

THESIS PROPOSAL

Aims and Objectives

For my thesis, my goal is to create an animation with a duration shorter than the previous in order to have enough time to have the same energy and the same concentration throughout the film. In the same way as my previous film, I would like to develop a soundtrack, a poster and maybe illustrations.

Rationale

This film is primarily a graphics research on architecture and the city of New York. My interests are: Of course, improving my ability to lead, design and develop a film project of this magnitude alone. I also learn to develop my own style of storytelling, probably via music and sound design.

Project Outline, Methods & Approach

What:

I want the film to be both a presentation of a imaginary New York where the viewer is witness to scenes more or less grotesque with not necessarily any meaning. I would like to explore several figures of speech. The film will be absurd.

The transition from one tribe to another allows me to an exploration of different characters, acting and scenery.

The film will be an animation

It should last between three and five minutes. I think the audience would be any people whose more than sixteen years old.

scenario

In plus of making the film, I'll do some posters, a soundtrack and later on maybe some goodies (Postcards,...)

The sound design will be done by my John Kassab who already made it once for my previous movie, Childhood of a Circle.

I'm not sure yet of what the sound should be because the animatic is not yet ready. The hardest part of the sound design is going to be the voice recording. Because of the high number of characters, a lot of different voices are will be needed.

For the graduation show, I do not expect a finished movie, so I intend to show the art of it. Layouts, line tests, paintings or posters.

Improve what? I want to improve my skills to make a movie, my animation skills, and of course push my drawings at their best.

About the timeline, I should have the animatic finished by end of february, and then, I'll start the production. I will need to synchronize my efforts with John's which is going to be difficult concerning our both schedule.

Script (not completed yet):

Thunder and lightning, rain, the camera moves along a rainy street

- Listen, Cindy, don't get mad!

- I'm not mad.

- Come on Cindy, I see there's something wrong. Listen, don't you think you ought to cool yourself down with a little drink? Come on, just a shot!

-

- F...* Cindy, don't bore me to hell, here you are, brooding your shit all day long, for once in your life, just take it easy. (silence). You know what I think, perhaps you should try acting in a porn flick.

AAAAAAAAAAAAA OOOOOOOOOOOO religious chanting

The priest: In Nomine Patris et Filii et Spiritus Sancti

- Amen my ass, Lloyd, perhaps one of these days you will realize what shitty taste you have. Listen, I don't want this painting, nobody wants it anyway, it's a real

Scene is set on the docks, a crate or container has fallen down

- Shit, David, can't you be careful, you know what's inside? Twelve thousand grand, it's worth! F...*, look at this mess, it's spilled all over the place. What do I pay you for, eh? F...*, what do I pay you for?

In a Bronx apartment, ongoing meeting of Mafiosi

- Ssssniiff! Wow, this dope is worth an Academy award, f...*, the Pulitzer Prize of narcotics. What did you say your name is?

- Listen Maestro, I told you already, no names, but OK, if you like call me

In a nearby apartment, hidden cops eavesdrop on the Mafiosi's meeting

Bob, Bob, tell the guys to be ready to go in...

Now a middle class apartment, in a Jewish family

Ten minutes, I'm warning you Moyshe, if in ten minutes you haven't finished your gehakte leber, I'll jump off the window!

Top of a building, sunset

Come on John, got to jump. Don't ask for me to push you, I had warned you, should have paid, no fooling around with Mister

In a Japanese restaurant

- Kurosawa, glad to see you here!

- Detective, mmmh, what a good surprise!

- OK, cut the kowtow, we have much more interesting stuff to discuss, what would you say if we spoke about

A nice apartment, Upper East Side style

- Love! You dare talk to me about love! Listen, let me remind you that you are my husband. You're supposed to screw me! (Sudden noise of a heavy object being moved). Go ahead, screw me right here on the table!

- Sure, darling, that's it, and why not on a

Laundry room, zoom out

- Mummy, mummy! (a child with a tee-shirt covered with stains enters the room)

- (addresses the child, then the camera) Oh, as dirty as a piglet! But no matter, thanks to the new White Brothers' washing machine, even the hardest stain will vanish, and your clothes will be clean and white as

In the Bronx, amidst derelict buildings, the new character is black

- Jimmy!

- Hey, boss, hadn't seen you, what a surprise..

- You know what they say, surprise is almost victory. OK, bring the dough, I hope all is there, hey, unlike last month, hey my Jimmy?

- No, no, boss, don't worry, here are your

Gunsmith's store

- Three hundred bucks, plus two packs of ammunition for a Smith& Wesson, three hundred and forty five. May I ask you, what do you intend to do with this?

Man in an apartment

- You guess! What can I tell him? I'm a dead man, Rick.

(Bell rings! Tense atmosphere)

(Gunshot)

Bibliography

BIBLIOGRAPHY :

Charles Bukowski, *Journal d'un vieux dégueulasse*

Jack Kerouac, *Big Sur*

Fritz the cat, Robert Crumb

Lynd Ward

Francis Bacon and Walt Disney

WeeGee gangster photography



Why

Why drawing

Why drawing

Since I am small, I've always drawn, it is a unique form of expression that allows the creation of an infinity of things. when integrating art school, I realized that even then, everyone could not draw with ease.

The drawing has always been present in human society, from cave paintings to Picasso to the animation, its evolution follows the evolution of its tools and the technology.

For example, technology now allows many people the opportunity to execute a draw or graphics without having a training relationship.

What are the weaknesses and benefits of such an OPPORTUNITY?

I think it's a good thing to open the arts to neophytes but do not forget the examples that show the essential weakness of this opening.

All the great masters of art, Fra Angelico to Bauhaus artists to Picasso were able to create unique and outstanding works by numerous detailed studies of drawing, and its science.

More concretely, if a neophyte sees a cubist painting, beyond its subjectivity, he does not understand the process, and historical graphs that have allowed the painter to produce such a painting and this is precisely where the difference is created between a neophyte flatly that will use the tools at his disposal, and someone that will differentiate and analyze the origin of things, this is the real difference.

So I set to work drawing continuously so as to make it a tool with which I am comfortable. Plus my studies progressed, the more I realized the importance of drawing in this business because even if I was sure, I now realize that it allows to make a real difference. The design educates the eye and the eye is the best tool for anyone working in the graphic arts. Moreover, the more my learning design progresses, the more pleasure is great.

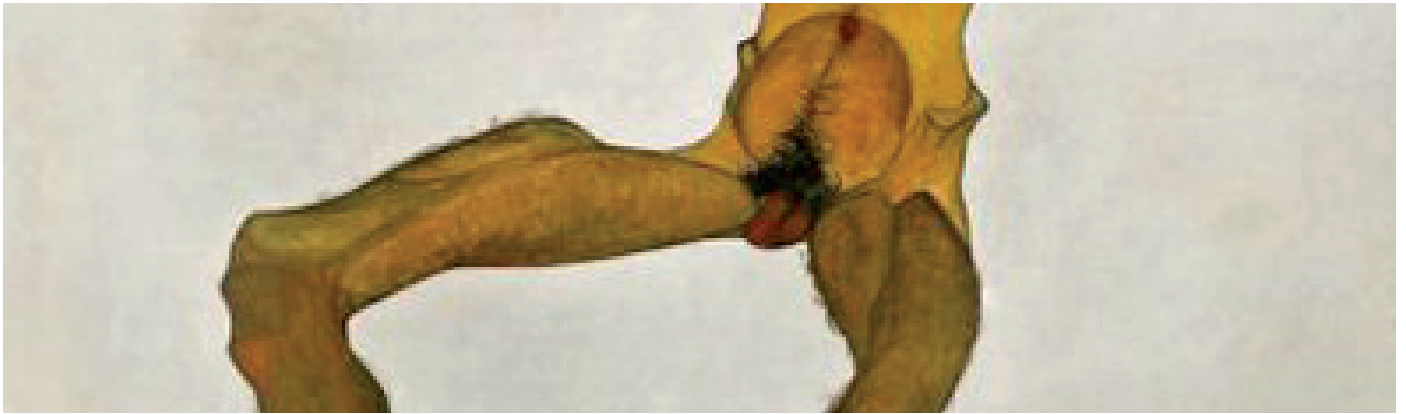
Returning to the point previously discussed, the trigger of my real passion for drawing back to the day I discovered an academic drawing by Picasso that he had made at the Royal Academy of San Fernando. At that moment, I realized that mastery of academic drawing had created all the fantasies he wanted.

I was especially impressed by the fact that he had made this drawing at the age of 14.

At the time I saw this picture, I had myself have 16 years. I took this shot of the drawing as a personal challenge, even if I never reach this level of drawing skills, it became crucial for me to draw.



To better understand the design, it is essential to have a real thirst for culture, which is very hard to live because the more you have references, the more you see things, the more one feels the spirit of some, the more overwhelming it is. However, this curious result is a direction for my own work. I became obsessed with the energy of the line, and its combination with precision. I illustrate this:



Egon Schiele: one of the undisputed master of style and design in my opinion. Each of his drawings released an incredible energy. Also, I find it incredible that his work retains its freshness, over one hundred years later, the picture has not aged. I also admire the nerve that the artist was, he broke away from the Symbolist movement with his clean and dynamic absolutely incredible compositions. he will always be one of my first references.



Gustav Adolf Mossa: the «Klimt» misunderstood and too largely unknown. Not only the artist had an incredible mastery of design and style just huge, but in addition, he created most of his paintings in a period of 8 years. Knowing that his work is composed of thousands of drawings, I consider Mossa as one of the pillars of my own work.



Moebius: Although he might not have a direct relationships with the artists previously quoted Moebius / Jean Giraud is for me a symbol of contemporary illustration. Pillar of the illustration of the 1980s, incredible colorist and designer, can be found in his drawings, both the energy, accuracy, but also finesse.

why animation.

The animation is a childhood dream, a flood of color in motion and now I understand that any illustrator or graphic designer wants to see his work one day live and move.

My parents judged that Disney should not be part of my education, even if Snow White and Aladdin have fallen through the cracks. Thus, in a sense, I had to wait until adulthood to become a child.

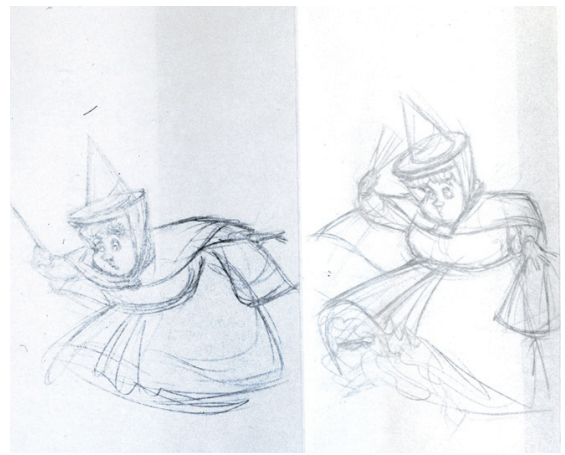
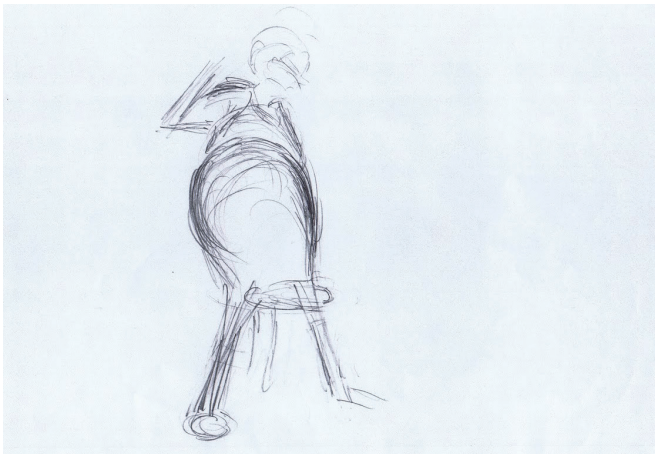
However, every Sunday, I could watch Tex Avery or the Pink Panther. So it's more of this branch that I was inspired, I only understood the beauty of Walt Disney a year ago.

why traditional animation

These are the artists who make me want to learn traditional animation.

The first is Richard Williams, he has worked with the best leaders to achieve his own film, and it is the teacher of any animator.

Milt Kahl and his amazing gift of drawing, considered one of the best designers at Disney, he was also one of the only ones who could challenge the decisions of Walt Disney. I especially like how he was searching for volumes in his drawings. I think the way he proceeded was quite unique (left drawing), and for example very different from how his colleagues Frank Thomas (drawing at right) or Ollie Johnston.



Ralph Backshi is a reference for me because he broke away from the animated film for children, and his work is at a particular time that affects me particularly, whether it is in music or the design of the 1970's. The adaptation of Fritz the Cat by Robert Crumb Backshi is exceptional.



How is it that my choices are retro Graphics oriented?

First, I think it's the fact that my mother is a historian and collector of antique furniture. Then I then developed this education for a period that interested me, these periods have been defined by the music I liked, and then by historical associations. Moreover, these years are for the graphic arts major advances, and although some things may seem antiquated, it is undeniable that there was a genuine requirement and sophistication in the areas of graphic arts.

Every food label by example had a sleek design, not like today where deadlines no longer allow such quality.

Why dialogue?

My desire to operate on the principle of an ongoing dialogue comes from my first experience in facilitating dialogue. I had a pleasure to lead a person who spoke, and although the phrase was very short and the drawing, clumsy, the result was there. A character was born. I have a real desire to animate characters who speak. The acting is over-stimulating I find.

Why New York?

My last film allowed me to explore natural environments. I would now like to return to a topic that I continue to experiment: the city. I would like to work on the atmosphere, colors, shapes and New York, including its diversity, but also references and symbols it represents, is for me, an excellent choice.

How:

I made a preproduction schedule, so that the production time will be optimised.

Here is a sum up of it.

-Story writing.

-Elaborating story, correction of style, rescript.

-Re-elaborate the whole text, adding details, ambiances, annotations, camera indications, STAGING.

-Transfer it into a storyboard

-Once the storyboard is approved, transform it into an animatic, so that I can already have informations about the length of the scenes, dialogs...

In parallel, I am collecting materials for documentation concerning architecture, fashion, design.. I am also working on the character development.

Once the preprod schedule is respected, I will go on for the production.

About the technic used, it will be a combination of CG animation, CG drawings. I will be using the adobe creative suite. However, all the rough will be made traditionally, handmade. And then, I'll use photoshop for color and layering. After effect for editing, and post production.

Relationship to Previous Work

It seems now clear that my desire to make films is that it is one of the few disciplines of graphic design that combines many facets. This creates wealth and energy. Thus, the relationship with my previous work is due, the animation is the result of the combination of graphic design, illustration and music. More specifically, my last films are looking for the right combination of all the teachings I have received so far. The sets are also a priority for me, although as of today I want to spend as much time, see the character animation and special effects.

Research - Framing the Work

I organized my research by categorizing the subject. First, regarding animation, I will base my work on books and DVDs include:

-The Animator's Survival Kit / Richard Williams

-The Animator's Survival Kit / 16dvd / Richard Williams

-The ILLUSION OF LIFE: DISNEY ANIMATION / Frank Thomas

-Don Bluth's Art Of Storyboard / Don Bluth

So I will continue in my apprentissage of traditional animation.

As for the visual approach, and I already sleep together many documents found here and there on the architecture, fashion. I have so many documents that will feed my research graphics and colors.

Here is also a non-exhaustive list of movies and books I have compiled in relation to the theme of my project:

BIBLIOGRAPHY :

Charles Bukowski, Journal d'un vieux dégueulasse

Jack Kerouac, Big Sur

Fritz the cat, Robert Crumb

Lynd Ward

Francis Bacon and Walt Disney

WeeGee gangster photography

FILMOGRAPHY:

Scoop, Woody Allen, 200

Fritz the cat, Ralph Bakshi, 1971

American Pop, Ralph Bakshi, 1981

Buffet froid, Bertrand Blier, 1979

La Cage aux Folles, Édouard Molinaro, 1978

No Country for Old Men, Coen Brothers, 2007

Un Homme est mort, Jacques Deray, 1972

Fargo, Coen Brothers, 1996

Hair High, B. Plympton

The Tune, B. Plympton

Amer Beton

Le Samourai, Jean-Pierre Melville, 1967

Ghost Dog, Jim Jarmusch, 1999

The Apartment, Billy Wilder, 1960

Reservoir Dogs, Q. Tarantino, 1992

The Fog, John Carpenter, 1980

Ghost, Jerry Zucker, 1990

West Side Story, Robert Wise et Jerome Robbins, 1961

Bons baisers de Bruges, Martin McDonagh, 2008

Review of Field of Research and Practice

As I mentioned previously, I want to further my work in traditional animation 2d. In particular, the character animation. However, I work as special effects and interactions (s) character (s) and settings. In addition, I will work on the art direction and music.

Here is some of the artists whose work inspired me and are somehow related with the film that I prepare and the researchs I'm doing:

Influences :

OLAF GULBRANSSON

Pierre Adolphe Valette

Hiroshi Yoshida

Augustin Lesage

http://commons.wikimedia.org/wiki/Category:1896_paintings

LeConte Stewart

Paul Madonna

Dean Cornwell

Joaquin Mir

Carter Goodrich

J.C. Leyendecker

Alphonse Mucha

Robh Ruppel

Olga Dugina & Andrej Dugin

Nate Greco

James McNeill