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Visual Production II  
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STOP MOTION ANIMATION: DISORDER



Presented to  
Véronique Ducharme

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# MOODBOARD



by Zealous Creative



by channel



by Grizzly Bear



by kornchannel



by dachort



by Slipknot



by areneros



Stop Motion Puppets | ... for Building a Good Armature for a...



by areneros



by siinfactor5



# FRAMES



# REFLECTIVE TEXT & ARTIST

## About the Artist

The Quay Brothers were born in Norristown, near Philadelphia in 1947. Stephen and Timothy both attended Philadelphia College of Art, where they studied graphics and illustration. The twins are distinguished for their techniques and their unusual creativeness. The models used in their videos look like old dolls that have been used by many generations. Other than the aesthetic of the dolls used, they build their own sets and set up the lighting and camera. Their style is mostly dependent on 20th century European visuals, with Bruno Schulz, Max Ernst and one of their colleagues Jan Svankmajer being their inspiration for their films. The convention of their films is non-cohesive narrative and unfathomable visuals. The music used in the films play a huge role in creating an uncanny, disturbing atmosphere.

## Reflective Text

My project is a stop motion animation. The length of the fully edited animation is 1:11 minutes and is heavily inspired by the Quay Brothers. Before filming, I had to create a mood board and a storyboard in order to find the idea for my stop motion. For my mood board, I mainly put music videos I grew up watching. The artists of the music videos use different types of animation to create the same idea, which is to make you uncomfortable and anxious of what you are viewing. One of those bands are Tool, which is a progressive metal band and the guitarist Adam Jones has directed all of their music videos using different filming techniques but one of the most common one is stop-motion. When looking at the music videos, you can see the clear inspiration from the Quay Brothers that is implemented and since music is a pivotal point in the Quay Brother's films, the music that was created by the band was used perfectly in harmony with their videos.

My storyboard was the most difficult task for me as I have a tendency of doing my work before doing any proper research or planning but for this particular project, I had to change my approach as I wanted to make it to the best of my ability. I created the storyboard using Adobe Photoshop to get a better idea of what I want to film and even though I initially was hesitant on the idea of planning my work, it turned out to be a pivotal part of creating my character and trying to replicate the narrative that was shown in the storyboard.

## REFLECTIVE TEXT & ARTIST (CONT.)

The filming was the most enjoyable and most frustrating part of the project. It was fun in creating the character and using different techniques of zooms and using my dolly to get a 180 degree look at the character which is something the Quay brothers have done in their work. The frustrating part was taking the pictures and moving the character and keeping the set in check without moving the camera too much. It was tedious but with patience and a lot of concentration, I was able to create what I had imagined.

The editing done on the film was extremely heavy. I used two different programs to edit the film, Adobe After Effects and Final Cut Pro. The reason I used two different programs were because After Effects was easier in using special effects to edit the footage since I used a green screen but was horrible for putting credits and compiling the footage together which is where Final Cut Pro came into play. The programs complemented each other in what they lack and what they strive in respectively.

Overall, I was extremely happy in how the animation turned out as I was fortunate enough as a child to create stop motion using the same materials but with time, I've become wiser and I was able to understand fully how to create a stop motion animation.

# ARTISTS - THE QUAY BROTHERS

## Street of Crocodiles (1986)



35mm, colour, 21 mins

Directed by Quay Brothers  
Production Companies Koninck Studios, BFI  
Production Board,  
Channel Four  
Producer Keith Griffiths  
Original story Bruno Schulz  
Music Leszek Jankowski

## Cabinet of Jan Svankmajer, The (1984)



*The Cabinet of Jan Svankmajer: Prague's  
Alchemist of Film*  
16mm, colour, 14 mins

Directors Brothers Quay, Keith  
Griffiths  
Production Company Koninck Studios  
Producer Keith Griffiths  
Animators Brothers Quay  
Music Zdenek Liska

## Comb, The (1990)



35mm, colour/black and white, 17 mins

Director Brothers Quay  
Production Company Koninck Studios  
Producer Keith Griffiths  
Screenplay Brothers Quay  
Music Leszek Jankowski

## Nocturna Artificialia (1979)



16mm, colour, 21 mins

Directors Brothers Quay  
Production Company British Film Institute  
Production Board  
Script Brothers Quay  
Photography Craigie Horsfield,  
Brothers Quay  
Music Stefan Cichonski

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