

Visual Narrative- 2D animation Portrait collage

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Portrait analysis

<https://tiantianmai.myblog.arts.ac.uk/files/2022/05/Portrait-Analysis（副本）.pdf>

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Title of the portrait

Frank Auerbach born 1931
MEDIUM

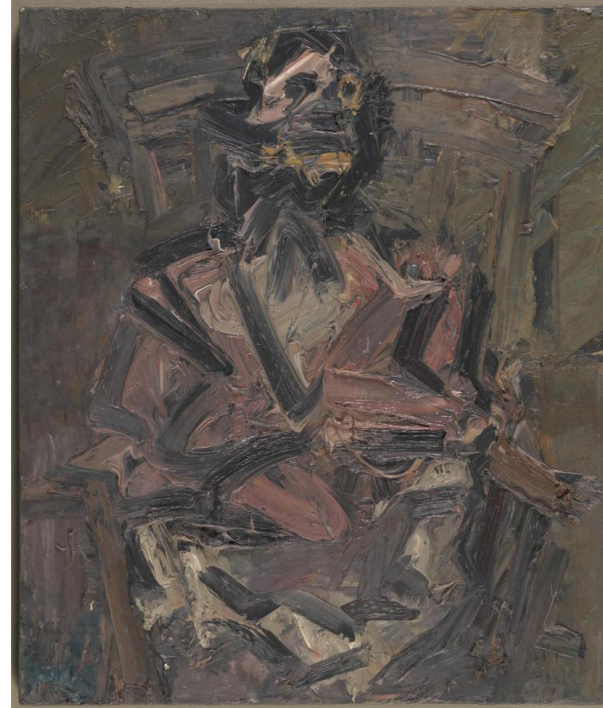
Oil paint on board
DIMENSIONS

Support: 711 × 610 mm
frame: 880 × 780 × 70 mm
COLLECTION

Tate
ACQUISITION
Purchased 1981

Why did you select it?

Paste in the image you are analyzing



You can write here what made you analyze this particular image (topic, technique, theme, mood, genre, anything else?) What makes it stand out?

Thick, forceful Brush stroke - abstract, but the black, broken lines somehow relate to each other. The line of action in the middle of the painting communicates so much force yet seems random and fascinates my eyes to constantly construct and deconstruct the relationships between each brush strokes.

Dark tone - the tone of this painting is very muted. I have always been afraid to mix black when painting, as it makes everything dirty and unsaturated. But the dark and similar tones of this painting works well in terms of portraying a suffocating rage.

Simple structure - a half body portrait with very clear structure, but with broken and disturbed lines.

Theme and Tone

Technique

Last thoughts

Highly emotional and surreal. The artist paints through their emotions instead of the object.

What did it make you feel? / What was the main emotion of this piece?
This piece makes me feel the violent internal struggle in anger and sorrow. The person looking up staring away from the audience, with the moody dark tones and chaotic strokes suggest conflict and motion. She is twisted and burning in her own emotions.

What was the technique? Was the technique suitable with the content? How colors, lighting contributed to the tone? How was the sitter framed?

Aggressive, authentic, bold brushes of oil paint Mixed. The pallet used similar tones of colors, dark and not saturated. There are not a lot of highlights but full of mid tones/ shadows. Which sets the serious depressing atmosphere. The sitter is framed in the center balances and still. She is defaced, although the shadows look like she is howling, slouching slightly and looking up similar to praying. The composition is further divided into smaller frames behind her. This balances the composition from the disoriented and chaotic motif of the colors/ strokes.

Would you recommend it to someone? Was it interesting? Thought provoking? Is it relatable? What could perhaps be done differently?

Yes but this painting is selective to its viewers. They need to have appreciation towards abstract imagearies. It is very relatable as I have had very similar emotions and urges that feel like burning and the world twisting around me. Personally I would add more colors, but the artist used so little materials and such bold method of mark making is very effective and powerful

Loop de loop

- <https://youtu.be/Pq1MCdFj6W8>



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Film analysis

<https://tiantianmai.myblog.arts.ac.uk/files/2022/04/P-C-Assignment-1-Film-Analysis-1.pdf>

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[PADLET BOARD LINK](#)

The Metamorphosis of Mr. Samsa
Caroline Leaf

Sand animation of Kafka's novel 'Metamorphosis' in surrealist and abstract style.

Why did you select it?

I studied the story in high school and reflected upon the societal pressure and expectations of a family and the dying individuality/emotions in a mechanized society. I have thought about exploring sand animation and this was extremely well done.

Theme and Tone

The style of the animation looks alike to the surrealism/ cubism. I like how unrefined the art style looks, which is more expressive than perfected outlines. Coupled with the dark mono colors of the sand it communicates the daunting, depression and suffocating atmosphere.

Technique /
Cinematography / Direction

Experimental/ abstract sand art in stop motion, with dim light shining through thick sand it creates a doomed feeling foreshadowing on Gregor's tragedy. The camera angles are mostly looking up, sympathetic of the belittled view of a bug, the figures are dehumanized, enlarged and depressed. The transitions are done by manipulating negative space, mushing up and reforming shape or smooth transitioning between perspectives or camera angles. The process made me a little dizzy but the process was magical. The story is straightforward, narrating the pathetic life of Gregor as a beetle. The fact that the story is so straightforward has taken away a lot of the sub context than reading the novel. This is unavoidable as animations can only portray the eternal actions whereas most conflicts happens internally. There may be a way to visualize the character's thoughts by transforming the reality. But this could get confusing.

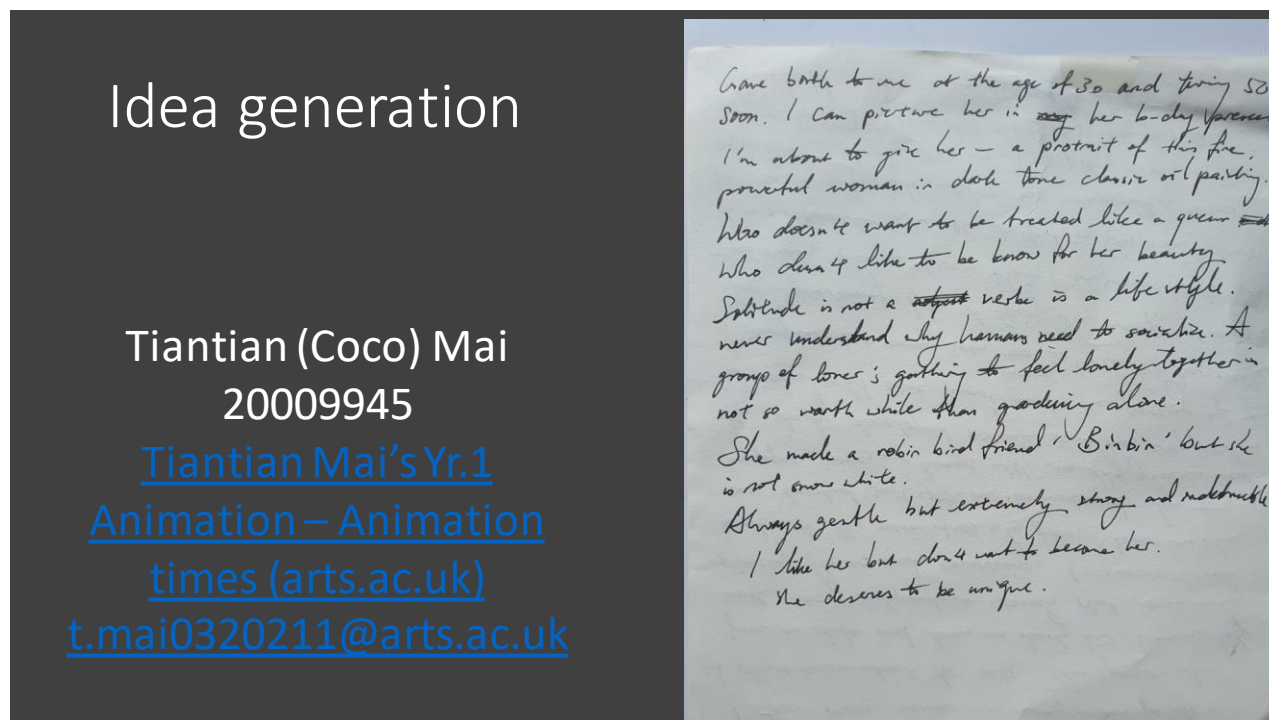
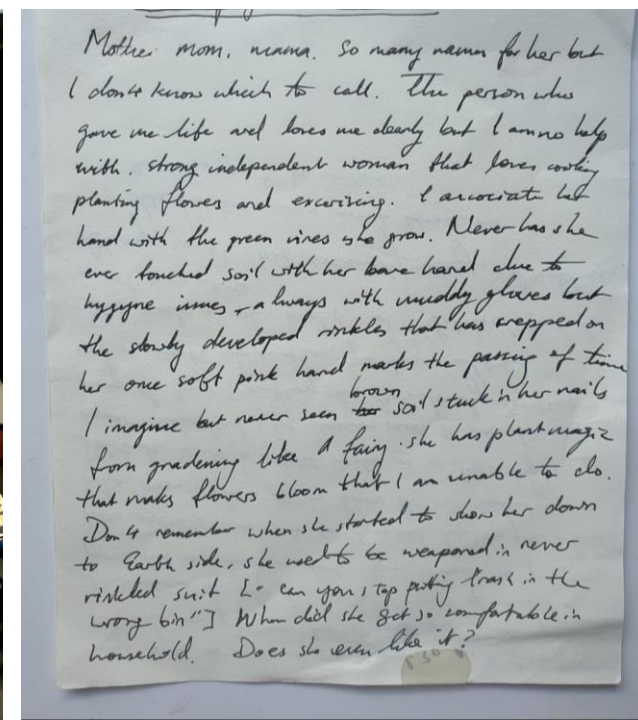
Sound and Music

No background music being used unless it is voice overs(when the sister is playing music). All the sounds are kept to feel realistic and uncanny. There are sounds such as breathing, sighs or gasps to indicate the character's emotions along with muffled German. This worked with the less polished image emphasizing on the eerie visual atmosphere leaving more space of imagination for the audience stressing the inhumanity of the characters.

Last thoughts

Would you recommend it to someone ? Was it interesting ?
Thought provoking? Is it relatable ? What could perhaps be done differently ?

I really like the style and would learn/ highly recommend it. Personally I prefer less polished works, as it feels more personal with more strength with it. The style of this sand animation cannot be defined as 'pretty', the characters are twisted and grotesque, but is a style I relate to. If I were to do it, I'd use more material than just sand, such as mesh, strings, paper to create more colors and texture.



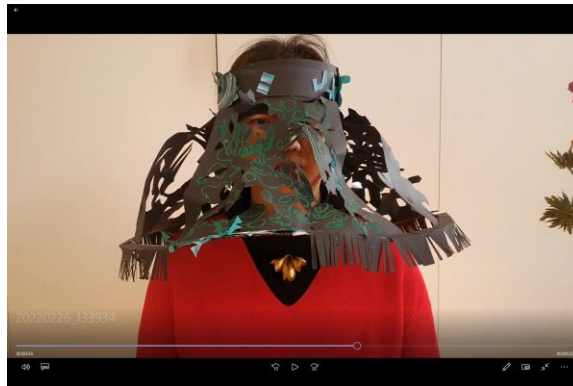
Idea generation

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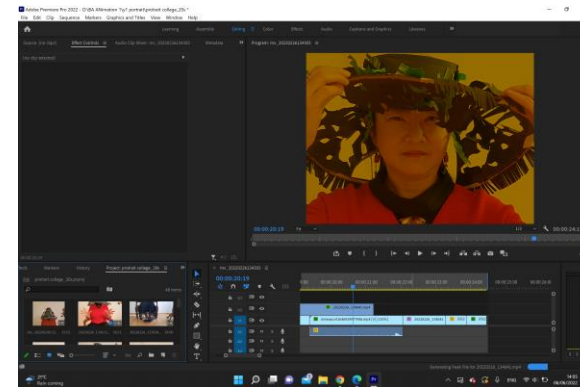
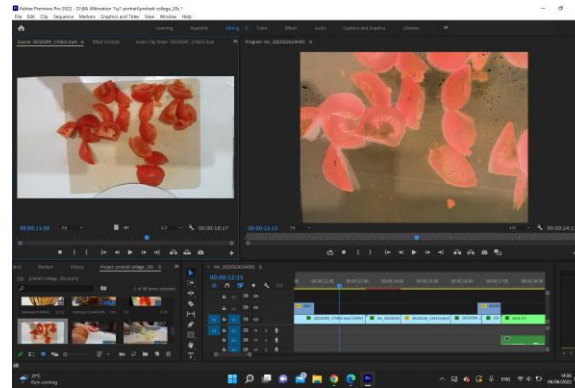
1

Filming footages of my mother



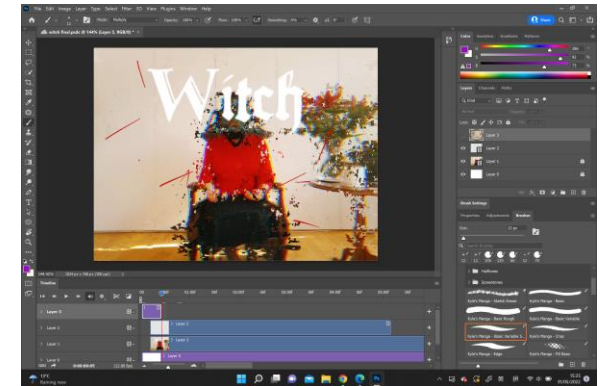
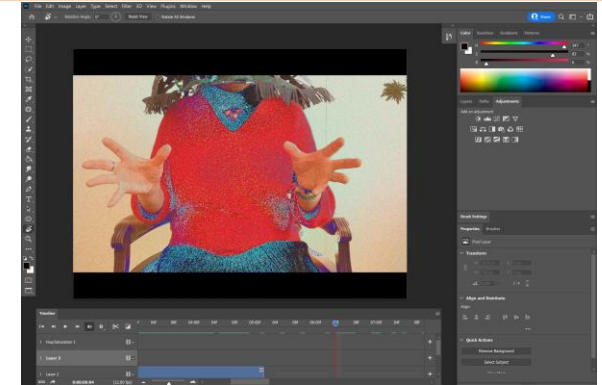
2

Editing in Premier



3

Importing the video into Photoshop, further animating



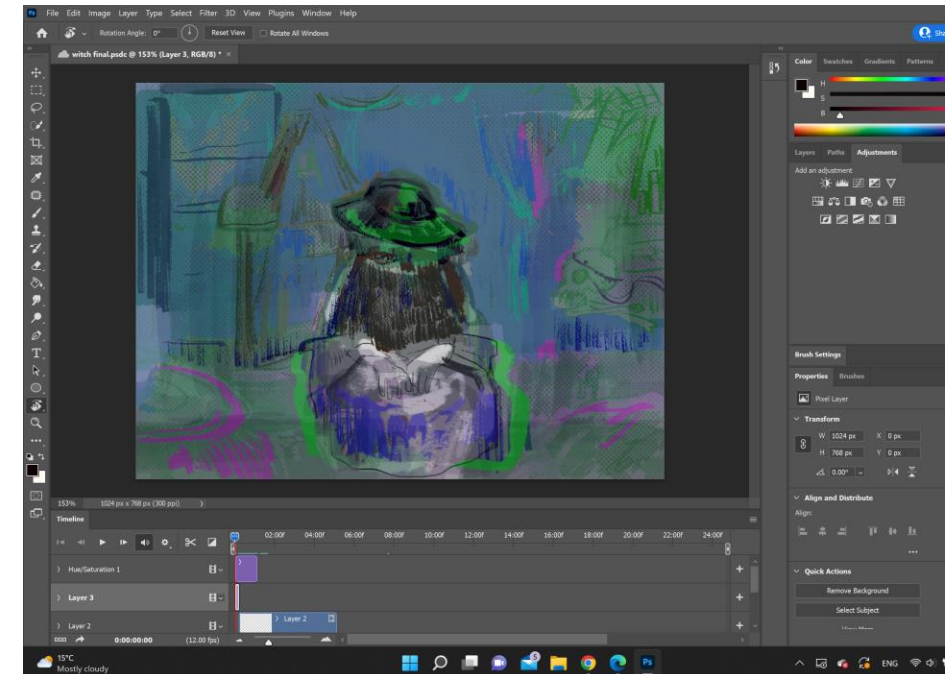
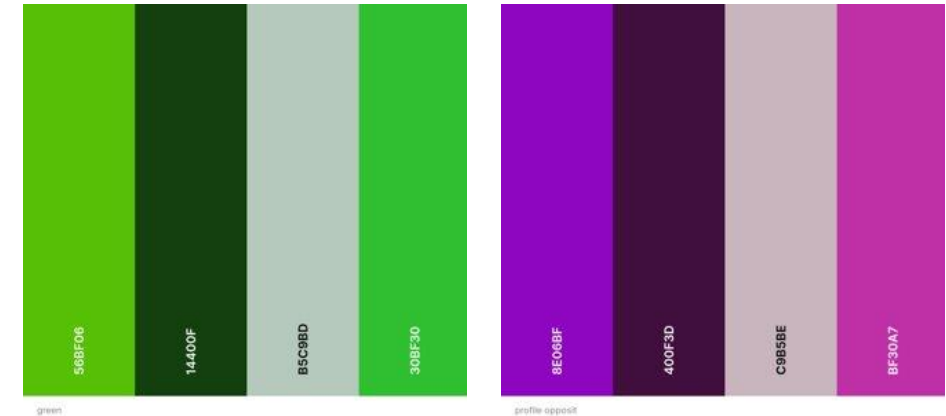
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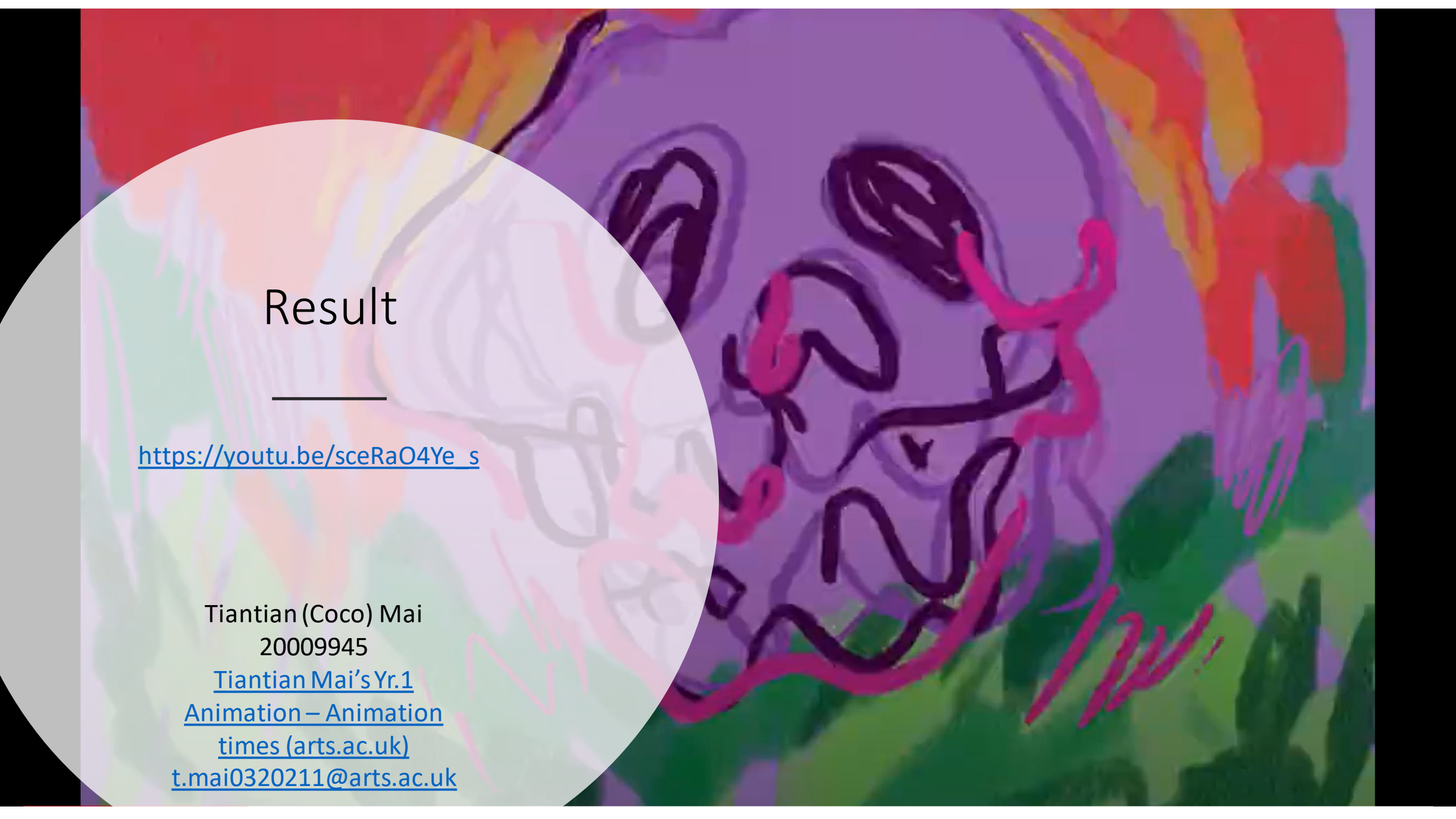
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2D animation

- Here I tried a new technique animating on top of a video in Photoshop, importing video file and creating video layer on top.
- I was inspired by the TV show 'Arcane' where the team used 2D animation on top of the 3D footages.
- In this project I created colour pallets and did film studies of 'Arcane' to experiment filming composition.
- The 2D animation is a representation of the stereotype for witches in contrast to the films of my mother – also my interpretation of witchcraft in a positive light.





Result

https://youtu.be/sceRaO4Ye_s

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Reflection

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In this project, I created a 20 second experimental film based on my mother as a witch.

She is a very admirable and kind person who I am close with but cannot say fully understand. In the video I used elements such as paper masks, 2D animation combined with film footage, experimenting and reflecting upon the impressions of my mother.

In most films, witches are stereo-typically portrayed as a wicked evil woman, witchcraft is often associated with bloody sacrifices, animalistic body language and insanity. But in reality, most Western films that shaped the stigma of voodoo and spell casting are heavily defaced for propaganda use during the eras of African colonization. Such as the Pet Sematary and Poltergeist. In reality, Voodoo rituals are mostly used for good luck, protection and connecting with nature. Rituals and potions was a median for manifestation and sometimes meditation. As time progress, and culture appropriation came to justice, it is time to break the stereotype for misleading witch images. Playing on the stereotype image, I hope to present my mother as a kind and caring person that loves flowers and cooks healing food.

I have always associated my mother with nature. She always dreams of a garden full of flowers and her ability to grow anything makes me wonder if she uses plant magic. This element is expressed in the paper mask she wears. Not only mimicking the witch hat to add the mysterious atmosphere, but the mask also has plants painted on them as a hint, adding a dark center of attention in the bright, warm room. The second element in my film is food. In the context of witch-crafting, I associated her cooking with potion making. She enjoys experimenting with all sorts of delicious healing food. It is also a big part in my Chinese culture. Food is a symbol of connection. Love and respect is expressed through food. In this film I aim to include elements of magic, imitating my impression of cooking.

In this project I experimented with filming and 2D animation. This is my first filming project where I tried to use montage and thinking about composition. I have always been quite dissatisfied at my own camera language. To improve, I watched a lot of short student experimental films and analyzed the proportions of frames, people and their positions. The style I intended to appeal to is quite abstract, full of jumpy empty shots to make the film playful. Therefore, I related the person and flowers, these unrelated elements. similarly, I added many angles of preparation processes such as cutting vegetables in the film to create irregularity. Originally, I also wanted to try time-laps to record the process of the blooming of a flower to indicate beauty of plant magic, however due to the time restrains it wasn't possible. It was also made more difficult to narrate a full story due to the 20 seconds time constrains, which resulted having to cut a page in the story board and minimize the connection of my mother with witchcraft to only potion making and plant magic (there were originally a section of using stop motion to record a portrait of her being painted in progress, which was too long and too unfocused).

There had been many difficulties in pace control to make the film concise but not rushed. One factor that I realized in all the student films I researched in was that no shot was longer than 7 seconds to engage the audience with a mix of flashy images and longer, continuous shots to contrast with the central important story-line. After editing the film, I edited them in premier adding effects, later importing them into Photoshop to draw on top of the video using a video layer. I used 2D animation to differentiate the stereotypical image of witches with my mother's powerful, kind image. I used opposite colour, mainly green and purple appeal to the mysterious light, also asked my mother to wear a mask made of black paper then later unmasking herself as a symbol of revealing the truth.

The result fulfilled my visions in terms of colour and storytelling. although I am quite dissatisfied with the 2D animation as I re-watch them it still lacks power and precision in the line art which will come with practice. Overall, the result of this project was pleasing. In the future I believe adding more frames and layers of animation would help the fluidity of the animation, furthermore the frame length would be more different too.

Visual Narrative- Visual effect

Tragic Hero

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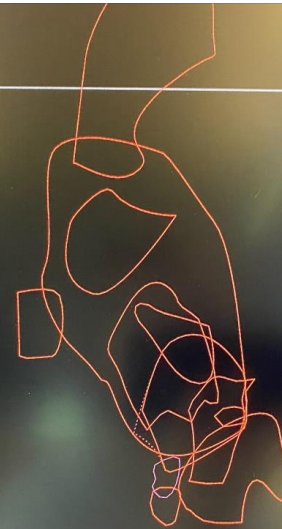
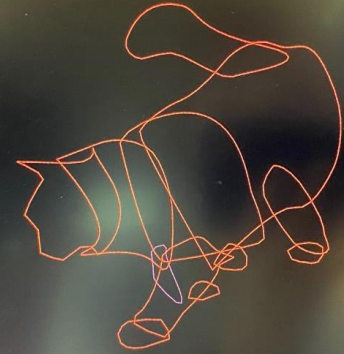
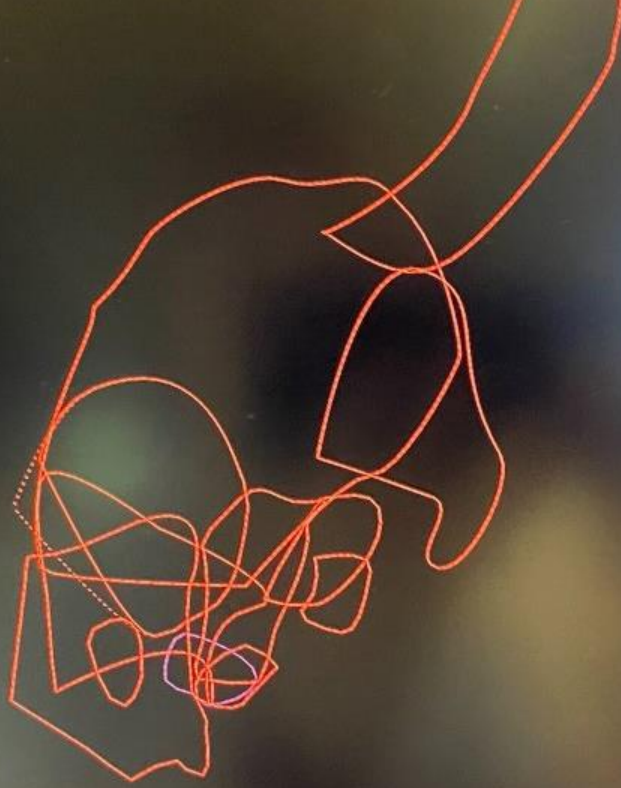
Rota practice

- Experimenting with the Rota function in nuke. breaking down the parts geometry of a cat's jumping motion.

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Tragic hero character sheet

Tragic Hero

Biographical Information	Virtues	Journey	Tragedy	Flaw
<p>Who:</p> <p>Elin</p> <p>What:</p> <p>A which's zombie, defaced due to burning of the witch trial</p> <p>When:</p> <p>1693, Winter</p> <p>Where:</p> <p>Salem, Massachusetts</p> <p>How?</p> <p>Burned and buried</p>	<p>Give examples of how the hero/heroine is virtuous?</p> <p>A renowned chemist, doctor. Passionate, hardworking, clever and kind.</p> <p>What attributes describe the heroine/hero's strengths?</p> <p>She was born in a poor witch family, loved her family and valued life. She is just an ordinary girl who fought for her morals and never gave up.</p> <p>How does the heroine/hero's story arouse empathy?</p> <p>She fought for her own beliefs. Although it was not successful, but she, just like the rest of us stayed aware and suspicious of the societal standards and tried to stand her ground.</p>	<p>Was the heroine/hero doomed from the start?</p> <p>Not doomed, but unfortunate. She tried her best to fit into her role and fulfill her duties as an individual of society and a chemist. But she was accused of witchcraft then put on trial although she didn't do anything.</p> <p>How was your herorine/hero wounded by her/his experiences (physically/spiritually/emotionally)?</p> <p>Betrayed by her trust ones, unrecognized by society, her dreams are futile despite all effort. She gave up in humanity and hated this unfair, judgmental society. She wanted to never trust humans ever again. However, when she woke up 500 years later, the world has changed completely. Everything she fought for in society (household, equal rights, freedom, welfare) came to action. She has nothing to hold her grudge on anymore.</p> <p>In what ways did your hero/heroine learn from her/his mistakes?</p> <p>To trust only herself, to go to extremes and hatred. But she woke up as a zombie in a foreign time where being a girl no longer limits her strength. She learnt to let go of her past and live as she would like.</p>	<p>Did the heroine/hero suffer more than she/he deserves?</p> <p>yes. But she was determined to still fight for her beliefs, therefor did mentally prepare herself. Although right before her trial she did doubt about her beliefs.</p> <p>Does the heroine/hero bear responsibility for her/his tragedy?</p> <p>Not really, it was a tragic time in history, but we should not see history in the current perspective. She was always prepared to die but when it eventually came after all the things she has achieved, it was still scary. In the eyes of society, where everyone was traumatized by the unfortunate living condition and abnormal death, her practice of science probably did seem terrifying in their brainwashed ideals.</p>	<p>How is your hero/heroine flawed?</p> <p>She fought too strongly and extremely, advocating for thoughts way ahead of her time. She also didn't express herself often. Which was crucial in leading to her misunderstanding.</p> <p>What attributes describe the heroine/hero's flaws?</p> <p>Her flaws are just like any other girls and doctors. Factual, logical, maybe sometimes too logical that she lacked expression of herself. Very hardworking that she forgets to cook or eat. Too clean, before the discovering of germs that she seems odd among her neighborhoods. Not humorous and sometimes very proud.</p>

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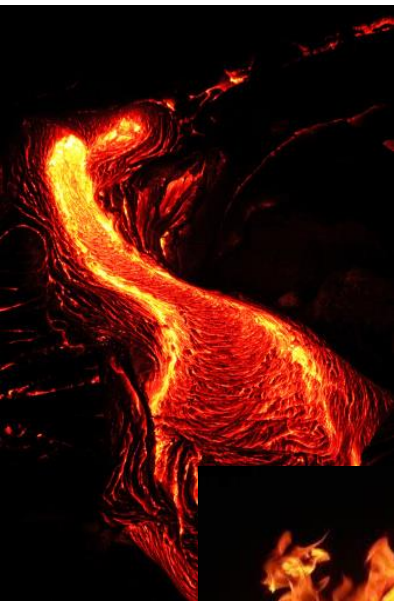


wood fire



Melted
wounds

Fancy sculpture
on armors



lava



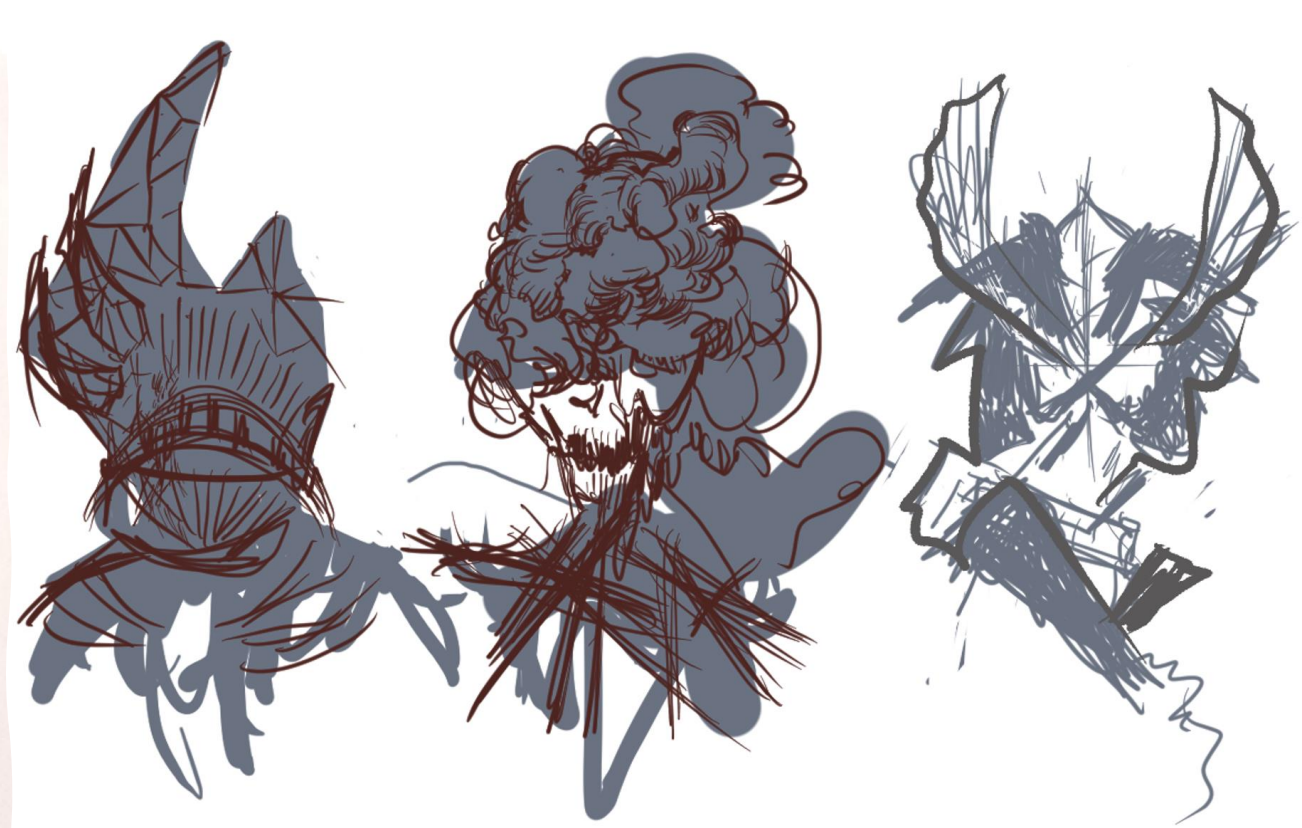
burn

Mood board

witch

armor





Sketching

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- Combining elements such as smoke, burning wood and lava with medieval armors to present the idea that my character is a soldier who fought for her beliefs.

Development idea

- Finalizing the armor idea and adding colour/ texture
- She wears an armor because she has been defaced from burning
- During the process I realized that the face builder model is skintight and cannot make any sharp extrusions, so I erased them



Texturing

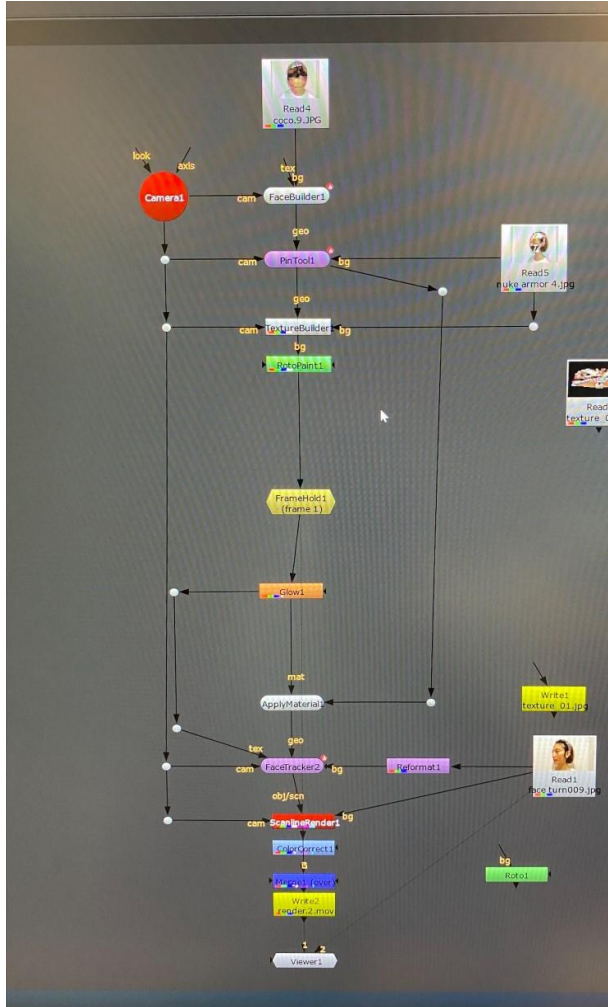
- Using photoshop to apply color, texture on different perspective of my face to import as image sequence into uke for it to analyze into a 3D mask



Process

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Result

<https://youtu.be/-kFdIbD9FHk>

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Reflection

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In this project I experimented with creating a virtual effect mask from a video footage using Nuke. The mask was created according to the theme of a Tragic Hero.

The two main functions we learned was creating Roto Masks in Alpha channel and texture building. The key of forming Roto mask is to break down big shapes into primary geometric shapes, but in this project, we mainly used face recognition of the software model.

A tragic hero suggests characters with heroic virtues with an unfortunate fate, usually in a play to reflect upon human nature. My idea for this tragic hero character is set in the 17th century during Witch trials. She was a doctor that was accused of witchcraft and was sentenced to death through burning. I believe that she is a quiet, resilient person who stood fought for the lives of civilians with limited medical knowledge. The position of woman was unfortunate, in addition to the mass number of death caused by war with insufficient medication. Through many readings about the witch trials, the accusation of 'supernatural' appeared like a societal scapegoating on the aftermath of the war accompanied by the oppressive religious society. Now days, the brutality of witch trials became more of a folklore, and time has taken away the subjectivity of the matter, I wish to express strength and horror in this character as well as presenting her personality.

In the process of her design, I learned to use game character design techniques which is to experiment with silhouette to exaggerate outlines, later fill in the details. As I didn't want to create a grotesque character, bloody images were replaced with textures such as burning wood, lava rocks and flames. I experimented using silhouettes such as smoke and crosses to appeal to the religious social background at the time, creating a demonic character that rises through the ashes with spite. However, in relation to the personality of the gentle, introverted character the final idea included elements of knights' armors to suggest her loyal, quiet and strong character.

This idea was soon encountered with the limitations of Nuke Facebuilder. The tool only allows the texture to render according to the adjusted model of human face, which means that the texture cannot extend beyond the structure of the face model, sharp corners or my design that defaces the character cannot be fully rendered. Furthermore, my design was complicated as the armor has detailed sculptures on all sides and sharp edges. Luckily, the shine of the armor still can render effectively, although the face model cannot show edges that are too sharp, it can still be stretched to a rough outline. Therefore, I erased the extrusions on the armor texture and remodeled the face to fit the armor. Later I used Roto painting to add shadow and highlights. I also used colour correction to make the fire more vivid and highlighting the shine. This experiment suggests that in the future dealing with intricate designs, it requires more detailed demonstrations from numerous angles. It is also crucial to ensure the consistency of the pattern or have a simpler design.

Aside from the difficulties I faced, visually this project was quite successful. After alternating the face model and painted on top, the texture makes clear communication of the character trait. At the planning stage I was concerned that the mask might make the character appear evil or unpalatable, but the fact that the texturing was stuck to the face made the character less scary. Due to the distortion of the texture, it created interesting effects which resembled melted burned skin.

Overall, this experience with Nuke was full of challenge. I was afraid of doing anything with a lack of knowledge of the software and didn't try to plan anything too crazy. Although the result was pleasing, next time I would like to experiment more with colour and face painting. Now reflecting back to the process, it seems that my approach was focused on the wrong field. It would have been more beneficial to focus on colours and anatomy/ make up instead of silhouette character design due to the primitive stage we are learning at this software. This could have been avoided by carefully reading and analyzing the project brief. Secondly, through later research, I found that it is possible to import the face model into 3D software such as Maya to enhance; which means that I could build an armor according to design in Maya that can be imported and tracked. It would be useful to learn 3D software to assist my further studies.