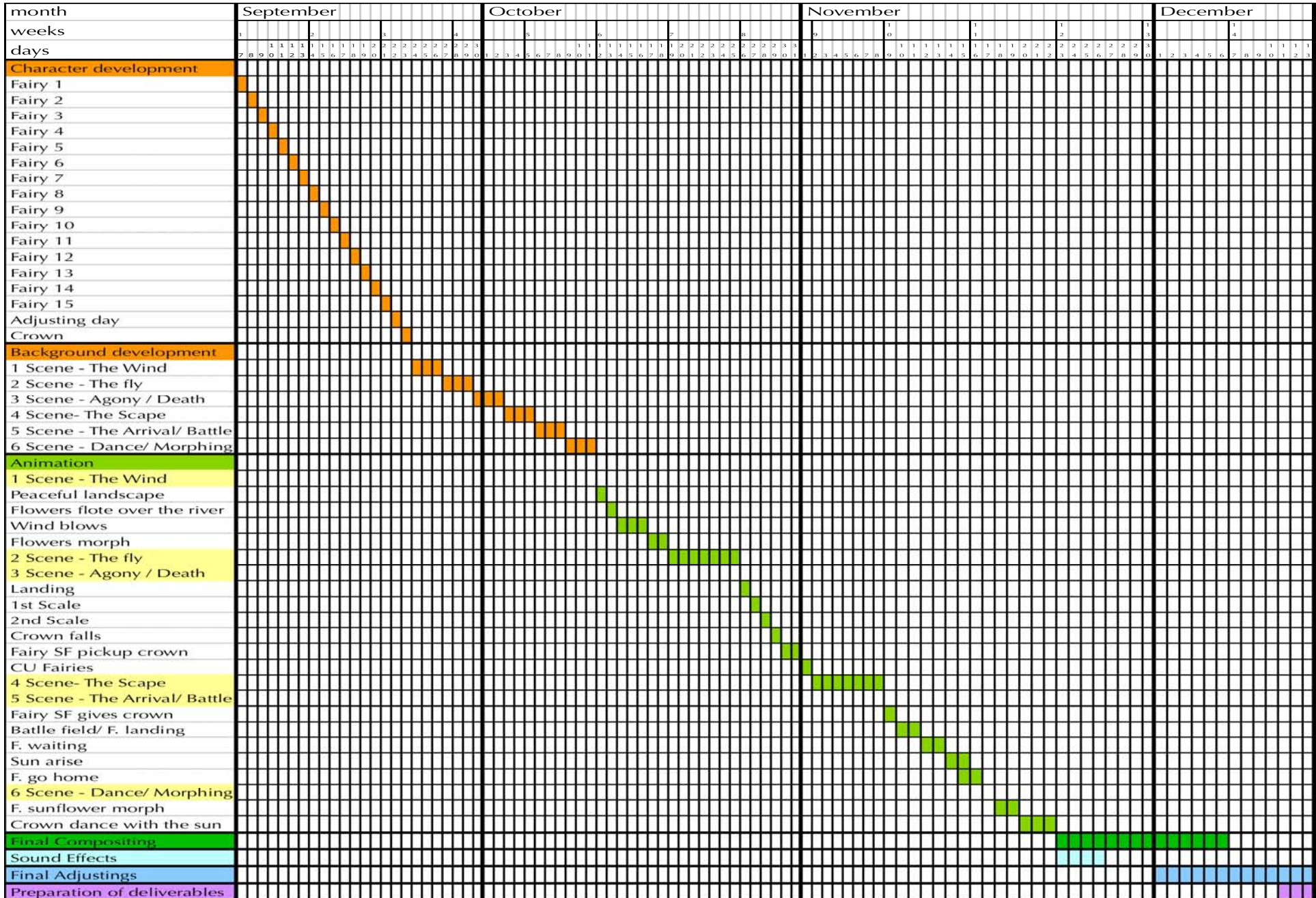
understand that this is one of my weak points. It is suffice to say that part of an artist's job is knowing when to say that a given project is finished.



3.3 14 Week Gantt Chart- weekly



### 3.3 14 Week Gantt Chart- daily



## 4 Project Review

### 4.1 Faculty Review

The facts:

I presented the animatic, the sketches of fairies, and some backgrounds.

I briefly explained the treatment and the story.

About the story:

They understood the story.

They mentioned that at this stage the story is well understood, and I have to devote time to develop my ideas concerning the backgrounds and how they interact with the foreground.

About the timing:

Gavin Guerra said that the timing should be faster or slower. The falling crown should not lapse as long as the coronation itself.

Adam Meyers said that the timing should be slower and smoother. Each image should surprise the spectator.

I will make the piece longer.

About the background:

Adam Meyers said that the background should also be animated and should have changing forms. He suggested that for the first sequence I should look into "Drift" by Mustardcuffins (<http://vimeo.com/7231932>). That film was made using a digital stills camera so as to create a stop motion animation. The video in that film is an evolution of an earlier work/technique dubbed by mustardcuffins as "still moving"

([vimeo.com/3619284](http://vimeo.com/3619284)).

About the characters:

The panel liked the characters. Adams Meyers said that I should keep them hand painted. He also suggested that I use a certain technique to animate the petals.

About the last scene: Gavin Guerra suggested that I work in Z space and move the camera to show different angles.

About the final product: All the panelists said that I should think about particles. They liked the second scene, the end, as well as the idea of the battle.

## 4.2 Self evaluation

Initially, I thought about the background as stills, essentially moving only the camera and characters. Subsequent to the panel's review, I considered the idea to also animate the background. This feedback was very important towards allowing me to take another step to attaining my goal. After reviewing the panel's suggestions, I opted to move and animate the backgrounds. Following the same train of thought, I deemed that the idea of stop motion would be a valuable element to my project. For the second scene, namely when the flowers fly over a landscape, I am considering using a lava soil effect. This choice would be in sync with the sunset that animates the background. For the last scene, I would keep working on Pollock's approach, combining it with stop motion.

My strength is seen generally in the design and especially in the variety of characters. I gave great importance to composition, so as to lead the viewer's eye to fully engage the work. Also, I worked on the language of materials and gave colors a special importance to harmonize the whole work and render it more balanced and expressive.

At this stage, I am aware of my shortcomings. As I advance in my project, I feel that I still have to try to use proper technique to animate the piece. Since my work calls for the use of mixed media, I find myself in a situation to experimenting more with techniques to see the results of my trials and opt for the one that serves my idea. I know this approach is time consuming, but it is part of the process of the task. In a timely manner, I have to experiment with different software such as Nuke, After Effect, and Maya. I also have to consider how to apply these different techniques for the benefit of my work.

I am happy with what I achieved this semester. I did not spare any effort to work on my project; still I am engulfed by it, and I have to keep a keen eye in it until the end. I feel strong about my project because I am heading the right direction.