

Tiny

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DECLARATION

This work has not been previously submitted in whole, or in part, for the award of any degree. It is my own work. Each significant contribution to, and quotation in, this dissertation from the work, or works, of other people has been attributed, and has been cited and referenced.

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Tiny



Explication:
Theory

Tiny is a film about a young woman who loses her imagination. Her creative energy is doused. She becomes what most artists are terrified of: uninspired. She is depressed, apathetic and stagnant. She does not move from her bed. Her toes sprout weeds. In order to regain control of herself and reignite her creativity she needs to plunge deeply into her multilayered psyche – an adventure that not only provides material for new creative insights but also guides Tiny to understanding herself better. She accepts the gods and demons that dwell within, recognising these complexes as the spirits of her bloodline.

Due to the time-consuming nature of animation and the considerable expense involved, this explication deals with the entire story but makes reference to one scene in particular. The accompanying 5 minute pilot clip is created using a mixture of stopmotion puppets, claymation and post production effects. It illustrates the look and feel that I plan to achieve throughout the whole film and deals directly with the core theme of the story: Tiny's search for inspiration and creativity through a plunge into the psyche. The scene of the pilot takes place in a cave and shows small, frightened Tiny feeling her way through the dark, moving deeper and deeper into the belly of the mountain. Shadowy figures (her ancestors, her complexes) on the wall become increasingly visible and active as she creeps towards, and then jumps into, the kingdom of her inspiration: the oceanic unconscious.

SAMPLES FROM STORYBOARD



INTRODUCTION

The task of creating something meaningful out of thin air is a daunting one. The idea for *Tiny* trickled into my head during conversations with friends about the unique experience of cross-cultural living in South Africa. One of the friends is called Tiny, while another's surname is Africa. So originally I thought of making a film about a Western-African character, Tiny Africa, who grapples with her bi-cultural identity. This has changed. Emphasis on identity has shifted from cultural to creative – mythology and storytelling have become my primary focus and are used to explore individuality. It has become quite apparent that I am creating a short film about myself: a young woman searches for the source of her strangely powerful - sometimes terrifying – imagination, and comes to understand a bit better her inner dialogues.

While the story, style and feel of the film may develop alongside personal discoveries of the filmmaker, the audience is also a crucial factor in guiding the development of the piece. There are countless disputes regarding the audience's role in the creative process, particularly the audience's role in the final reading of the work. When an audience experiences the sights and sounds of the film they are invited to make sense of the experience by engaging their internal processes with the external stimuli. *Tiny* is created on the assumption that an audience's experience of *certain* images can be somewhat guided. This assumption is based on Jungian theory. Simply put, a filmmaker should be able to speak to a wide audience through symbols common to all mankind. This is a sweeping statement that fails to work so easily in practice. Using Jungian symbols that seemingly match material in San paintings chosen for the film has *not* guaranteed a film that is understood and interpreted equally by all participants. Instead, some viewers have expressed confusion about the seemingly plot-less story, while others have felt that the film is quite personal, resonating deeply with childhood experiences. This is intriguing. What makes this film – packed with supposedly universal concepts and ideas – delightful to some but confusing and strange to others? Does it merely boil down to personality types? Differing education backgrounds? Is it possible for a filmmaker to manipulate hypothetical parameters to create a satisfied audience?

I'm inclined to trust at least that part of Jungian theory which predicts that people of different ages and cultures will not be unable to tap into the language of the film. I suspect that people who share an appreciation for surrealism, fantasy, fairytale and horror will find something personal in *Tiny's* adventure. In this paper I support Jung's proposal that this is probably due to mankind's ability to subconsciously interpret, understand and personalise the ancient symbols that resonate from the screen. Lewis-Williams' theories on common human neurological experiences support the notion that universal experiences are possible. *Tiny* attempts to manifest most of the ideas and theories discussed in this paper in an accompanying 5 minute claymation clip.

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SCREENPLAY: THE WHOLE STORY

Tiny is an artist – a carpenter and painter. Her family has died and left her to fend for herself in Cape Town city. She makes African masks and sells them on Greenmarket Square. Things have gone wrong lately. She cannot visualise faces anymore and thus struggles to create her masks. She dreams of the days when her parents were alive and the family would swim in the sea together. Tiny remembers how she used to try to open oyster shells but always struggled to get the tough shells to snap free. These memories make Tiny more and more depressed until eventually she stops going to work and never leaves her flat, which is in a state of disrepair.

One day, while dozing on her bed, Tiny's little legs start wriggling furiously and, of their own accord, without the consent or counsel of her higher functions, hurl her upper body out of bed and out of the flat. They lead her down the stairs and into the garden – only the garden has become a completely different and magical place. Like Alice who falls into the rabbit hole, Tiny is taken downstairs into the depths of her unconscious. She crosses the garden – now an enormous, yellow, curling grassland – and is delivered by her legs into the middle of the rose bushes – or rather the Enchanted Forest – where her feet suddenly stop working by themselves and Tiny is faced with the task of finding her way out safely. She meets a collection of characters along the way – all of which have been with her since the beginning of the story in the form of Ancestral Spirits.

Tiny runs and walks through the forest, through the cave (the garden shed) and through the ocean (the swimming pool) where she discovers a house on the bottom of the sea bed which houses all of the ancestors who have been following her on her journey. In the attic of the house she finds her treasure: A single pearl. She climbs into the pearl's oyster bed and her ancestors push the boat out of the house. It hurtles up through the water and Tiny bursts out of the swimming pool with the pearl in the palm of her hand. As she walks back she notices spider webs dappled with dew along the path. When she returns she sees the garden for what it really is and her little flat, tidy and spruced up, seems happy to have her home.

THE ARCHETYPE

Myths, fairytales and dreams

German psychologist Carl Jung proposes that we are all able to tap into a collective unconscious – a pool of memories, thoughts and desires that are universally understood and instinctually identified through archetypal images (Walker, 1995). My understanding of archetypes, as defined by Storr (1972), is a sort of mould for ideas, pictures or things. The original source, a sort of Platonic ideal, is fleshed out in cultures all over the world. For example, the Tokoloshe, or Tikoloshe, from the Xhosa word Uthikoloshe, is a mischievous, hairy dwarf that has magical powers and steals people away at night. The Bogey Man, an image of horror from Western superstition, also comes to steal sleeping people, often young children. Both are seen as trickster monsters - frightening, horrific, dark, sometimes naughty and bizarrely endearing – yet each one is an individual existing separately from the other. The original mould is the trickster archetype. It seems as though this mould is filled with characteristics that make it unique to a group of people. These ideas, situations or characters become more elaborate until a myth is created. “Over the centuries innumerable cultures have created a bewildering variety of myths out of the common human fund of archetypal images of the collective unconscious. Mythology as a whole therefore constitutes a mirror for the collective unconscious, which is the common psychological basis for all human life” (Walker, 1995: 4).

Theorists like Jung, Lane and Campbell argue that myths, folklore and fairytales are essential guides for living. Campbell finds common mythological heroes in various religions and proposes that the archetypal hero’s journey is one that every human being experiences symbolically (Campbell, *The Power of Myth*). I would agree with Storr that the very nature of survival is shared by all human beings: birth, self-development, the break from adolescence into adulthood, and conquering fears and facing responsibilities, i.e. what Jung calls the Process of Individuation (Jung, 1964 and Storr, 1972).

It is likely that human beings need to find meaning in their personal lives in order to feel special, so mythological heroes, religious gurus and magical situations help make mankind feel better (Storr, 1972).

Human beings are thus helped in some way by stories that reflect their own condition. While myths tug at rather grand universal chords – Hero, Love, War etc, the fairytale deals with more down-to-earth, everyperson problems, such as Motherhood, Growing Up, Making Friends, etc (Lane, 1994). Fairytale heroes (usually ordinary, believable characters – brothers, sisters, mothers, fathers, friends, grannies) also have to go on a journey or pass a test to discover something about themselves. Some of the characters are magical, like talking animals, goblins or witches. This taste of the extraordinary makes the storytelling experience something exciting and delightful. “The patterns of fairy tale ... are akin to the patterns of religious myth, holding that extra sense of magical or mystical significance despite their expression in a domesticated format. They are also patterns which reflect, in an expression charged with significance, the patterns of daily existence, the essential human experiences” (Tiffin, 2003).

Dreams are not to be ignored in the discussion of archetypes. I dreamed up a number of shots, scenes and ideas for *Tiny* and later built them into the story. Surrealists such as Salvador Dali are well known for using dream-inspired archetypal symbols in their creative works. “What the surrealists valued above all was the imagination. ... They were fascinated by dreams and visions and were avid supporters of the new science of psychoanalysis” (Wieland-Burston, 1992: 16).

Psychoanalytical theories seem, according to Storr, not to be overly concerned with whether art is “good” or “bad”. Indeed, he worries that there is not much difference made between works of art and neurotic symptoms. Famous father of psychodynamic theory, Sigmund Freud, believes that art is a product of sublimation, “the process by which energy, originally instinctual, is displaced and discharged in ways which are not obviously instinctual” (Storr, 1972: 17). His daughter, Anna Freud, explains how different types of manifested displacement determine what is “normal” (those who conform to higher social values). Freud treats dreams similarly. The latent material in dreams consists of wishes and fantasies that have not, or *could* not, be fulfilled, due to social and personal repression. Many of Freud’s theories have since been found to be inadequate by various researchers; however they have formed the basis for future breakthroughs. Like his former teacher, Jung regards dreams as highly significant mediums of communication within an individual, though he moves away from Freud’s emphasis on sexuality and the id, ego and super-ego layering of the psyche.

Jung is drawn to the idea that man transcends desires and finds meaning in something bigger than himself, through himself.

Creative persons have been known to feel as though their bodies are vessels for an outer source of inspiration, as though the *Eureka!* experience has little to do with their own mental functions and more to do with tapping into some source of ideas. “The artist is not a person endowed with free will who seeks his own ends, but one who allows art to realize its purposes through him. As a human being he may have moods and a will and personal aims, but as an artist he is ‘man’ in a higher sense – he is ‘collective man,’ a vehicle and moulder of the unconscious psychic life of mankind” (Psychology and Literature, 1930). Jung’s contention is that man is more than his basic drives – he is a collection of *complexes* (a group of personalities/ideas that coexist in the psyche) that strive for a state of spiritual enlightenment. When a person dreams, these complexes are supposedly manifested in the conscious mind, offering meaning to the dreamer. It is the task of the dreamer to use her individual pool of knowledge and understanding – a mixture of mythical instinct and personal experience – to interpret her dreams for the sake of higher awareness (Storr, 1972).

From a Jungian perspective, paying attention to her own dreams is a useful way for the artist to blend archetypal imagery with her own unique experiences. It has not yet been proved that dreams are meaningful messages. There have been many studies on rapid eye movement sleep but none have proven that dreams serve a particular function. This does not mean to say that a creative person, or in fact any person, cannot or should not make use of her dreams. Any source of inspiration sets the ball in motion for the artist. John Freeman, in his introduction to *Man and his Symbols*, believes: “...the dream [is] treated as direct, personal and meaningful communication to the dreamer – a communication that uses the symbols common to all mankind, but that uses them on every occasion in an entirely individual way that can be interpreted only by an entirely individual key” (Jung, 1964: 26). Even if believers of a universal consciousness are wrong, there is nothing to lose by turning dream symbols into meaningful, unique works of art.

ARCHETYPES IN *TINY*

The film *Tiny*, created out of dreams, shared story ideas, San imagery and concerned primarily with achieving self-awareness, provides a happy hunting ground for Jungians. What follows is a breakdown of the use of archetypes in the film.

Tiny leaves her home (the symbol of the self, from unconscious basement to super ego-attic) and moves into the forest, cave and ocean, symbolic of the dark, secretive, dangerous unconscious. Here she begins to know her complexes, her “gods and demons” – in Tiny’s particular case, her Ancestors. These take the form of many familiar archetypes – namely the Wise Old Man (*Yoda* in *Star Wars*), Mother Nature (*Oak Tree* in *Pocahontas*) and the Witch (*Granny* in *Spirited Away*) and are adapted to fit certain San folkloric elements.

The Wise Old Man is the face in the moon whose cheek is scratched by an angry rabbit (an old San tale). The grandfatherly moon reminds Tiny that there is a greater pattern, that there is meaning. Mother Nature is the voice of the old forest, a collection of whispers that come from the mouths of Tiny’s ancestors who have pooled their knowledge of the outdoors and allow Tiny access to this precious store. The Witch of the forest wants to eat Tiny and at first Tiny tries to run away. This only leads her into darker and more frightening spaces and she has to confront her tormentor to gain mastery over her own shadow. When Tiny discovers the house at the bottom of the ocean and walks through it her Ancestral Spirits, or complexes, are suddenly fully visible whereas before they have been obscured and transparent. At this point, the climax of the story, Tiny knows herself so thoroughly that she can mingle comfortably with all of her inner gods and demons without fear and find her reward for the journey - the round, mandala-shaped pearl, symbolic of wholeness and unity.

As Dorothy has always had the power of transformation in her red shoes, so does Tiny have the constant power of self-actualisation in the symbol of the pearl. It is only after she has tested herself along her own yellow brick road that she finally understands how to use that power.

Tiny returns to her little flat in Cape Town with a collection of fresh ideas and a different perspective on her world.

SAN SYMBOLISM

I mentioned earlier that the name Tiny was inspired by a friend of mine. Tiny Thagame grew up in Botswana and then spent 18 years in the United States. She moved to Cape Town in 2004 and, not surprisingly, felt uncertain about her true roots. The character in my film is physically similar to the real Tiny – slight, delicate, big eyes and a way of walking that seems a little unsteady. It has been suggested that the Khoekhoen people moved down to the Cape and settled with livestock, trading with the European visitors. The nomadic /Xam people would have been in the area at that time, their distribution stretching over South-West South Africa, but the two groups kept separate from each other. The rock art found in the Western Cape might not only be of San (or /Xam) origin but possibly also Khoekhoen. It is difficult even to the trained eye to determine the difference. For the purpose of my film I use symbols found mainly in San paintings but note that there is a possibility that some paintings (particularly images of hands) are Khoekhoen. In any case it is likely that the Khoekhoen share ancestry with the San, living in the same region (North East Botswana/Zambia area) about 2000 years ago (Challis, 2005).

Tiny includes mask-making and a great deal of rock art symbolism. There is a great deal of written work on the theory of masks and identity – too much for the purposes of this study. It has been perhaps unfairly accepted that the mask - defined by Pernet as “an object (that) covers all or part of the face in order to disguise the wearer or conceal his identity” (Pernet, 1992: p. 160) - is a universal symbol. Pernet argues that this assumption is too casually accepted. When mask theory is more critically researched it becomes apparent that the symbolic function differs across communities and time periods. I would like to note, however, that mask, identity and persona theories are all closely intertwined. In the film Tiny forgets how to access parts of herself, her various complexes or personas, if we believe Jung, and so loses the ability to access her imagination. Tiny then goes on a magical, imaginative adventure through which she is followed and supported by her ancestral spirits.

Anthropologist David Lewis-Williams proposes that certain images or patterns seen on cave walls are very similar to patterns seen by anyone who has taken certain hallucinogenic drugs, such as LSD. Simply put, theorists like David Lewis-Williams

and Jung share a belief that there is something innate in human beings that does not depend on age, culture, race or context. Jung is convinced of a collective unconscious. Lewis-Williams suggests common physiology. In his chapter “Roots in the Brain: A Neurological Interlude” Lewis-Williams explains that during R.E.M. sleep neurons are fired to produce dreams and sensations of flying, running, falling and so forth, as well as associated emotions.

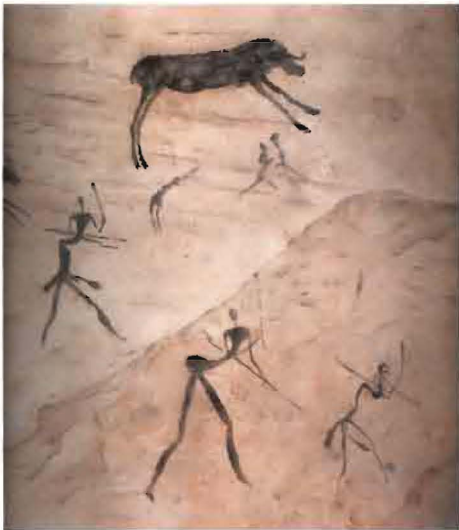
By altering conditions, such as taking some drugs, performing certain rhythmic motions, surviving intense pain, or experiencing temporary pathological conditions such as epilepsy or schizophrenia, it is possible to enter the first stage of what Lewis-Williams calls “intensified trajectory.” In this stage people have hallucinations that may involve any of the senses. The visual ones are of most concern for Tiny’s story – the wavy lines and dots (called entoptic phenomena) described by people in this state are remarkably similar to the wavy lines and dots seen on rock art sites. As individuals advance to Stage Two they try to make sense of their experiences. “The spectrum of consciousness and the intensified trajectory are wired into the human nervous system, though the content of any hallucinations is culturally controlled” (Lewis-Williams, 2004: 33).



An American might see MacDonald’s M floating before him, while a person living in the wilderness might associate the wavy line with a bird in flight.

As Tiny enters the cave – her unconscious – the wavy patterns on the cave walls take the shape of her ancestral spirits. Stage Three includes full hallucination – all the senses are involved and the entranced individual will feel as though she literally changes form, feels external stimuli or moves into new spaces. Lewis-Williams suggests that the shaman of San groups entered this stage by intense concentration and rhythmic motions. These ritual practices would have encouraged the shaman to advance to Stage Three, though the shaman would probably not have imagined that their experiences had anything to do with firing neurons. It is more likely that they would have imagined the experience to be a spiritual one, necessary to complete the chores required by their social group.

Image taken from Stephen Townley Bassett's *Rock Paintings of Southern Africa*.



The illustrations on rock surfaces show cultural expressions of these experiences, for example a shaman entering the spirit world to perform such necessary tasks as killing the rain animal to make rain. “Like the dance itself, rock painting was not merely an amusing pastime; it was a ritualized activity that made contact with the spirit world and that did not by any means exclude idiosyncrasy” (Lewis-Williams, 2004: 95).

With much detailed study of the art, an understanding of context and awareness of a rich oral culture stored in collected stories, Lewis-Williams, and theorists like him, have developed theories of rock art symbolism. Using some of these theories and images to create *Tiny* I have found, much to my delight, corresponding links to Jungian archetypal theory. Is it plausible to suspect that San artists tapped into the same source of ideas as, say, more recent surrealist artists? It seems, from Lewis-Williams’ argument, that the San artists were more concerned with depicting their cultural beliefs than merely depicting dream symbols. “The artists were also the invocers of the spirits and tellers of tales, but their true genius lay in recording and bringing to life upon the enduring rock the ceremonies, rites and myths which their people whispered around the fires at night” (Millar, 1979: 11).

If this is the case, human beings have been recording folklore/spiritual beliefs for thousands of years. Carbon testing makes it possible to estimate that the oldest Western Cape rock art is dated to 26 300 BP (Before the Present) (Lewis-Williams, 1989: 23). It would be unrealistic to assume that similar images found across cultures always necessarily spring from the same source; however, it is interesting to note that certain cross-cultural archetypes explained in Jungian terms resonate with shared spiritual or mythological meaning.

Some of these possibly shared archetypes have been woven into *Tiny*, particularly the archetypes *Quest*, *Water* and *Man-Animal Relationships*.

QUEST

Tiny leaves her home, the Jungian symbol of the psyche. In another interpretation Tiny literally leaves her head. This corresponds with the San image of a shaman leaving his physical body through the top of head. He is connected to it by a long, thin thread, like a spider web. Tiny's pet spider trails after her as she walks through the cave. Without this link Tiny would probably go mad.

“While a shaman is in an altered state, his spirit is believed to leave his body through the top of his head. ... Often they speak of travelling to far-off camps where their families and friends are living; they want to know if they have food and that they are safe. Most shamans also speak of entering the ground through a small hole or a waterhole; they travel underground, sometimes through subterranean rivers. They then emerge to climb ‘threads of light’ that take them up into the sky to meet the great God” (Lewis-Williams, 2004: 90).

This image is taken from Stephen Townley Bassett's *Rock Paintings of Southern Africa*. Researchers are not certain what these elongated projections are. An elongation of the other leg? A penis? Or a link to the spirit world?



WATER



“It was a river. He took me to the river. The two halves of the river lay to either side of us, one to the left and one to the right. God made the waters climb, and I lay my body in the direction they were flowing. My feet were behind, and my head was in front. That’s how I lay. Then I entered the stream and began to move forward” (Bleek, 1968: 54).

Water’s powerful spiritual association is a theme that resonates with multitudes of myths, fairytales and particularly dreams. Jungians view the choice to enter a deep body of water as symbolic of choosing to enter the bowels of the unconscious. How a person chooses to deal with her unconscious is often shown through her acceptance or reluctance to enter the water. One finds quite a bit of water symbolism in the Judaeo-Christian Bible, with stories such as the great flood, Moses parting the Red Sea and the ritual of baptism.

“A similar idea occurs in certain myths. The Mantis, the southern Bushman trickster-deity, who is also a shaman, dives into a waterhole when he enters trance. When he comes out of the water he sits on the bank and says, ‘I am still wet, I must first dry’” (Bleek, 1968: 54).

We could say that the Mantis symbolises an individual who is able to delve into the unconscious to experience truths that are inaccessible on a conscious level. When the Mantis surfaces from the unconscious world he brings with him whatever truths he has discovered from the murky depths of the psyche. He has to “dry” - achieve consciousness - before he is able to function socially and make useful whatever he has discovered.

Tiny also dives into a body of water. She immerses herself in the unconscious, surrendering herself to its power. It does not devour her, as she might have feared earlier, but rather rewards her acceptance of it with a symbol of wholeness, a pearl, and a reminder of her newfound source of creative ideas.

MAN-ANIMAL RELATIONSHIP

There are countless images of animals, humans and thrianthropes (animal-human combination) in rock art. “All Bushmen stories are similar in one respect: all animals were originally people and only later, in some or other way, became animals. There is always a strong relationship between man and animal, also expressed in the personification of animals in their dances” (Fourie, 1994).



Man is continually fascinated with other creatures apart from himself. The Greek Minotaur, with the head and horns of a bull and body of a man, resembles the San Rain Animal. In San mythology swifts are also associated with rain and birds are “also a common shamanistic transformation” (Lewis-Williams, 2004: 172). A bird (symbol of Jung’s Spirit archetype) guides Tiny to the forest.

Fairytales often make use of animals that speak and reason as humans would. In Western societies the raven (death), horse or unicorn (magic) and frog (transformation) are but a few examples of animals that symbolise fairytale themes. In *When Hippo Was Hairy*, a collection of Southern African parables, animals talk to each other and solve problems. The adventures all hold an underlying message for the human reader (typically warning of the downfall that vanity, greed and unkindness inevitably bring). Animals in stories often seem to have some unattainable knowledge that man lacks. “Again and again in fairytales we encounter the motif of helpful animals. These act like humans, speak a human language, and display a sagacity and a knowledge superior to man’s. In these circumstances we can say with some justification that the archetype of the spirit is being expressed through an animal form” (Jung, 2003: 129).

Tiny’s pet spider is more aware of the dangers in their environment than she is. He pays closer attention to the things that Tiny misses and is more alert and cautious. He follows her because she needs him. She is sleepwalking on a tightrope and he is her only link to sanity.

STOPMOTION ANIMATION

Expressing ourselves seems to be one of mankind's most consuming concerns. One doesn't have to be a painter or performer to crave communicating who we are, what we feel and what we're all about to each other. But our most common tools of communication, speech, written text, body language, are sometimes not enough, or are insufficient to communicate a particular thought or feeling. Freud and Josef Breuer recognised that neurotic symptoms such as hysteria, certain types of pain and abnormal behaviour, are often symbolic expressions of the unconscious mind. In *Man and his Symbols* we read: "A patient, for instance, who is confronted with an intolerable situation may develop a spasm whenever he tries to swallow: He *can't swallow it*. Under similar conditions of psychological stress, another patient has an attack of asthma: He *can't breathe the atmosphere at home*'. A third suffers from a peculiar paralysis of the legs: He can't walk, i.e. *he can't go on any more*. ... Such physical reactions are only one form in which the problems that trouble us unconsciously may express themselves" (Jung, 1964: 26).

Filmmakers have the power to show a character's experience of life by using the camera to translate *feeling* into something the viewer can access more directly. In *Labyrinth* the length of a maze is exaggerated by camera perspective, helping the viewer understand the character's frustration and mental anguish.

The very structure of fairytales, the repeated motifs and unspoken consent of mutual make-believe between reader and listener all work together to express ideas that could not be expressed in another medium.

Animated films also communicate unique expressions by turning the figurative into the literal. In a silent cartoon, for example, an angry hare might shoot dagger eyes at an offensive hunter. The audience would actually see little arrows dart from the hare's eyeballs. This figure of speech is, in the animated world, understood directly as *object* – no other steps are necessary to achieve understanding. Animated images are as they seem and *then* they have resonance depending on the level of sophistication of the animator and viewer. "The perception of the animated space as a recognisable and familiar environment, yet one which can operate on other terms ... suggests that there

is an understanding that animation constitutes a self-evidently non-live action space which is at once related to the real world but different enough to facilitate other kinds of projection” (Wells, 1996: 234).

A clay puppet moving in a three dimensional space is more limited in expression, movement and communication than a human being. Live-action characters can frown, smile, shake hands and cry with relative ease, while it takes precision and time to recreate similar expressions using the painstaking frame-by-frame process of stopmotion. If, however, the filmmaker does not wish to recreate reality as the viewer knows it, but rather pull out of reality a sort of essence that is ordinarily unobserved and unexplored in every day life, then stopmotion animation is a suitable medium to use. An angry claymated character can literally melt in a glorious, steamy rage before the camera, resorting to a bubbling puddle of fury, and just as easily resume its shape once it has calmed down. Similarly, 2D animated characters can change size, form and expression to extreme or subtle proportions in order to communicate the essence of the concept. This is beautifully illustrated in *Les Triplettes de Belleville*, an animated film by Sylvain Chomet, in which a vast array of colourful characters are expertly sieved through the director’s eyes without being reduced to tired stereotypes. In the dialogue-free film a waiter flops about his customers as if he were made of rubber – a perfect representation of the collective experience many viewers have had of “foppish” waiters, but presented in an entirely unique animated style.

When a filmmaker commits to a stopmotion project, she excuses herself from the live-action world and transports herself into a place where she is forced to comply with certain unique laws and also becomes a law-maker. Clay and rubber puppets are dense and are thus heavily bound to gravity. They move differently in their world from the humans and animals in live-action footage. Clay absorbs light more easily than hard surfaces and so the look and feel of the film will be different to live-action. The texture of paint and clay is also totally unlike our world’s textures. The viewer must accept the animator’s decisions if he wants to travel to the same stopmotion world. If a clay puppet suddenly appears in a live-action shoot it would surprise or shock the viewer, and probably only be accepted as an alien visitor to that world. Similarly any live-action footage that is imported into a stopmotion film will most likely be recognised as foreign. It is crucial, then, to maintain the chosen look, feel, style and

movement of the stopmotion piece to achieve a world that is accepted as “real” in context.

In this unique world any similarities to our own world stand out as something special. A reference to a behavioural trait typical in the live-action world in a character of the animated world focuses the viewer’s attention to that trait. An animator doesn’t need to amplify messages by exaggerated movement or lighting, necessarily, but simply by referencing something *of our world* in the stopmotion environment. This makes drawing attention to supposedly universal symbols clean and uncomplicated. Tiny’s quest, however magical and other-worldly, resonates because it follows the pattern of this world’s quest archetype. Spider’s display of loyalty and nervous, wary expressions remind one of a faithful dog or sidekick, another familiar archetype.

If Jung’s theory of the collective unconscious is to be believed I would suggest animated film as a useful medium to translate the language of the collective unconscious since it makes possible the direct, visual manifestation of fantasy elements (the figurative) into concrete, conscious images (the literal). Lewis-Williams suggests that the structural workings of visual senses together with the human brain cause those feelings of familiarity when we see certain images. I use stopmotion animation and a visual style which is dark, mysterious and surreal to entice the audience to a new world in which subtly suggested archetypal ideas tug gently at the viewer’s senses, synapses and psyche.

ORIGINAL VISUALISATION OF TINY’S ADVENTURES



APPENDIX

Tiny: Screenplay

ACT 1: INTRODUCTION

EXT. AERIAL VIEW - DAY

Camera moves over ocean, town, farmland and Tiny's flat. Music accompanies the motion.

VO

Once upon a time, not quite now or then, in the magical city of Cape Town, a beautiful little girl was born. She was so small that she could fit into the palm of a grown man's hand. Her parents called her Tiny.

INT. LOFT - DAY

We see a MS of Tiny, staring straight into the camera. She suddenly pulls a few funny faces at the camera. The last one she pulls is a very sad face.

VO

Tiny's parents passed away when Tiny turned eighteen.

EXT. GRAVEYARD - MORNING

Tiny is huddled before 2 gravestones. She attaches a mask to each grave - the faces of her father and mother. As VO continues and Tiny sobs, Tiny's parent's faces exchange sad looks and start crying too. Their tears streak the gravestone and fall onto the coffin to form little animals - an eland, a chameleon and a locust. Then the tears of her father mix with the tears of her mother and a single pearl forms. The locust snatches the pearl and runs off while the other two animals chase after him. Another tear drops and forms a little spider. He looks around and then scuttles off. Tiny doesn't notice any of this.

VO

Tiny became a mask-maker, carving the faces of her beloved parents out of soft wood. Soon she made all sorts of faces, not only human ones.

VO (CONT)

She particularly liked to mould
the faces of the Eland,
Chameleon and Honey-Bee. But
then things went badly for Tiny.

EXT. FARMER'S MARKET - AFTERNOON

We see Tiny at the farmer's market, struggling to sell
anything, getting rained on, having to pack all her stuff
up in a hurry and run home, the same little spider
scuttling soggily after her.

VO

Tiny forgot her parent's faces.
She forgot how to carve and
paint. Her masks became copies
of other masks stored at home.

EXT. GARDEN - AFTERNOON

Tiny runs through the garden and starts climbing up the
stairs.

VO

Tiny could no longer create
anything new.

INT. LOFT - DAY

A wet Tiny stands in her loft, drops her work and sits on
the bed.

VO

Her dreams had run dry.

ACT 2: GRASSLAND

INT. LOFT - AFTERNOON

Tiny's room, the camera is suddenly very still, comically
so. Tiny is asleep on her bed. Her big toe sticks out of
the blankets. It cracks open slightly and a small weed
bursts through the skin, budding. A fan is waving above
her head, creaking mechanically. Her surroundings are
messy, dirty. We see a spider, apparently bored, bungee
jumping from its own web.

INT. LOFT - AFTERNOON (CONT)

Unfinished African masks lie about messily. We focus on one particular mask - grey and cracked, mostly unformed but still a recognizable face. The mask suddenly looks at the camera, winks, and then resumes its original expression.

Suddenly Tiny's legs start to kick. They kick so frantically that the blanket is thrown off them. Tiny wakes up, alarmed. Suddenly her legs lurch over the edge of the bed and pull Tiny into an upright position before sprinting out of the door.

TINY

AAAAAAH!

EXT. STAIRS - AFTERNOON

We see the outside world through Tiny's POV: The stairs are unrealistically stretched out - Tiny's legs run down the stairs.

TINY

AAAAAAH!

EXT. GRASSLAND - AFTERNOON + NIGHT

Suddenly her legs land (CU of legs) on the ground. Tiny is standing in a grassland, not a garden. Huge, messy, thorny bushes stick out here and there and Tiny's feet get cut on rough twigs and stones. Her feet move forward slowly but determinedly. As they move we track up Tiny's body, seeing the surroundings and her petrified expression. Suddenly she stops. She looks down at her feet thankfully. It was just a rest - she's off again! Her feet sprint quickly, carrying Tiny with them. We see a LS of Tiny running across the grassland. The sun sets and the moon rises. The little spider from the loft spins a long web to the moon and swings across the landscape to the moon. Then it drops down to ground level and scuttles after Tiny. Tiny approaches a huge dark forest. A bird flies over Tiny's head and inside the forest.

Tiny's little legs slow down and stop just before the start of the trees. Tiny is extremely small against the huge, looming trunks. She looks up at them and then down at her feet, petrified. Tiny's legs take a step towards the forest nervously, then again, and again, and then Tiny is inside the forest. The spider follows after.

EXT. GRASSLAND - AFTERNOON + NIGHT (CONT)

The moon looks down and pulls a determined but sorry-for-you sort of face.

ACT 3: FOREST

EXT. FOREST - NIGHT

Tiny's legs move very cautiously through the dark forest. Things around her start to rustle, the trees loom over her growing taller and taller as she moves through them. Tiny gets more and more panicked. She passes gnarled faces in the trunks that laugh and wink as she passes. Shadowed figures dance across the trees. Tiny passes what seems to be a lumpy termite mound, leaning against a tree trunk, except that the lump opens its gleaming eyes evilly as Tiny moves past it... Tiny passes more and more termite creatures and becomes increasingly uncomfortable. Suddenly one of the termite mounds leaps out at her, trying to grab her with its dirty claws.

TERMITE WOMAN

YAAAH!

TINY

AAAAH!

The termite woman, wild-eyed and dwarf-sized with long, crumbly braids in her hair, races after Tiny, moving surprising quickly on her short legs. All the other termite mounds are wide-eyed with excitement. A scurrying, scuttling, rustling sound spreads through the forest and the shadowed figures move faster and faster alongside Tiny's running body. Tiny moves wildly now - every time she sees a pair of eyes and a sandy mouth open in front of her she changes direction, running deeper into the forest.

TERMITE WOMAN

Eeeiii, hissss, smack-smack-smack, whoooooop! Whooop!
Hoopoep-hoopoep-hoopoep!

A root senses Tiny coming and raises itself, tripping her. She crashes into the base of a tree trunk and is suddenly trapped against the tree. The termite woman slows down and starts to stalk Tiny, making hissing, hushing sounds. Tiny cowers, shivering, under the huge tree.

EXT. FOREST - NIGHT (CONT)

The tree's gnarled roots start edging closer and one of them wraps itself around Tiny's foot. As Tiny notices the root it flings her up and out of the forest.

EXT. MOON - NIGHT

Tiny lands in the crook of the crescent moon. The moon speaks to Tiny in a warm, fatherly sort of voice.

MOON

Oomph! Oh, hello my dear! Have you come to visit me? How nice! I haven't any tea to offer, I'm afraid, but you might find the view quite suitable. My dear, what is the matter? Are you lost?

Tiny looks terrified. She glances at the sheer drop below her.

MOON (CONT'D)

Well, where do need to go?

Tiny pulls a sad face and promptly bursts into tears. She holds her head in her hands, defeated. Moon thinks for a little bit, and then tells Tiny a story.

MOON (CONT'D)

Every day the sun rises and blazes brightly over the world, but at night, when the sun gets sleepy, she pulls a blanket over herself and goes to bed. The sun is very, very old, and so is her blanket. It is full of small holes that let bits of the sun's radiance shine out, even when she thinks she has hidden herself from prying eyes. If you feel like you are in the dark, don't be afraid little one. These small holes will remind you that the sun is just a little lazy, so be patient with her.

The moon pats Tiny on the head with the top of his crescent, pulls a black thread from the "sun blanket" and gives it to Tiny.

EXT. MOON - NIGHT (CONT)

She takes the end of the string gratefully and drops off the moon, falling gently back into the forest as the thread unwinds (like a spider).

MOON (CONT'D)

Don't forget to come back, now!
I don't get visitors very often.

EXT. FOREST - NIGHT + MORNING

As Tiny drops to the forest floor a shaft of light becomes wider and wider.

MOON (O.S.)

Good luck, little one.

Tiny lands and notices that the unravelled thread has let through more sunlight. A cave opening is revealed.

ACT 4: CAVE

EXT. CAVE - NIGHT

Tiny approaches the cave cautiously. It rumbles like a giant's belly. As Tiny enters the cave, the entrance rock becomes a face. Tiny is standing in the grinning, gaping mouth! The mouth closes behind her and Tiny is swallowed in darkness.

INT. CAVE - NIGHT

Tiny feels along the walls and stumbles along the cave blindly. A soft hush trickles from the depths of the cave and falls on her ears. Tiny looks up and a faint, blue glow ripples on her face. Tiny moves closer and closer to the exit... she doesn't notice that the walls of the cave are lined with lively stick-like figures, dancing and urging her forward - much like the figures in the forest. As Tiny gets closer the light and sound become stronger until she is engulfed by an enormous roar and blue light splashes all over the cave walls and Tiny's little body. Tiny has reached the end of the cave passage. She sees a round opening that is covered with a curtain of rushing water. The waterfall drips into watery hair and a face forms in the curtain.

FACE

Welcome Tiny, we have been watching you... You have come a long way. Don't be afraid - keep walking.

Tiny walks through the waterfall and suddenly finds herself on the edge of a cliff. She takes a few steps forwards and peers at the sheer drop to the deep water below her. Voices from the ocean below drift up, urging Tiny to join them... Tiny closes her eyes and jumps.

ACT 5: FLYING

EXT. SKY - NIGHT

Tiny falls down the side of a cliff face. Her eyes are closed, she is smiling.

ACT 6: OCEAN

EXT. UNDERWATER - NIGHT

(Seen from under the surface) Tiny falls into the water. She swims forward, looking at the interesting sea life around her, and notices a funny looking witch's house on the ocean floor. She swims towards it. The little spider lands in the water, looks alarmed when an interested fish swims nearby, and then swims awkwardly after Tiny.

ACT 7: HOUSE

INT. ENTRANCE ROOM - NIGHT

Tiny pokes her head through the door and enters the house. She is in a dry entrance room. Tiny closes the door and shakes the sea water off herself, using a towel that hangs conveniently from a hat stand next to the door. A puddle forms around her feet. It is absolutely quiet. Tiny walks to the only other door in the room directly in front of her and opens it.

INT. HOUSE - NIGHT

Tiny enters a large room filled with furniture that has dusty sheets pulled over it.

INT. HOUSE - NIGHT (CONT)

There is a cacophony all around her. A piano in the corner is playing itself. She sees the figures that have been following her more clearly now - they are dancing all over the place. Tiny moves slowly through them, trying at first to find a place to hide. She spins around as figures fly by her, enthralled by what she sees. She runs behind a lampshade but a grinning face finds her, forms a body and then grabs her hand and starts dancing with her, spinning her around so that her surroundings become a colourful blur. The little spider's head pops through under the door and looks about. Then the spider squeezes its body through the crack and scuttles after Tiny. Tiny laughs, accepts the dance and willingly spins loose, landing at the foot of the stairs. Intrigued, she moves up them while figures stream along the banisters. She gets to the landing and walks along a passage lined with ancestral face masks. As Tiny passes the masks they pull faces at her. Above one of the doorways are two masks that are familiar to Tiny - they are the masks of her parents. Tiny opens the door and enters the room. The little spider crawls out of the mouth of one of the masks and web-drops to the floor, scuttling into the room just before the door closes.

INT. ROOM - DARK DAY

Tiny is in an almost empty room - there is only a large oyster shell in the middle of it. As Tiny moves towards the shell it starts to open. Once it is fully open Tiny steps inside and sits down on the soft oyster bed cushion. The shell closes and the ancestral figures creep into the room, lift the shell and leave the room.

ACT 8: RETURN

EXT. OCEAN - DARK DAY

The oyster shell is thrown out of the front door of the mad house. It bullets through the ocean water at an angle, making its way to the surface.

EXT. GARDEN - DAY

Tiny's head bursts out of a swimming pool. She clutches onto the side of the pool, her one hand making a fist, and catches her breath.

EXT. GARDEN - DAY (CONT)

Finally she climbs out of the pool and walks through the garden, past the wendy house (which rumbles like the cave), past the rose bushes (which suddenly sound like a forest) and finally to the stairs. She climbs up the stairs and enters her room.

INT. LOFT - DAY

Tiny's loft is much tidier. Everything is in its right place - the bed is made, the light is more cheerful. Tiny walks over to her bed. The little spider swings through the window and lands in his usual spot. Tiny sits down and opens her fist. She is holding a pearl.

VO

And so Tiny came home and found that everything was in its place. She had never been so happy to be back in her little loft, and her old carving knife felt just right in her little hand.

Tiny smiles, puts the pearl into a necklace nugget and puts the necklace around her neck. She bends down, picks up her unfinished mask and a carving tool and starts working. (The camera moves back into a LS of Tiny, then cuts to a shot of Tiny working through the window, still moving back, then dissolves into a cross-section landscape animation scene, with Tiny's flat and garden on one side of the screen and the sun smiling lazily on the other.)

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William Challis. University of Cape Town: Archaeology PhD student

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Tiny went into production in February. Three months later twelve sets, four puppets and six puppet heads were ready to be filmed. In those three months three major companies played a vital role in developing the project and in teaching me the processes of miniature set and puppet design, production and onsite special effects. These companies are City Varsity, AMT and CFX. What follows is a breakdown of *Tiny*'s production with hindsight notes advising how to go about producing a stopmotion short film of this nature.

ART DEPARTMENT



City Varsity, a multimedia production college, agreed to incorporate *Tiny* into its art department. 30 second year students were given two weeks (plus a predicted third week's extension) to build the sets and puppets for my stopmotion film. Set design is part of the college's syllabus so most materials needed for production were supplied by City Varsity.

I split the class into five groups according to the students' skills and interests. I made rough sketches of the different sections of *Tiny*'s cave and included notes on colour themes and texture. Each group received a detailed, colour storyboard highlighting their section of the cave. The students' job was to deliver a three dimensional design in one day and then to build it to scale in the next two weeks. All floors had to be made out of hardboard so that the puppets could be pinned in place. The floors and walls were to be smeared with different brown clays to create an organic feel and then textured for various effects.

The students were not experienced and neither was I. We battled with scale and so some of the sets didn't match up with their sister sections. It was often a frustrating business. Materials ran out, there was no air conditioning and not all groups shared the same level of enthusiasm for the project as I did. For some students it was just another mark that they could do without. Others approached the project as if it was a professional production and had really good ideas.



The shot of Tiny silhouetted against the blue waterfall is thanks to a particularly ingenious student. He squirted long rows of alternately dyed silicon onto a tray, creating a semi-transparent "wall of water". When I shone a light behind the sheet and moved the "waterfall" in intervals, the effect was startling.



The students used a variety of materials. The most popular ones were pollyfiller, plaster of paris, paper maché, clay, silicone, hardboard for the floors and special silicone and hardboard for the moulds. Although most sets were completed on time a few needed to be rebuilt or repainted to match the overall look and feel of the project. The puppet moulds did not work at all. The armature that I built did not fit the mould correctly and the cold foam bodies and heads were constantly pockmarked with air bubbles. The time allocated to the project as part of City Varsity's syllabus was now over. I patched up the remaining sets and began puppet design and production from scratch. The sets took another two weeks to finish. The total time to complete puppets was three months.

HINDSIGHT NOTES

Before approaching the art department spend time on sketches, colour themes and scale. If the days are structured well two weeks is enough time for set production. This will of course change according to the size of the group and experience of the artists. I base this information on my experience with this particular group of second year art students.

TIME BREAKDOWN

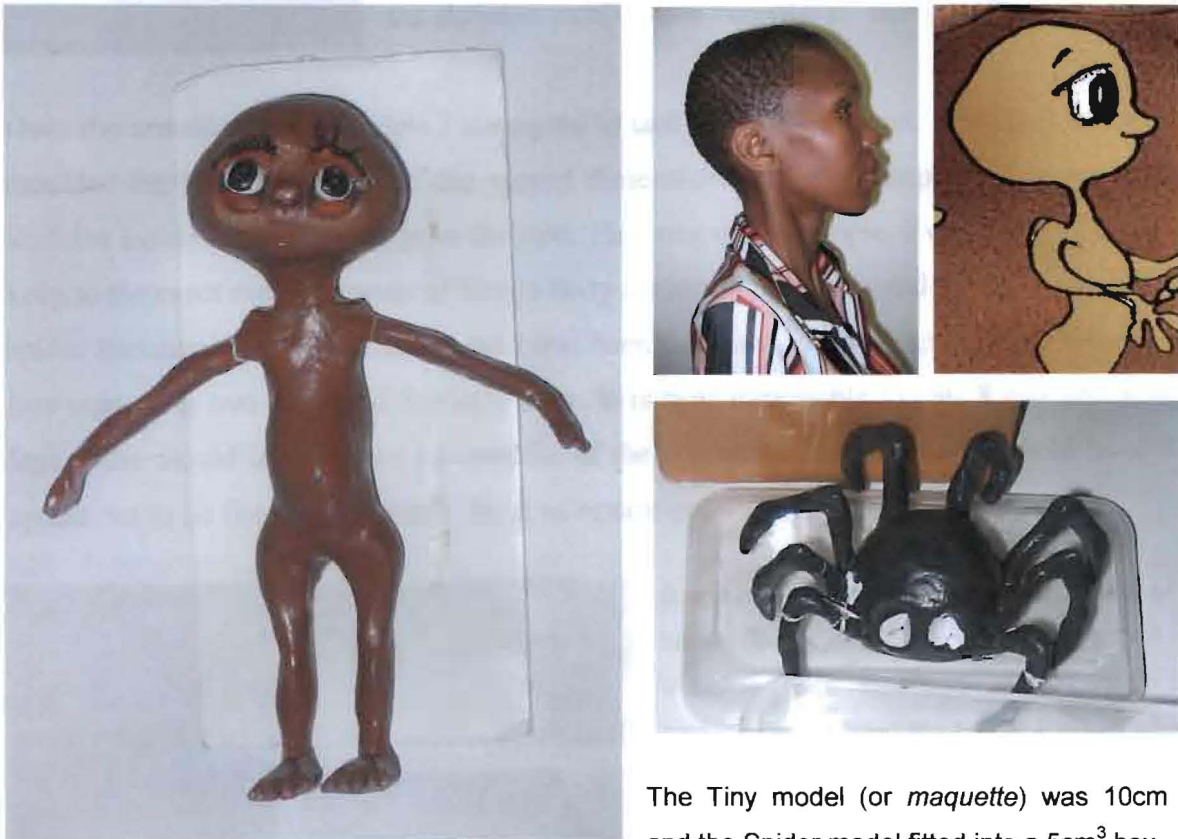
- 3 days for set design
 - 1 day to discuss plan, organise students into groups, groups to start thinking of design ideas
 - 2nd day to compare ideas with other groups and make sure that everything fits together
 - 3rd day to finalise designs and to organise materials needed
- 3 days for structure (hardboard + chicken wire frames)
- 1 day to check that all sets match each other
- 3 days to flesh out skeleton sets. Use light materials so that sets are not difficult to move around. Papier maché is better than heavy pollyfiller
- 1 day for experimenting with different materials to get desired look and feel for the set skin
- 2 days for fine work
- 1 day for set comparisons and final touches

Total: 14 days



ANIMATION DEPARTMENT

Before I started storyboarding, and long before I approached City Varsity, I sat down with a fist-sized lump of clay and tried to mould the Tiny and Spider that were in my head. I worked on them for about two days before I was happy with the characters. I painted them and made sure they could stand comfortably by themselves once dry. If they were too heavy on top (as most of my Tiny-characters were since her head is about a third of her weight) then they'd be impossible to animate comfortably.



The Tiny model (or *maquette*) was 10cm tall and the Spider model fitted into a 5cm³ box.

During the set building process I began building Tiny's movable metal skeleton, the *armature*. Gary, an animator and lecturer at City Varsity, loaned me his ball and socket joints and aluminium wire on condition that he could keep the puppet once the film was complete. He taught me how to use silver solder and flux and sent me to a clock shop in town for supplies. I spent the next few days happily blasting small flames onto little skeleton arms and legs using a mini flame thrower. The trouble with ball and socket joints is that you can only achieve a singular plane of movement – forward and backwards or 90°-180° turns. This means that cunning design is crucial if your puppet is to move in a way that is true to life. I lacked this cunning.



Tiny's shoulder joints are at angles that prevent her arms from swinging back and forth. Her elbow joints cause her forearms to jut out at odd angles from her body. This makes crawling particularly difficult. Later, when I searched for outside help, Rob Carlisle, the owner of CFX, advised 360° revolving joints. These ensure that your arms and legs can move in all directions and planes and make your movements more fluid. The up side of Gary's method is that, if properly designed and planned, the animator cannot accidentally move the puppet incorrectly since the skeleton won't allow "unnatural" movement.

Once the armature was complete I attempted to cast the whole puppet. A student had already moulded the body according to the agreed dimensions and so I simply had to balance the skeleton inside the mould and pour the cast. This was not so simple. Even though I'd tried to keep to the exact measurements of Tiny's body the armature simply did not fit the mould. The spider armature was worse. The mould had been designed to come apart along a horizontal line separating two halves of Spider's body. It is near impossible to cast 8 crooked spider's legs if the mould is slit down the middle of the spider's body. The legs should have been spread out to lie flat. They weren't. Back to square one.



Small holes were drilled into each side of the hardboard boxes. Clay models smeared with Vaseline were balanced in the boxes with toothpicks that fitted the holes. A cured silicone mixture was poured to midpoint and left to dry. Vaseline was smeared onto the surface and the next layer was poured. The box was broken open to reveal two fitted moulds ready for the armature foam puppet.



These models were sculpted and moulded at 3 times the scale of the standard puppet. They were made for the close up walking and detailed expression shots. They were never used because the smaller model's feet and head were easy to zoom into with the Sony PD150.

By this stage I was getting extremely frustrated. I contacted special effects company CFX and begged for help. Rob Carlisle invited me to come into his workshop. I could use any old materials and ask his advice while I worked on the puppets. He agreed that the armatures wouldn't work with the moulds I had. I had to re-sculpt the bodies *onto* the armatures (brilliant!) and then make fresh moulds from the new clay bodies. This made a lot of sense. Tiny's new body design was an improvement – thinner upper body with much chunkier legs and feet to support her weight. We abandoned the cold foam idea -



Rob turned his nose up at the stuff. He insisted that the only foam worth using is hot foam, a smooth, silky texture that is similar to real skin. I couldn't afford hot foam and so we turned to rubber instead. This meant that I didn't need to wrap the armature in a protective foil (as I had originally done) since rubber does not corrode metal. Tiny and Spider were cast in fibreglass moulds. These are much cheaper and stronger than the blocky silicon moulds used to make the 6 heads. They're also strong and good to use with a soft puppet since rubber can be easily pulled out of the sturdy fibreglass. The puppets were spray-gun painted with acrylic paint mixed with bonding latex to ensure elasticity. Tiny and Spider were ready for animation. The entire puppet building process took about 3 months.

Lack of pressure caused bubbled foam heads.

Spider could not be removed from his cast.



Foam products from AMT and water-based powder paints



Baby Tiny for the profile cliff shot. This puppet is 10 cm tall – a third of the main puppet's height.



SHOOTING

I had arranged to borrow small lights from a rental company for one month so my shooting schedule was arranged accordingly. In one month I shot about 5 and a half minutes of footage. I tried to use on site special effects (such as water movement and shadow play) so that the film would feel organic and raw.

Puppets

The puppets did not last very long. Spider's aluminium and Formica armature snapped within one day. The next effort was about the same size – a polystyrene ball with aluminium wire sticking out of it. I smeared a layer of clay over this rough armature and hoped that it would do. It didn't. The body was much too big and heavy for the legs and this is obvious in the stalagmite scene where Spider battles to climb up a relatively easy part of the rock. I resorted to a smaller, purely clay model. Each clay version lasted about one day and then I'd have to re-sculpt it the next time I wanted to shoot Spider.

Tiny lasted much longer thanks to her sturdy steel armature, but her right foot snapped off the leg about halfway through shooting. Her skin also started to peel (the elastic paint mixture wasn't that elastic after all) and her rubber skin started to split after about 3 weeks. She was exceptionally difficult to move. Although she could balance by herself on a smooth surface, the rocky bumps on the cave floor made it impossible for her to stand by herself. I had to attach nylon threads to tripods on either end of the sets and drape her arms over these invisible supports. This was shaky business - not ideal for precision animation.

Movement

At first I didn't tie the sets down. Some of them were so heavy that I didn't expect them to move at all but I learned later that this is not the case. Slight bumps here and there are amplified on the screen and so it is imperative to tie model sets down extremely securely. I also noticed that puppet animation improves when a root is secured. The mushrooms' movement would be much more believable if their stems had been secured and only their fan-like heads moved. This focuses attention to the part of the model that expresses character, mood or emotion. Movement and lighting can be used similarly in animation: Soft, subtle animation enhances texture and mood, while bigger movements act like spotlights. I only started to understand this by the time I got to the scene where Spider gets a fright when he sees the face in the waterfall.

Timing

Good timing provides good animation texture. An example of poor timing is when Tiny walks through the puddle. While shooting this scene I thought that I could fill in the important pauses by using longer stills during editing. This doesn't work because Tiny is not the only character in the scene. The rocks behind her need to have their own timed animation to provide animation depth. Tiny should pause dramatically while the rocks shift and scuttle at different times to her. This creates life. I tried to improve timing texture in the waterfall scene. The red-eyed rock pulls itself up a stalagmite at a different speed to Tiny's walking feet. I also experimented with water flow timing and found that I got better results if I moved the water twice to every one move of a character's.

Lighting

I used special 60 Watt Dedo lights from Cinegate because they're softer and smaller for small scale models. Soft light with colour gels, ND filters and many diffusion sheets worked best. It was difficult to justify a light source for the first part of the cave sequence. I had initially planned to use luminescent plants that hid green LED lights along the cave walls but this looked bizarre. In the end I just hoped that the viewer would believe that light would be streaming in from various exits in the cave, or at least from the very end of the tunnel that Tiny walks along. I experimented with lighting to create unusual effects. A light beam pointed at 90° to a sheet of slightly dusty cellophane created the drops of water reflecting the "moon". Blue and green strips of cellophane cut out and hung from a ruler, wafted in front of major light source in stop-start intervals created the look of moonlight shining through the cascading waterfall.

Sound

A band member of popular Cape Town group *Freshly Ground* worked with me to develop a sound style appropriate for a stopmotion film. His friend and colleague, Daniel Eppel, worked with these ideas into the scenes which were delivered in installation periods. Since stopmotion, particularly claymation, animation uses human hands to recreate an organic reality, so is the score to *Tiny* made by parts of the human body (usually the mouth). Daniel used his mouth to create water dripping sounds for the wet cave scenes instead of just recording a dripping tap. This style of scoring should keep the viewer suspended in a magical, imaginative world where everything is familiar and yet utterly new.



PIGBOX CREATIONS



University of Cape Town