Awen: flowing spirit

Matt Costanza
AWEN

Flowing Spirit
Masters in Fine Arts
By Matt Costanza, ©2007

Stephanie Maxwell, Thesis Committee Chair, Rochester Institute of Technology

Jack Beck, Thesis Committee Member, Rochester Institute of Technology

Cat Ashworth, Thesis Committee Member, Rochester Institute of Technology
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Acknowledgments

As a stream has many tributaries, each tributary changes the energy and nature of the flow. *Awen* developed in collaboration between three artists: director and animator Matt Costanza, composer and Musician Michaela Eremiasova, and choreographer and dancer Kelly Ferris.

I would additionally like to acknowledge the guidance and support of my thesis committee, Stephanie Maxwell, Jack Beck, and Cat Ashworth.

The love and support of my family cannot be underestimated. I’m very appreciative that they put up with me during all of my crazy ideas, especially during the past year and a half while working on this one.
Initially, this piece was to be created to further investigate the human body in motion through space and time, following a vein from my previous work. Instead of specifying a particular technique to utilize or exploit as I had sometimes done in past works, the intent was for the piece to find its own way of production and presentation that would best express the notions and aesthetics the piece aimed for.

Awen was conceived as a collaborative work, with the hopes that my collaborators would input other perspectives on the core idea for the work. Because the idea dealt with cubist notions of multiple perspectives of a subject, this collaborative, multi-perspective approach seemed to lend well towards a unique project.
I: Formulations

Cubism and Inspirations

The intrinsic style of Awen was inspired by cubism and early cubist art, and the intent was to create time based collage-paintings inspired from classic cubist works. In cubism, to image the fuller nature of a subject, drawings and paintings are imaged from many different angles and over a course of time. Unlike other art forms that ‘snapshot’ time, cubism attempts to snapshot the subject’s ‘essence’. Cubist works by Marcel Duchamp, Pablo Picasso, and David Hockney inspired my cubist approach in creating Awen.
Marcel Duchamp’s masterpiece painting, *Nude Descending a Staircase no. 2* flew in the face of modern art when he first presented it at an Armory Show in New York City in the early 20th century. The painting was entirely abstract, and portrayed shapes and angles of color to represent the body in motion. I loosely based the first motion collage of Awen on this subject and these shapes.
Picasso's painting, *Girl with a Mandolin*, broke apart motion without fully abstracting the subject. Different perspectives and moments in time are pictured together on the same canvas, and the now-usual geometric and angular shapes typical to cubism were present. The second motion collage in *Awen* was inspired by this painting, largely on subject matter, and also on the aesthetic of a less abstracted portrayal of an action over time.
David Hockney is a contemporary artist working in photography. He maintains a strong cubist philosophy as he assembles many photographs taken over the time of an action into a single large work. This fragmentation of perspective and moment is highly cubist, as are his collage creating habits.
Awen was structured around the concept of having collages of perspectives come to life, as an energy comes to them or passes through them. To create an opportunity to incorporate live dance, Awen was also conceived as a work capable of multiple presentation formats. Common to all, however, was the timing structure.
Timing Structure

The timing structure was based on the Fibonacci sequence: 1,1,2,3,5,8... which is often found in nature and has 'pleasing' effects on individual response when used to separate elements in time. Awen used a modified reverse Fibonacci sequence, with whole numbers representing fractions of a minute. This allowed the sections of the work to have their own specified time allotment, as well as to maintain the 'pleasing' relationship to the other sections of the work.
Collaborative Process

The ImageMovementSound Festival

The IMS Festival is a group of artists that collaborate on the production of multimedia works for around six months with the presentation within a self-run festival at the end of the school year. Several of my past works were created through IMS, and since Awen would involve the three art forms of image, music and dance, I decided to produce this work within the IMS festival venue. Awen became a collaborative work with critical input from all three collaborating artists.
Michaela Eremiasova is a PhD candidate from the Eastman School of Music where she is studying music composition. The aspects of her work that have engaged me the most are her use of voice and direct human sound components within her works. Her works are melodic and varied, and can always be traced back to origins of classic music and themes in mythology. The music for Awen was an electroacoustic prerecording for a live performance by a music ensemble. The imagery and collages tended towards natural movements and Michaela’s musical composition also includes natural and real sounds.
Kelly Ferris has recently completed the MFA program in Dance Choreography in the Dance Department at the State University of New York at Brockport. Her work is elegant and captivating, and she incorporates a variety of techniques and many influences into the choreographies. The first two motion-collages in Awen were unchoreographed, while the sculpture dance and live performance incorporating other dancers was created by Kelly. Working within the cubist notions of perspective and temporal distortions, Kelly incorporated several unique variations of speed and viewpoints into her own performance within the work as a cubist sculpture coming to life. For example, one theory she employed was combining strange opposites: if her body was angular the movement would be smooth, and if her body was smooth the movement would be angular.
Working Together

While each of the artistic components (image, music and dance) that make up Awen can stand on its own, each was also greatly influenced and benefited from the other components of the work. Michaela, Kelly and I met many times to share ideas, bounce ideas off each other, and to sample newly developed parts of the work. Because of the collaborative spirit of all the artists on this project, the image, dance and music are complementary, responsive to each other, and tightly woven together, making Awen a fuller and more compelling work.
We also shared our philosophies and knowledge of our personal art forms. For instance, during one shoot when I was shooting imagery of Michaela for a collage sequence, she learned some of my production ideas and techniques, and then later she applied them directly to the creation of the musical track. She researched the Fibonacci sequence and how it could be used, and she adopted it for the timing in the music structure. Kelly also based some of her movements on the images within my animations and on the sounds within Michaela’s music. Likewise, the ending sculpture dance animation was heavily influenced by Kelly’s movements and speed changes within her dance. The experience of working collaboratively made the work stronger and more efficient, and in the end it became more successful.
Layering SD into HD

Awen’s unusual look is due to its unique process of creation. While the movie is 720P HD, almost all of the raw footage was captured at 480P SD. These many smaller video streams each contained only a fraction of the total image that I intended to portray, so heavy use of layering, masking, and compositing was necessary to create the end result. Shooting enough footage to cover unknown needs was initially a point of concern, but a structured ‘shot-list’ of sorts helped to facilitate and organize the shooting of not only the necessary footage but also an abundance of alternate footage.
Talent and Sets

As Awen had three major structural components, there were three production sets and three groups of talent needed. For my rendition of Duchamp’s *Nude Descending a Staircase*, I used a series of platforms on which subjects could ascend and descend. I also expanded the idea by having multiple subjects portrayed that wove in and out of each other in a constant motion in time. Having multiple subjects allowed me to utilize talent without requiring nudity. Some of the strongest movement based images within the sequence were provided by Missy Pfohl Smith, choreographer, dancer, friend, and past collaborator, wherein nudity wasn’t necessary. It also added a layer of abstraction for the nude models, as their images were in a constant state of being combined and split amongst numerous other images.
The collage inspired by Picasso required a woman playing a musical instrument, and naturally I gravitated towards Michaela, who is not only a composer but a musical performer as well. Not only did she perform using an instrument she was not accustomed to, but she also performed within a very complex shooting scenario, and had a lot of fun in the process. A mini stage area was created, surrounded by six cameras and several camera operators. Strict camera directions mandated that each camera shoot different footage, with different perspectives captured across the stage as well as from different viewing angles. This ensured that throughout the half dozen or so takes that unique footage would be captured by each camera, maximizing the variety of imagery for postproduction later on, and limiting the duplication of the imagery that was shot.
When all shooting was completed, the daunting task of animating the images and compositing everything together remained. Hours of SD footage was digitized and organized, and motion collages were painstakingly created, mostly stream-by-stream and sometimes frame-by-frame. Many different tools and techniques were used, and a variety of processes were created or customized, but none were the thrust of the piece, instead they provided the means to express the piece as needed.
The live action dance component was recorded for use in solely cinematic presentations. This recorded footage was reanimated to help merge all aspects into a seamless single environment or vision. This footage was shot in 720P HD, and was not used for the moving collages, even though compositing was still necessary to break the paradigm of a single image — single moment in time perspective.
Presentation

ImageMovementSound Festival and Live Performance
The premier of Awen took place in the ImageMovementSound 2007 Festival screening in April of 2007. During this performance, the two animated collages were projected on the back wall as if they were art works hung in a gallery. Between these two ‘pictures’ in the middle of this gallery space on stage, Kelly Ferris stood motionless as the cubist sculpture that would later come to life. When two gallery visitors (dancers) approached the works and inspected the individual pieces, they began to move and the visitors became the on-stage audience for the work. By the end of the work, the two visitors move into a dance – their body movements representing the flow and movement of the art. Finally, the moving artworks grew still, and the dancing visitors exited the gallery space with expressive dance gestures to communicate the inspiration of this moving art experience.
A cinematic version was necessary to create for festival submissions and other screening exhibition. For this version, a special wardrobe was designed and commissioned for the project, tailored to Kelly’s body and movements. This allowed greater control over the color scheme, which was very necessary to give Kelly her stone-like appearance. Many different angles and versions of Kelly’s choreographed movement sequences were recorded, and many of them were ultimately combined in postproduction. The different combinations of Kelly movement sequences lend to the overall cubist aesthetic in the breakup of traditional time, space, and perspective within the image.
Last Minute Restructuring

Although the two visitor-dancers were shot for inclusion in the cinematic version of *Awen*, their footage was not used in the final composite. This was necessary because of the awkward juxtaposition of the literal image with the figurative work. Instead their footage was incorporated into the painting backgrounds where they created a displacement field that altered the outcome of the background. This could also be interpreted as the interaction between art and the viewer that ultimately shapes the experience.
**Video Installation Possibilities**

Aw en may have yet another life — as a video installation in a true gallery space. Because each component of Aw en was created individually and then either combined using multiple projections in the performance work or by compositing in the cinematic version, it is possible to screen each component independently. A video installation would allow for the spatial displacement of both the sound and the image pieces and could engage the audience in a more interactive way. However, the costs of constructing this installation may be a liability. As Aw en is exhibited in more and more festivals and screening programs, I am hoping that I might receive an invitation to also showcase this work in a gallery in its installation form.
Reflections on the Creative Process

My original intentions in creating Awen were to explore cubist concepts and to create video as a high art form to be presented within a gallery context. As the production of Awen progressed, it picked up some other themes. Like a river that grows larger with the water from its tributaries, themes, ideas, notions, and interpretations are much more difficult to assign to a single source. Awen was an experience I lived while creating it, and grew with it as it matured.
Working with Nudity

Within my rendition of Duchamp’s *Nude Descending a Staircase*, I looked at the nude structurally, and spiritually. The act of walking up and down stairs incorporates so much body movement. Walking is such a simple gesture, but it also so infinitely full of complex motions within our bodies. Beyond the purely structural aspects of this work, movement in general creates a flow of spirit, especially from the most natural and uninhibited of the human form, the nude body. These thoughts directed the animation and editing of this work, with respect and appreciation.
Discipline and Creation

For the second piece, my rendition of Picasso’s *Girl with a Mandolin*, I was honored and pleased to be able to have shot Michaela, a truly talented musician and free spirit. Although the violin is not an instrument Michaela usually plays, she performed with a dedication and devotion to her art that came through strongly in her demeanor and deliberate motions. While editing and animating the 35 or so individual image streams, her creative energy and dedication helped inspire me to continue on, and to create a piece of art worthy to stand on its own.
In the sculpture dance, Kelly exhibits supreme peacefulness, serenity, and strength. Her demeanor became a working guide for me. *Awen* is not a call to arms or an attack on the viewer’s senses. It is a sublime experience that the artwork offers to the world, which can interpret it and interact with it, as it will. *Awen* is a gift of love that happened in a truly amazing way among friends, and its success is as much of a result of our gift to the work as it is its gift to the world.
APPENDIX A: Proposal
Thesis Proposal for: ‘fractures’

Producer / Director: Matt Costanza
Committee Chairperson: Stephanie Maxwell
Committee Members: Cat Ashworth and Jack Beck.
Presentation Date: Friday, April 28th, 2006

“I am always in movement. I look around. I am assigned a place, but I have already changed, I am already somewhere else. I never stand still.” —Pablo Picasso

Approved for Committee Submission by
______________________________
Working Title: ‘fractures’

May ‘06

Producer / Director: Matt Costanza
‘06

Projected Budget: $1500.
06-12 minutes

Actual Budget: $1800.

Format: HD&SD - DV

Start Date:
End Date: Fall

Running Time:

Release

Framework In Approach:

This experimental work will be a painting in depth, motion, and time. The constitution of this work is influenced greatly by the aesthetics and theories of cubism. The focus for this multidimensional painting will be human motion in multiple expressive variations. These variations will create a contrast between two basic and distinct types of human movement: ‘spirited’ or natural motion, and ‘rigid’ or repressive motion. Spirited motions would include actions of dance or martial arts, while rigid motions include for example movement activities like marching and other repetitive physical maneuvers or gestures. Spirited motion, unlike its counterpart, draws together both body and mind into confluence and interactivity.

My previous works have been thematic investigations of human motion that were focused on singular characteristics, such as rhythm, patterns of motions, exaggerations of imperceptible movement, and metamorphosis of the form. My goal in this project is to present an expressive, multifaceted exploration of human motion, that conveys provocative interpretations, combinations, and manipulations of form, space, perspective, and time.

Visual Style:

I will enhance the traditional aesthetics and theories of cubism through the addition of motion, time, and depth. The main subject of spirited motion will be set against a backdrop of rigid, angular motions and forces that are machinelike in nature. The piece will create its own metaphysical world, conveying perceptions of altered time, altered three dimensional space, and perceptions of a sculptural quality of form.
A patchwork of lines will be created through direct on film animation, whose motion and layering will imply the visual sensations of intersecting, combining, and splitting forms in three dimensions. Formed between the vertices of these lines will be individual ‘frames,’ and within these frames different views of the subject will be placed.

These views of the subject will consist of video footage, manipulated video footage, and hand drawn animations. An aspect within these views will be an interpretation of the fourth dimension, time, which will not merely be the length in frames of movement, but a controlled and modified manifestation of change.

Sound and Process:
This will be a collaborative work with the composer Michaela Eremiasova, PhD student from the Eastman School of Music. Our collaboration will encourage spontaneity and balance in the interplay between image and sound, which will parallel the interactivity seen in spirited motion between the mind and the body.

The process of creation we will undertake will be a major factor in the resulting look and feel of the piece. Defining such abstract and visionary perceptual experiences cannot be completely expressed through language. Also, due to the potential for discovery inherent in such a process, there will be numerable possibilities available for final presentation. Framings of different sizes and of different intended outputs, including singular projection, multiple projections, and installation, are potential options. My initial goal is to create a cinematic experience, but other formats may develop additionally.

Timeline:
May:
- Shoot with two performers before summer travel
- Set initial project parameters with Michaela
- Continue thematic research
- Plan additional shoots

June:
- Test scratch and digitize negative
Review footage and test within digitized frame negative
Shoot additional footage / performers
Scratch and digitize negatives
Review progress with Michaela

July:
Shoot additional footage / performers
Digitize all footage from shoots to date
Put together a test clip with Michaela
Make rotoscoping clips for hand drawn animation
Begin hand drawn animation and begin manipulating video

August:
Last planned Shoots and Re-Shoots
All footage digitized
Regroup with Michaela and finish soundtrack
Work on manipulations and animation
Begin creating transparencies on negative

September:
Last unplanned shoots
Finish manipulations and hand drawn animation
Finish transparencies on digitized negative
Digitize hand drawn animation

October:
Composite imagery together
Complete rough cut

November:
Polish final cut
Screen
**Budget:**

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APPENDIX B: Production Notes

Fibonacci:

1 - 1 - 2 - 3 - 5

1 painting + like dance
(3 characters -> later combination)

1st painting: part of it as intro 1 by itself
Smooth
slow motion (5 min)
like a river
(like a choir)
shimmering
(humanity)

2nd painting:
for 3 min
(viola)
percussive element
(modernity)

3rd - dancer
percussive fl. (2 min)
(medium between smooth and frantic)
(combination of 1x2)

Total duration:
12 min

all together 2

3

5

7

1 min (postmodernity)
1 min (beginning slow)
humanity
IMA 06/07 Collaboration

Working Title: "Facets"

Collaborators:
- Matt Costanzo - RIT Filmmaker
- Michaela Ermiova - Eston Composer
- Kelly Ferris - Brockport Choreographer

1) Nude Descending Staircase
2) Portrait of an Artist
3) Girl and a Mandolin
4) Self Portrait
Thesis Book 3-06

- Body as machine (initial thoughts and observations)
  - mechanization of the human element in society
    - through repetitive movement

- Repetition over the course of the day, and better days during the week
  - the emphasis of economy of motion
    - daily routine - wake, prep, transit, work, transit, recover
  - free/personal time is often mindless
    - machine at rest > TV, mind acceptance
  - dehumanization through unnatural actions
    - prison of motion
  - motion as life

- Suggested readings
  - Frederick Taylor (Scientific Management)
    - used first efficiency techniques

- Marx
  "A dictionary of Marxist thought" Ed. Tom Bottomore
  "Alienation" in Marx's concept of man
  4th floor HX 39.5 27 1996
  "Escape from freedom" + "Marx's contribution to the knowledge of Man" in the Crisis of Psychoanalysis, - Erich Fromm BF 173 F85 F75
  Dialectical Imagination - Martin Jay HG 62.337
3/29/06
Comparison between organic and inorganic motion.
Repeatable/unpredictable or system/generically random.
Inorganic   Organic

Questions: String wire? What wire?

Ski's Comments on Dissolution
- Found it interesting that a machine was used
  to create a flawless, machineless + organic image.
- Use of machine to recreate a new way of seeing things.
- Machine's image not restricted by the machine, but present via the medium.

Thesis Presentation 4/28/06
Committee members:
- Stephanie
- Jack
- Al
- Charles
- Dan
- Doris

Cubist approach with exploration of shape, space, moment, and line and depth.
Stephanie presented the work.

Opened to questions.
- Daniel - Multiple origins? yes
- Charles - Manipulation, surface
- Segments: balance, parts and whole pieces
- Tom - collaborative relationship with Michael
- Other presentations and options
  - Michael's can shift between style and presentation
  - weight and emphasis
  - Presentation is open, be clear, not appropriate
- Cut - Questions regarding Spirals/Royal
- Artificial, dimensional, unique
- Skilled aspects of form, greater change, interested in very large differences.
Get cards - question regarding preferences ex props - everybody or potential - studio shooting

Is the work limited by the three types of movement?
- emotion of implied space, a background in contrast to the fluidity of the spirit
- deliberation of human movement in space

Total 220. Carbon check 19/1/2030
2 St.

Next: actively communicate with committee
give advice to committee

addition of committee amendment

In approaching preparation, I realized the difficulty and large number of variables, especially around me that techniques to be used are now not really understood.

To approach the theme this I'll make a series of smaller projects to test techniques.

3. paintings
1) Make descending staircase
2) End playing template
3) Modern Growth

1. Sculpture

So much has changed. I don't even want to talk on this anymore. Not that it is bad, just that the direction it has taken.

I think I got caught up with the more aspects. Although the method is not again, I think I was distracted/unique of the final project, so the material at this point doesn't seem to fit well.

I've changed a lot - while my project has also changed but will be placed in different ways. I'm trying to see how to swing back.

I need to understand what I'm doing that I can do it.

I decided on the title 'AWARE: Human Spirit' - it was a very things, including poetry, literature, inspiring work, the spirit, breath of the divine earth, sea, air, body, mind, spirit, inner most, sand, love, mission, truth.

body: Made on Staircase
Mind: Vision
Spirit: Sculpture
What does the body mean to me?

What does the wind of change mean to me?

Is it natural? What is encourage?

If your heart is pure, all things in your world will be pure.

Women are the tragic love of Buddha.

They are the soul of which every human being is made.

It is part of our practice, including Buddha and Bodhisattva.

Although I am capable of attaining enlightenment, my mind will return to its source

seek it in the very midst of life.

Original editions of all ancient stories did not fit them with Falun Gong, which makes the practice in motion; therefore, should be infinite, since should also be infinitely. My feelings seemed not to hurt, because my nature did not fit, with the teachings it was teaching.

Making having emotion, sections interwoven with both, to remember and carry the burden.

In the end, I've got great fortune with Maple Sells.

My December festival, at 10:15 I see it in the morning.

I partially jumped down the head/shoulder foundation flit in and I am great because she has got/attacked into not out of the face in many different ways.

I always mean it something good after

watching all staying in my lines even though of last

I thought it was real. This was happened with

Mitt no 17. We waited built of the kindness.
I have to remember the larger world the piece exists in. NDS is only one view of the coherent world, GNU is another, even Kelly. The dance is a view. Each must link w/ the next, they cannot stand alone, because they are not meant to.

**Timing breakdown GNU/CHV**

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<tr>
<td>3:22</td>
<td>Violin emerges</td>
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<tr>
<td>3:43</td>
<td>Piano is added with initial reversal</td>
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<tr>
<td>3:52</td>
<td>Back to piano, slow rise &amp; interlude for reversal</td>
</tr>
<tr>
<td>4:12</td>
<td>Piano and reversal again</td>
</tr>
<tr>
<td>4:37</td>
<td>Low piano and rumble</td>
</tr>
<tr>
<td>4:50</td>
<td>Emergence of ringling and full of rumble</td>
</tr>
<tr>
<td>5:03</td>
<td>Most ringling gone/next section</td>
</tr>
<tr>
<td>5:07</td>
<td>Ringing all out</td>
</tr>
</tbody>
</table>

5 main sections

1. Intro 2:50 - 3:22  32 sec
2. Violin 3:22 - 3:43  21 sec
3. Piano 3:43 - 4:37  54 sec
   a) 3:43 - 3:50  7 sec reversal
   b) 3:50 - 4:12  12 sec no reversal
   c) 4:12 - 4:37  25 sec reversal
4. Low piano warp 4:37 - 4:52 (ends at 5:00) 15 sec
5. Outro 4:52 - 5:07  15 sec

+ Lull at 4:20
<table>
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<td>0</td>
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<td>1b</td>
<td>(30)</td>
<td>10</td>
<td>20</td>
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<td>1e</td>
<td>(3:00)</td>
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<td>2:00</td>
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<td>4:0</td>
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<tr>
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<td>7:10</td>
<td>1:10</td>
<td>8:50</td>
<td>Vanessa &amp; al</td>
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<tr>
<td>1k</td>
<td>7:30</td>
<td>3:0</td>
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<td>1l</td>
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<td>5:30</td>
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<td>5:40</td>
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<td>0:05</td>
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<td>9:05</td>
<td>0:55</td>
<td>10:00</td>
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Composer with violin

5 scenes
1. solo
2. violin
3. piano
4. cello
5. orchestra

Imagery: Painting
1. large, bold painting takes over
2. painting becomes faded, then
3. moves to a smaller, more subtle painting

Other notes

- Camera: Camera shot Angle:
- Head: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10
- Chest: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10
- Abdomen: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10
- Waist: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10
- Arm: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10
- Leg: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10
- Whole: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10

Shots: 4, 7, 10, 13, 16, 19, 22

- Additional notes about camera positioning and angles.
Dinner Sheet Sunday 4-29

Truck loaded by 10 Am
additional from cage
AC Kit
Audio Accessories Kit
Boom Pole
30/50 ft XER
Graft Tape
Extension Cords
Editing

NDS
planned sections
1) feet walking, shimmering
2) going, to all in
3) All in
4) Legs
5) Hands
6) Hands & Arms
7) Arms
8) Legs
9) Torso
10) Upper body / shoulders
11) Heads
12) Eyes
13) Eyes no contact
14) Eyes hair
15) Eye contact

---

46
<table>
<thead>
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<th>Section</th>
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<th>Out</th>
<th>Duration</th>
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<td>2.20</td>
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<tr>
<td>2</td>
<td>2.22</td>
<td>30</td>
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<tr>
<td>3</td>
<td>2.40</td>
<td>43</td>
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<td>4</td>
<td>2.44</td>
<td>56</td>
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<td>5</td>
<td>2.57</td>
<td>144</td>
<td>17</td>
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<td>6</td>
<td>3.15</td>
<td>1.14</td>
<td>9</td>
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<tr>
<td>13</td>
<td>3.05</td>
<td>3.12</td>
<td>6.7</td>
</tr>
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27. Tore: back scan.
20. Eyes: left, right, swept over.
18. Face: back, left, right, swept over.
<table>
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<th>Notes</th>
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</tr>
<tr>
<td>8</td>
<td>X</td>
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</tbody>
</table>

**Head should be underlayers at 2:05:04**

- Made over layer at 2:05:04
- First section staggered hole in at 2:17:04
- First overlap next to break in at 2:17:04
- Second overlap start in at maker with by rest maker in rec
- Third overlap slight step placement get out by electric bayer at 2:59:04
- 1st layer overlap 1 on lay layer 2 on lay layer 3 on lay layer 4 on lay layer 5 on lay layer 6 on lay layer 7 on lay layer 8 on lay layer 9 on lay layer 10 on lay layer

**NDS no. 17 rendered**

- Placed 12:34 AM Saturday Apr 7
- Surfaced: Anatomical, Beast puppy, Millie's colors, Abbey
- Current size: 2000x2000
49

Girl with a Mandolin (Composer with Violin)

Still image - 3:00, then looped animated bg - added moving piece over bg to cover hole

Shimmering bg, flashing picture 1/1 2:14 - 3:21 - first violin

Images
5 sections
1) intro: bg of pencil sketches academy, still face portrait 2:14 - 3:21
2) Violin: single bt, dimming camera 2:10 - 3:21
3) Prints second layer reverse pl 3:45 - 3:57
   Second layer forward pl (3:50 - 3:52)
4) Violin
   Third layer
   Fourth layer reverse pl (4:12 - 4:17)
5) Violin; XCU, fifth layer, violin in deeper (4:17 - 4:21)

section 1 - the B

first render
- first layers shall be in mind
- colors, layer density / fade (.50 - .50) are decided
- adjust color on this layer
- situation: shift colorless to the filter to red / blue filter 20% is red
- need frame & image to look cool with (separate bg for use in after effects)

After Effects test - successful, but can be done
of final cut

Shot timing & Final cut versions

Still time to 3:30
- missed bg + 05 duration(slight delay), with hyper-top to 5:30
- 3:20 3:30
  3:40 4:40
  5:30 6:30
- 3:50

Frames clips flipped
- 4:10

Original
3:00 3:20 3:30 4:30 5:30 6:30

Color correcting filters:
- Curve: RED rise, green decrease
- Lego image: Maker here 4:10 - 5:30
- Levels: green: 67
- Output: bite: 97

Overall color: Pops color correcting (8:2) 20%

Photoshop color adjusted filters
BKG: levels white cut - 2.69 / green
  Xtras filter: Irid. - 35
  Global shading: 24-24-24
  Brightness - 11 - 13 - 13
  Violin: Pops color correcting 82 - 85 - 82
  Local red-mage + 2.6
Viola: motion
- still @ 0:30
- motion @ 8
- 12 seconds shot shimmer
- 14-15, fade sections out
- 23-27
- 31-37
- 37-39
- 41-47 - all click out
- 49-50 - 9:29 / 11:29
- shimmer in big pieces

4:50 - Get ringer
35 - short 6?
8:05 hardest score, echo shots

push 3D on:
- 2, 14, 20, 16, 13, 17, 18, 25, 26, 28
- 33, 31, 39, 36, 37, 2
- sound on 2-10, copied

Reader w/6 color filters
- 435 pm for Treby, Apr 10
- rendered 2:15, 5:20
- (2520 duration)
- finished 3am Wednesday

Next steps:
- Review viola? may be
- Note new music
- Sequence each projection/DVD
- Setup sync system
- Call examples to Kelly
- Credits
- Violin: #1 & #2 - tech?

Do adjustments - color effects
- Add hip hop color variations
- Fix export w/track between colors

Basic 3D
1. 4 - -
2. 2 - -
3. 4 - -
4. + -
5. - -
6. - -

X-examine key

- add B3B
- Second out 24-19 V
- 12-14 V
- 13-12 V
- 10-9 V
- 17-14 V
- 23 V
- 18-15 V
- 21 V
- V23

Basic 3D 2 removal:
- Animated viola seq:
- Violin: #3, #1, #2, #3, #4, #5
- Violin: #2 moves, no adjustment
- Violin ending?

Notes on reader:
- Initial fade in too many layers, reduce
- Second:
- Initial layer needs color adjustments, gradual
- 3D motion too small, noisy un imperceptible

Research / reading: 2 Sony DVD
- players, 50 bands each, then Shaw Club
-will test play pieces continuously tonight
- Does grasp playpiece?
- My take it exactly

To do: (finish up for show)

Review viola:
- Add new sound
- Change layer order: initial fade in
- Increase 3D on, or increase contrast
- Add individual 3D to shots, however
- Can't blur moving parts in space as well
- Color correction on video reduces contrast
- Adjust color between still images and video
- Fix blended Sony section at end in key

Didnt really adjust 3D, lost step in viola #3, it was already quite highly articulated
Initial processes to sculpture dance

Intro: roto + garbage
Include: garbage (later roto)
Dance: garbage (later roto)
End: Roto + garbage

(when editing all portions together, edit over the combined paintings tiff animaton)

Shake/Sculpture order of roto-ops:

5th Roto + garbage Kelly Med Intro > Intro
Roto + garbage Kelly CW Intro
Roto + garbage Kelly CW Intro 
FOREVER

4th garbage Kelly Med Include > Include
garbage Kelly Wide include

garbage Kelly Wide Dance

garbage Kelly Wide Dance
Roto + garbage Kelly Wide End

3rd garbage Kelly CW Dance &
Garbage Kelly CW Include? > Extra time

Cut off is teaching Wed night.
West file out? might like enlage...
Need to take out (hold on) on Kelly Med Jumper.

- Left hand 120-160 / 230-290
- Left arm 330-460
- 2nd Coop 500-600
- Elbow compression 500-600
- Hand 150-195-295
- Ulna 271

- Shoulder role 1717 Nm (?)

Receiver check:
- Head a lot right
- Left arm beginning
- Shoulders at end

Shoulder:
- 1-22
- 113-153
- 248/349/350-55
- Arm 343-373
- 403-414
- 416-470
- 480-510

Shoulders:
- 1-22
- RI shoulder only
- 153-160
- 214-236
- 527-614

Torso 176-281
- Depth 517-526

Right arm loud to 180

Stake Plots:
- channel mixer menu
- rot 53
- level 5.3
- out 26
- blue 54
- pitch filter set 178

Note stake files:
- 12, 17
- Color adjustment
the 6pm shots at 8pm. Kelly's make-up will be done by then.

Plan:

- Get and Shape the face
- Re-shape photos of Kelly in shot pos.
- Have Kelly into profile to have make-up tester for NBS correct angles of Kelly
- Improve re-shape for Schenectady
- Capture 4 different animals of Kelly
- Expose moving skills to shake again at 2?

Time line now:
6pm: done prep to test
7:30: work on test, Test finished
8:30: Kelly into next seat for NBS

10 pm goal: Instead of packing set, skills, titles, etc.
2am: animation of papier mache
4 am: all sets, all work done
7 am: cut and load for city

So close. Fixes:
- Color painting I began over Kelly
- Kelly's gum on lip, end of shot?
- Adjust camera during Kelly. Do sitting and
- adjust focus in all real kelly during this
- Have second Kelly working and at pit?
- Fades to skills for color use. Sit this out
- Adjust transparencies in Victor into
- Victor didn't paint all Kell's hands to stop in

Check @ 11:15

Total Length 9:10 Image 9:15

speed change on Kelly

1 - 99
2 - 101
3 - 100
4 - 98
5 - 92
6 - 91
7 - 90
8 - 89
9 - 99
10 - 101

in one last time before theme.
17:08 motion over shots
line over sculpture out of sync includes Wheaton
May need line over sculpture, mepe, don't think so.
Still to do:

Mike Proks
print: A4, 10x20, kelly pictures, email/post
export HD, SD, web, PAL
Finalize CV, add DVD
Make DVDs
- jobs
- full page
Mike looks good?
Other info?
APPENDIX C: Production Stills