screen share
video gallery

Program 10:
Experimental Animation

Reva and David Logan Center for the Arts, Screen
Share Gallery (outside Room 201)

Chicago, IL

Exhibition dates: Thursday, February 1, 2018- Wednesday, April 4, 2018

Experimental Animation is an intensive production course where students create self-directed animation works. This course explores experimental and improvised approaches to stop-motion video-making, combining analog, manual and material approaches with digital production, post-production and special effects.

Program 10 surveys select animation works made during Scott Wolniak's Winter 2017 course.

Participating Students:

Addie Barron / Yida Cai / Luke Clohisy / Andrew Jaffe / Jameson King / Amber Love / Aleksandra Majka / Scarla Lejia Pan

REVA AND DAVID
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Addie Barron ('17)

QueerToxicHorrorFantasy
Inanimate materials become animate and agential when invading a body. The membranes between materials are constantly violated and the semblance of a stable world, body, or homestead is always illusory. To be queer is to live with the dissolution of boundaries and the permeability of skin. Analog artifacts and digital glitches are the exposed redness on the inside of a system. All of this is horrifying and beautiful.

Tracking
This animation uses string, paper, wood, and clay to whimsically explore the effects of analog / CRT / VHS aesthetics. I wanted to force physical materials to play the role of electronic artifacts and see what kinds of feelings emerged. I think the result is pleasing.

Genitals
An exploration of what kinda junk you could have.

Yida Cai ('17)

Blobs and Squares: An Old-School MAD
An exploration of mid to early 2000's online video editing techniques on platforms such as NND and Youtube, using sound and editing to create humorous animated shorts. Original clips sampled from three short animations created by Jameson King, audio from Wiggle feat. Snoop Dogg, BBC Earth, Koko by Tamura Pan, Jaws (1975), Star Trek (1966), The Office (2005), The Simpsons Treehouse of Horror XVII (2006)

Fallen
A Human Child finds themselves Fallen Down in a strange field of flowers. What follows is a journey through strange worlds, through media, fantasy and reality. Inspired by the media-hopping, fourth-wall transcending narratives that have taken hold of our collective imaginations in indie games, Fallen plays with animation techniques that interface with the medium of animation itself, fourth wall tapping and the aesthetics of old-school 16-bit video games. Characters and setting pieces inspired by Toby Fox's Undertale (2015). Music and background assets edited from Toby Fox's Undertale (2015)

Conway's Game of Life
A digital documentation of a traditional zoetrope strip depicting a Penta Decathlon from Conway's Game of Life. In the Game of Life, cellular patterning and replication is simulated through 4 simple rules: 1. a cell with less than 2 neighbors will die, 2. a cell with 2 to 3 neighbors will live, 3. a cell with more than 3 neighbors will die 4. a dead cell with 3 neighbors shall live. Through Conway's classic game, we can appreciate how the beautiful and seemingly random patterns seen in nature can be generated through simple mathematical rules. The Penta Decathlon is a period 15 pulsating oscillator, one of the largest stable loops found frequently occurring naturally in the game. By bringing a classic, mathematical and algorithmic automaton to life through traditional animation techniques and embroidery, I hope the viewer will appreciate the simple beauty in the synthesis between maths, biology, programming and art.

Luke Clohisy ('18)

The Exhausted Potential of Digital Motion
This piece was an exercise in linguistic excess and somatic illusion. I was interested in focusing exclusively on one object— my hand— and exploring ways of giving something as extremely quotidian an uncanny (but only mildly unfamiliar) flavor. I use the term "digital" as a cite of vacillation between familiar and unfamiliar, somatic and calculated, embodied and exogenous. "Digital" semantically contains both computational elements (computers, phones, electronic technologies, etc.) as well as organic ones— the fingers. My goal was for there to be an "Ah-ha!" moment in watching my piece. I wanted the viewer to take their time as they figure out what exactly the fleshy lines on the screen were, until it suddenly dawns on them that they're just fingers. My hope was to generate a psychic rupture in a space of unintentional identification. As you watch the hand move through inorganic and manipulated motion, you realize that the potential for your fingers to use also contains within it the potential to be used.

Andrew I. Jaffe ('17)

MGM 1991
This video was inspired by my friend Woody Atwood, who was both the first to introduce me to Jack Goldstein's classic MGM 1975 film, and (more importantly) the first to notice how Tim Allen's grunt from his role as Tim Taylor on Home Improvement sounds notably similar to the MGM lion's roar. When this concept got combined with a lack (caused by stubbornness, not necessity) of a drawing tablet of any form, MGM 1991 was birthed frame-by-frame over the span of one dedicated day, rotoscoped on the trackpad of my laptop. "aaaUUUUhouGHA?!?!"

Dumparoo
Digging deep into my personal comedy roots, I figured a marriage of 1980's-style over-the-top hair metal commercials with an extended poop joke would best represent the zenith of my artistic capabilities. Looking at the final product, made with printed paper figures photographed frame-by-frame on a copy stand, I think it most certainly did. Big thanks to all of the members of my Dumparoo chorus, credited at the end of the video!

Telephone
This video requires some explanation, as I've become more and more convinced that properly grasping its conceit requires staying awake for approximately 80 hours straight. Imagine an app that allows for a worldwide anonymous randomized game of Telephone (or pass it down the line, whatever you want to call it); however, each player suffers some form of unfortunate event as they play the game, causing them to all say the same word in response. Feel free to take this as commentary on the commonality of diverse peoples, a glimpse into the mind of someone operating purely through free association, or as a collection of jokes I (fortunately/unfortunately) couldn't force on to my page of the Scav 2017 List. Suggested viewing includes my other videos MGM 1991 and Dumparoo, both of which are directly referenced in this project. Materials used include trackpad rotoscope sketching, printed figure copy stand 2D stop motion, and 3D pipe cleaner figure stop motion (one filled with a ketchup squib, which took some delightfully messy experimentation to develop).

Jameson King ('18)

Transparency
This video utilizes frame by frame editing to reconstruct scenes from the 1982 film Koyaanisqatsi to create layered animations. The film's structure is meant to resemble a set of individual moving portraits of individuals who are constantly moving between reality and their imagination. Transparency attempts to imagine the contents of stranger's minds, and draws on the imposing force of the camera and its influence on casual behavior and thought.

Amber Love ('17)

Spaceman
A paper cut-out astronaut floats through an uncertain universe.

54 S Harper
Audio was recorded with permission from a night of stories, laughter, and conversation with some of my closest friends and favorite people. The animation is a series of exercises with different ways of visualizing conversation.

Aleksandra Majka ('18)

Out of the Looking Glass
I seek to create work that is beautiful and mysterious, based in an undefined space where reality and practicality do not regulate the purpose of the work and what can be created or achieved. My hope is to create magnetically charged work, which draws the viewer's gaze and holds it. It is meant to be evocatively striking. It's unapologetic. It's cutting. With elaborate staging and art direction, the work is meant to enthrall a viewer and draw them out of the mundane towards a darker, dangerous direction. IT'S BEAUTY WITH A BITE.

Scarla Lejia Pan ('19)

Landscape
Playing with the contrast between the digital aspect of animation and pixels and the highly manual and old-fashioned quality of cutting and gluing tiny colored squares onto a piece of paper, this animation immerses viewers in a morphing landscape, where scale, time, and imagery are blurred as viewers anticipate the arrival at the final form.

Chinese Zodiac
Both rice and the Chinese Zodiac are fundamental components of Chinese culture. Rice is a staple food and source of sustenance, while the Chinese Zodiac highly influences perceptions of identity and superstition. An animation consisting of the blend of these two elements is, for some, an oversimplified stereotype of Chinese culture, and, for others, a portal to Chinese New Year's Eve dinner where food and superstition bring together family, friends, and much more.

Chinese Hand Scroll
Chinese handscrolls have an innate animated nature to them. The physical act of rolling and unrolling as you view the scroll from left to right to unveil and see different sections gives the scrolls a cinematic quality. Fusing the inherent animated qualities of Chinese landscape scrolls with animation capabilities brought about by modern technology enables the creation of a cohesive composite piece reminiscent of the past but also distinctly unique and made possible by the present. Inspired by an animated version of "Along the River During the Qingming Festival" presented at the 2010 Shanghai Expo and the digitalization of hand scrolls on museum websites, this animation brings Zhang Hong's "Peach Spring Blossom" painting to life in a new medium, while also exploring the disruptive tendencies of such transformations.