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GRADUATION PROPOSAL PIET ZWART INSTITUTE 2011

DESCRIPTION

I have several goals that I'd like to achieve for this project.

The first one is to make an animation with a traditional technique, a real scenario and a deep research.

The second one is to have different platforms. I'd like the movie to be projected in a space that I will create, an installation. But also, to have some prints and drawings to show. A sort of condensed laboratory where I could show the different parts of my process.

WHAT The main object of the final project is a 4 minutes animation. It will be projected in a specific space, this space will probably be one of the room of the movie, the cold storage. I don't want the room to be glaucous but with a hint of humor. I think I will play with character shadows in the space.

The drawings will be some final or sketches, character design, background.

HOW I made a schedule to organise myself. The first part of the year is based on researchs and tests. Until now, I'm focusing on the scenario and the character design and I'm collecting as much references as I can. I'm learning traditional animation through different books (all mentionned at the end of the proposal). I'm testing my character movements and facial expressions. It's now, the moment when I'm starting to work on the story board. From January, I will start to make an animatic and to work on the backgrounds. In the same time, I 'd like to analyse the space we have in the exhibition to think deeper about the installation.

WHY My BA in graphic design learnt me the basis of drawings and composition. Since a year, I'm focusing on animating those drawings. Now that I discovered animation, this is fundamental for me to make my drawings move. This is something that fascinates me. I also learnt the way of presenting my work and I never had any space to present it as a complete piece. I'd like to use this opportunity to make a whole space, to create a complete world, an immersif space for the viewer. The viewer is not a spectator anymore, he is a part of the project.

The core of the project comes from my grand father's memoire that I've read in the beginning of october.

The book is full of detailed descriptions of the period concerned and after huge researchs I found some drawings, photographs and movies which comes directly from my grand father.

The period that I am exploring is the one between 1939 and 1944 when Paris is entirely under the control of the German Army.

For this project, what I want to avoid is a BIOGRAPHY. On the contrary, I want to use his memories to turn it into a complete fictional story. I'm gonna use this book as personal ressources only. Analogue is going to be the bigger part for the backgrounds and the characters. I will mix abstract, simple and detailed atmospheres.

THE STORY

The story hasn't any direct relation ship with my grand father's life. His descriptions of Paris just inspired me a lot.

SYNOPSIS

A «brothel» organizes nightly feasts which are composed of the rests of the guests of the night before. Hosts (Women) attract their guests (men) in this «brothel», they hide the crime of the previous day by inviting them to eat at their table, and then kill them after dinner, to make the lunch of the next day. Women keep the bodies in a cold storage.

SCENARIO

In a fourties Paris, a lamplighter tells us one of his stories.

At dusk, the lamplighter witnesses the same scene in the same street.

The street is overly busy, unusual atmosphere for the period.

The other streets are completely empty, residents are caulked at home.

This street is full of men who are nicknamed «the gentlemen».

They smell leather and grease gun but considered clean and polished.

Their cars are volkswagen or mercedes and they are in the middle of the road.

From the other side of the street, we can hear loud laughter and a few indistinct words.

They, all seem outraged in front of one building.

Through the shutters, we can perceive a glowing inside and female silhouettes.

Men enter, one by one, through a narrow gate. A woman, dressed in black stockings, welcomes the guests. We understand that this is a «brothel».

In a huge living room, thrones a table full of food. (it's important to precise that it was difficult to provide feed at that time).

Some waiters bring the plates proudly. Some gentlemen don't scruple to make tasteless jokes.

The guests and the hosts marvel at the rich dishes and take a sit around the table.

The living room is already full, some men and women laught, chatter and eat endless.

An euphoric atmosphere reigns in the room.

Some women almost naked eat without reserved on the table.

Others are in the kitchen and prepare carefully the dishes making their guests taste.

The more the meal progresses, the more the women cram their guests, thrusting them incredible quantities of food in the mouth. Once filled, the men are asked to leave the room one after an other. Some of them are almost inert stretched out on the sofa, the table or on the floor. the atmosphere is more and more chaotic.

Thinking they are brought into a more intimate place by the ladies, they follow them without hesitation.

The room, being more and more silent, one of the guests realizes he is the last slumped at the table.

Three women emerge above him and catch him, they go down stairs and cross women with huge pieces of meat.

Close up on the scared face /Close up on women laughing cruelly.

Cut. We are in a bedroom, three women are flirting a gentleman, undressing him. Then, one of the three women bring a rope and the three women starts to bind his hands and his foot. He is almost asleep. (This scene could be watched from the outside of the building, with shadows...) Going ou of the room, we follow the women and we see all the others carrying gentlemen's bodies to put them in the cold storage.

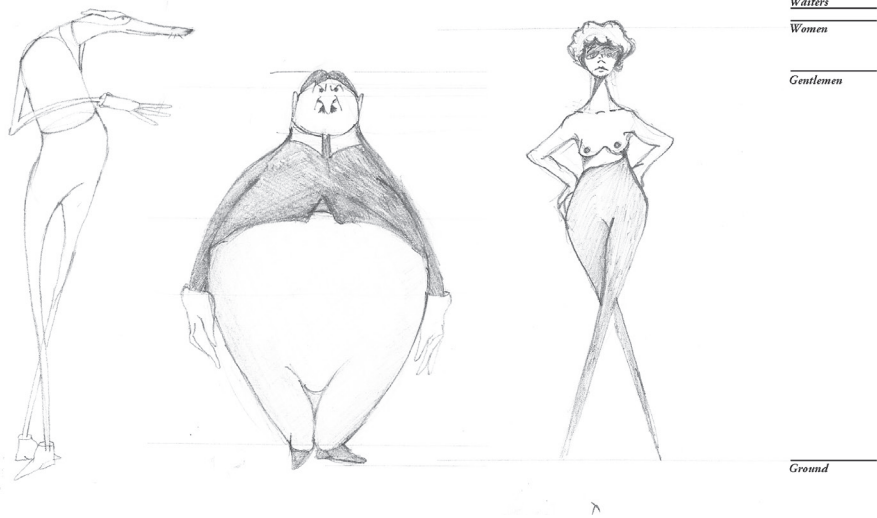
> The story board is under process, it will be more explicit!

CHARACTERS:

The prostitutes (hosts)

These gentlemen (guests)

The waiters (greyhounds)



IMPORTANT DETAILS:

Some scenes will be filmed as a documentary. (camera movements)

There is no dialogues, only a few sentences sometimes. Only mouth, clothes, objects sounds.

It might be black and white.

It could have cuts with real photos.

It begins with «This is a true story» :)

REFERENCES

Has been seen:

«Delicatessen» Jean Pierre Jeunet 1991
«Un idiot à Paris» Bernard Blier 1967
«La jetée» Chris Marker 1963
«Apocalypse Hitler» Documentaire France 2 TV program
«Reservoir dogs» Tarantino 1992
«Inglorious basterds» Tarantino 2009
«Barry Lindon» Stanley Kubrick 1975
«Eyes wide shut» Stanley Kubrick 1998
«Les triplettes de Belleville» Sylvain Chomet 2002
«The flying house» Winsor Mc cay 1921
«Le voleur de paratonnere» Paul Grimault 1944
«L'araignééléphant» Piotr Kamler 1968
«Fantastic planet» Roland Topor 1973
«Le fabuleux destin d'amélie poulain» Jean Jeunet 2001
«Lamb to the slaughter» Alfred Hitchcock 1958
«La grande bouffe» Marco Ferreri 1973

Photographers

Willy Ronis - Eugène Atget - Henri Quartier Bresson - Doisneau - Irving Penn - Brassai - Zucca - Violet

Architects

Adolf Loos - Peter Behrens - Otto Wagner - Joseph Hoffmann - Otto Schontal - Koloman Moser

Exhibitions

Yayoi Kusama
Danser sa vie
Diane Arbus
Musée d'Orsay (Art déco)

Artists references

Ralph Bakchi (fritz the cat- American Pop)
Paul Grimmault (Le roi et l'oiseau)
Roland Topor (fantastic planet)
Olaf Gulbransson
Mossa
Alan Parker (The Wall)
Aubrey Beardsley
Daumier
Eyvind Earl
Heinz Edelmann
Jiri Trnka
Tim Burton
Matt Pyke

Books

«The Illusion Of Life» Frank Thomas ans Ollie Johnston
«Tout sur Kirikou» Michel Ocelot
«Setting the scene» Fraser Maclean
«Les fondamentaux de l'animation» Paul Wells

PERSONAL RESEARCHS

PHOTOGRAPHIES



CHARACTER DESIGN



SMALL ANIMATION TESTS ON THE WIKI

SPACES AND VOLUMES REFERENCES:

Tim Burton - Yayoi Kusama - Matt Pyke - Annette Messager - Hell'o Monsters

