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Outline of Studio Project 2010
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The magic of technology has allowed us to create anything on screen. Entire new worlds, magical realms, dinosaurs, and time travel are all common place in the movie theater. The abilities of CGI have blurred the lines between real and fiction on the screen. The abilities of animation and film on screen are limitless. But what about the real world? How can we move that experience out of the darkened theater?

Humanity has always been interested in bringing life to the inanimate. From Galatea to the Golem to Fritz Lang's *Metropolis*, we have stories of mankind giving life to inanimate objects. Artists like Arthur Ganson have redirected this craft into making machine's appear emotional. Rather than trying to imitate life in form or cognitive ability he imitates life in our perception of feelings. Stop motion animators have mastered the illusion of inanimate objects having emotional qualities and life. The seed of this piece was asking myself how can the knowledge we have archived through automata be combined the new digital technologies to bring wonder off the screen again.

I want to explore the possibilities of joining this modern technology with analog technologies of gears based devices of wonder. For this project I will be creating a short film piece that uses mechanic elements and green screened action together to create a magical world that could possibly exist off screen and allows explorations that will be continued in my thesis project.

Background

1. history of automata
 - a. Golden Age of Automata –
 - i. objects of beauty
 - ii. craft of them
 - iii. how they were used in life.

Theriault, Florence. *From the Golden Age of Automata: the Private Collection of Christian Bailly*. Annapolis, Md.: Gold Horse Pub., 2004. Print.

b. Stafford, Barbara Maria, Frances Terpak, and Isotta Poggi. *Devices of Wonder: from the World in a Box to Images on a Screen*. Los Angeles, CA: Getty Research Institute, 2001. Print.
2. stopmotion and giving life to the lifeless
 - a. influences even though not a stop motion piece.
 - i. brother Quay
 - ii. *Coraline*. *Coraline*. Dir. Henry Selick. Perf. Dakota Fanning. Universal Studios, 2009. DVD.
 - b.
3. precedents
 - a. Arthur ganson
 - b. brothers quay – slow, methodical, often plotless.

Process

1. storyboarding

Katz, Steven D. *Film Directing Shot by Shot: Visualizing from Concept to Screen*. Studio City, CA: Michael Wiese Productions in Conjunction with Focal, 1991. Print.

2. crafts

Brown, Henry T. *507 Mechanical Movements: Mechanisms and Devices*. Mineola: Dover, 2005. Print.

3. greenscreening and filming

4. problems

Conclusion

1. Self evaluation

2. Future directions