DXARTS FINAL: REFLECTIONS

INTENTION AND EXPLANATION

A Journey of discovering oneself. The art and the artist = the sculptor and the sculpture. The embodiment of the artistic vision within the artist and the toll it's taken on them. This realization of self and the struggles that come with it. Loving/hating your own vision and creation and what the leads to. All depicted in some aspect in this video. However, there are other interpretations and it's very much open to discussion.

What does it mean to be put into 3d space and to interact with that self? Is this a form of self-reflection?

Some of my initial intentions:

- The chaos building, creating, and manifesting your own idea, seen through the floating models, the ups and downs, and the fire/destruction

- The dreams, the thoughts coming to fruition or losing momentum, where does that lead you?

- You become one with your piece your creation, the slice in the middle of the sculpture and in your own face that's not "real."

- What is the reality you believe in? The forest, the interior dim, dark space, or something else, a combination?

- The forest can act as a space to explore to learn from and to confront ones self, the darkness of it and the weirdness of the veil covering the identity

- The cloth with the bugs, the buzzing, the consumption of the self the yearning for something new or the problem you face with creation. It's gnawing at you and eating you apart from the inside.

- Blending with ones own desire, is this even true?

METHODS

Programs used: DaVinci Resolve, Blender, and Metashape.

The forest and indoor candlelight scenes were shot on location. I used photogrammetry on the lead actresses face to put into 3d space. I matched the lighting as best I could for the face and the forest. The cloth was simulated in Blender on top of her face.

The biggest challenge was the lighitng and angles getting to match and I think it could've turned out better, but given the time restraints it was fine.

The face the lead is sculpting was also put in 3d space using photogrammetry. The shot of the sculptures falling was all done in Blender using a physics simulation.

The buzzing under the cloth was all done in Blender with another cloth simulation and bee models underneath the sheet. This was mostly manipulated in DaVinci using pitch and yaw.

The fire on the sculpture was also done using a Blender fire simulation.

The blending of the sculpture and the actresses face was done in Blender.

THE INITIAL VISION BEFORE SHOOTING (VERY MUCH DIFFERENT FROM THE FINAL):

Google Slides Presentation:
https://docs.google.com/presentation/d/1hvl6n4_71qfZrNiLjZKN3spIH1xsoBtp4aj-WfQJUaY/edit?usp=sharing

Moths to add to that addiction and desire, they surround us, they are penetrating, disgusting, uneasy, and not pleasent. It's like an infection purvading us, something we can't avoid, they're crawling, flying moving right underneath US (the cloth), our brains, our inhabitable of addiction, want to get rid of them.

ADDICTION THROUGH MOTHS

- moths fluttering about = addiction inside the brain want them to get out/escape

- moth's that are calm, not jittering about (bueaftful butterflys signal the aftermath of fufilling the addiction until they cannot fly anymore and die)

- SELF-LOVE, they find it, they love the model it's themselves,

BEATS

- At home, our FOCAL CHARACTER is sitting with one light above them. Dark. Bare. Empty. Shows the loss of anything they care about or anything emotional or meaningful present in their life. Everything is IN ORDER. (From their clothign to the set design, etc..) (a moth flies by) Living life with too much control. JUST LET GO.

- They go outside, it's nighttime, out to the forest

- Cloth dance, we notice things are flying under it

- We then see moths under the cloths that are moving

- Deeper into the forest, it's a little bit HORROR esq we see
the models floating eventually in little bits

- Focal character goes to remove the cloth and we see a face
(these are held up by a stick or a pole from the ground)

- The character goes to remove a second (or a third) cloth
it's revealed to be THEMSELVES in a photogrammetric scan,
floating in place, it's a disgusting scan, and looks like
it's been chewed out/eaten (by moths?), they haven't seen
themselves and now it's the realization of what they've been
doing

- Uncanniness of this is BIZZARE, they are distraught and
fall back, slow MO fall back into -- the black void

- We're in the void, dark, we see the kaleidoscopes of
bodies, (both real and virtual), colliding together, merging,
blending, connecting. They are FORCED to accept this version
of themselves. This is a journey, it's a tough sequence

- Output of this is somethinge extremely uncanny, where it's
a combination of the virtual head with the real body before
it's fully complete in form in this void, the disgusting
parts and the parts that are working.. then we CUT TO

- An empty forest

- Then back at home, we see the same shot earlier. Only they
aren't there. Then they show up in the frame and put smoe
stuff surrounding them. New clothes, new devies in not so
"perfect" ways, somehow be able to accept thmeselves for
their flaws (white sheet as a pillow or other blanket)

- Perfection is lost altogether, and their ego is shattered,
realization of ones own addiction

SHOT LIST:

(need an HDRI of Forest space before shooting)

Other B-roll additional

- FC's head photogrammetric scan, along with maybe an arm or
legs, etc.. etc..

- Real white cloth on her head?

- Shots of her in black space/void, one light

1. Int. Home: FC is sitting at a table, empty, one single light above

2. Int. Home: FC goes into an empty room with only one light, she turns it on. The room is completely empty except for a little mattress/bed thing in the corner

-- Determine where CGI heads will be placed

3. Ext. Forest – B-ROLL, steady+moving: Forest shots, medium, and long shots (lighting, color and composition). IDEAS: have at least one shot looking up at the trees, and moving, tracing something in the air (birds, CGI elements added later)

4. Ext. Forest: FC is out of focus close to camera, looking at something hidden behind a few trees

5. Ext. Forest: FC walking closer to the CGI heads with cloth covering them

6. Ext. Forest: Close on FC about to touch/remove the cloth from the head

7. Ext. Forest: Only looking at the CG object now when the cloth comes off, behind the model?

8. Ext. Forest: Moves to second model (making sure you go around the first one, or encounter it in an entirely different space somewhere else in the forest

9. Ext. Forest: Repeat the pulling off cloth maneuver (shot a little differently) making sure you get a shot of just the model in the empty forest with Autumn looking at it (out of focus or something similar) (film her in focus first then switch?

10. Ext. Forest: Empty plates of the forest, as if everything just disappeared

11. Int. Home: MC at the same empty table only now she gets up in a different way and goes to...

12. Int. Home: The room from the start only she puts something in the bare empty room to make it more complete, not worrying about the perfection.