

Fluid Frames Reading Guide #1: Experimental Frame of Mind / Setting-up a Home Studio

The Experimental Frame of Mind pp.1-8

1. The animations that will be shown generation after generation are those that marry _____
_____ with _____ content.
2. For the purposes of this class we will be adopting Jules Engel's definition of *Experimental Animation*. Experimental Animation is a _____ – a concrete record of and artist's _____.
5. Sand, paint and clay are materials that have both _____ and _____ – working with them is like _____ and _____ simultaneously.
6. I think you should _____ the technique and then make it your own. What you want to say will come out and it will be _____ than what anyone else wants to say. — Caroline Leaf

Lights! Camera! Animation! pp. 29-46

1. A studio is an evolving place. . . if you find yourself stuck creatively, maybe it's time to _____ , buy a new _____ , or _____ .
2. The size and style of your work surface may vary . . . at the very least you will want a table at a _____ with the capability of being lit from _____ and _____ .
3. A _____ on the camera lens will also help in eliminating glare, or you can add a touch of backlight.
4. _____ images give you options for digital _____ .
5. When you are spending your creative energy animating worldly materials under the camera, each frame is a _____ , so if you are going to spend some money somewhere, spend it on your _____ .
6. _____ down everything that could get moved while you shoot.
7. Playing develops _____ our chosen technique so when we sit down to create our final work we can better achieve “ _____ ”.
8. If you know a particular shot is going to be a _____ , do it early in production when you have _____ and _____ and time to address the challenges.