

Life Goes On

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My 2-minute-long animation titled *Life Goes On*, is targeted towards the graduating class of 2021. I decided to create an animation as I wanted to portray my illustration skills in a way I have never done before, which meant I had to undertake a steep learning curve to obtain both animation and editing skills. I pushed myself to discern and evaluate personal experiences and practitioners to create an outcome I was pleased with. *Life Goes On*, is about all the emotions that come with graduating high school. The initiation of this concept came to formation through personal experiences of Year 12 and my environment at this certain time, thereby connecting the storyline with myself. I was also influenced by the people around me and their experiences, which led me to include their feelings in the design process, allowing for a more imaginative and complex outcome. This animation was influenced by the technology I had access to.

To accurately discern what application would help achieve my desired outcome, a variety of animating and editing apps were researched. After learning about Patricia Gracia's Procreate and Adobe After Effects workflow, I concluded I would also use them, as the combination of these apps were found to be the most efficient and convenient to use. Through extensive researching and practice, my visual arts learning of animation and editing has developed monumentally, allowing me to obtain the visual arts language needed to communicate my ideas effectively. Moreover, my decision to create an animation with minimal movement was influenced by Elvis Roden and the limited time I had. After researching Roden, I discovered it was important to direct the viewer's eye to exactly where the practitioner wants it to be, through the use of lighting, perspective and the rule of three. Therefore, the movement in my animation was limited to the important element in the frame, making what was moving the focal point, adhering to Roden's principles while also being time efficient, as I did not need to animate a large portion.

A major influence for this animation has been Studio Ghibli. The lighting, colours and pace of their plots make me feel a sense of calmness whenever I watch their films. Due to this, I decided to emulate Ghibli's moodiness. I was influenced to use deep blue and purple tones, similar to Ghibli, to evoke feelings of nostalgia, calmness and serenity, reinforcing my purpose. Moreover, the repetitive visual element of the moon was also influenced by Ghibli. It fits my personal aesthetic whilst also helping the animation to be cohesive. The animation feels busy as it is packed with visuals, but by having the moon repeatedly visible, it makes all the frames feel as if they are from one world.

This animation features symbolic elements to convey planned emotions, sometimes not in the most obvious way, there by encouraging the viewers to really think about what they are watching. I was influenced to use symbolism as I have learnt its effects on the viewers and how to use it effectively through English studies at school. To develop complex ideas, I made connections to the film study I am currently doing in English studies about a film called *Parasite*. The film contained inconspicuous symbolism that could only be understood on the third or even fourth watch, which I found intriguing. The metronome in my animation is personally relevant therefore not many other people would be able to recognise its significance. As I played the violin for a large portion of my life, I often used a metronome to regulate my tempo. However, opposite to its intended use, the metronome in the animation does not have a steady tempo, but slowly becomes faster, to reflect a fast-paced life while also building suspense and uneasiness in the viewers.

I have also included easter eggs throughout my animation that are relevant not only to myself but also to the people within my age group. Easter eggs are hidden references or messages that are subtly incorporated into a film. These elements are crafted in a way so that even the keenest of eyes will not be able to pick up on them, suggesting the viewer must pay conscious attention. As I planned to evoke a sense of nostalgia, I included easter eggs of characters from shows that people close to my age have grown up with, thereby invoking relatability and engagement from the targeted audience.

This iconography was influenced by the easter eggs hidden in Disney movies, for example, in *Lilo and Stitch*, there is a poster of *Mulan* in the distant background. I believe easter eggs connect different worlds together and are fun to look for, influencing me to include them in my animation. For example, *Life Goes On* has Easter eggs from the anime, *Death Note*, in the bus frame. People who have watched this anime will catch this unexpected easter egg and may feel intrigued. These hidden features distributed throughout my animation connect the generation Z childhood through nostalgic characters from shows we've watched and our year 12 school journey, therefore personalising the experience the audience feel. The music was influenced by *Ancho Poncho*.

The movement other animation and the sounds in the music work together to allow the viewers to simultaneously see and hear the animation. After researching *Poncho*, I realised the piano symphony I was previously set on using had no pace which would make the animation feel stale and stagnant. However, using *Poncho* diegetic sound, the animation was better developed using a building tempo. *Poncho* has taught me to manipulate music to evoke certain feelings in this animation.

After researching, different experiences, Gracia, Roden, Ghibli, Disney and *Poncho*, I have produced personal piece of art, which was both complex and challenging, whilst also being rewarding to create. I have found enjoyment in the design, illustrating, and animating process which has convinced me to further my knowledge in these areas at university.