

Timeline interface showing playback controls and a timeline axis. The timeline axis ranges from -1000 to 2400, with a current position marker at 618. The interface includes buttons for Playback, Keying, View, and Marker, and a timeline axis with numerical values.





### What I made

I made a mini music video to the song “Whole New World” from SOPHIE’s *Oil Of Every Pearl’s Uninsides*.

It is an attempt at a visual representation of how I sometimes feel when confronted with criticism (internal and external).

It is an uncanny mix of 3D and 2D animation.

### How I made it

The look was achieved by a mix of 3D animation on Blender and post-production on Adobe After Effects.

The video’s rhythm is dictated by the song’s beats.

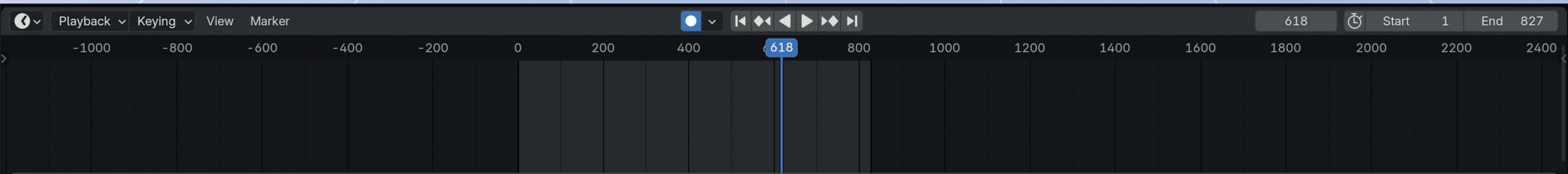
It is the result of sculpting, animation and editing.

### Why I made it

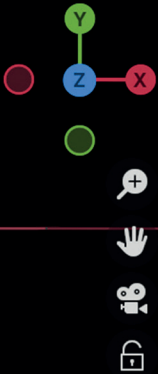
Having completely misunderstood the brief to the “*Mapping Your Practice*” workshop, I grew frustrated with how in my head I get whenever I try to create something.

I have been listening to hyperpop for my GARP research: the genre is not merely escapism, but rather finding oneself into the act of evolving and exploring one’s own body, which becomes desubjectified.

In the animation, I aim at doing exactly this, decomposing and finding myself in doing so.







<https://youtu.be/Ver7ScdVfko>

FULL

VIDEO

▼

Playback ▼

Keying ▼

View

Marker

● ▼

⏮

⏪

⏩

⏭

⏴

⏵

618

⌛

Start

1

End

827

-1000

-800

-600

-400

-200

0

200

400

618

800

1000

1200

1400

1600

1800

2000

2200

2400



# INSPOs



★★★★★

"AN IMMENSELY, UNSTOPPABLY, ECSTATICALLY DEMENTED FAIRY TALE  
ABOUT FEMALE SELF-HATRED" The Telegraph



Demi Moore  
Margaret Qualley  
Dennis Quaid

A film by Coralie Fargeat

**THE SUBSTANCE**



MUBI

WORKING TITLE

R

EXECUTIVE PRODUCERS: BENJAMIN MACHIN, JENNIFER K. KOSOVE  
PRODUCED BY: CORALIE FARGEAT, TIM BRYAN, ENO FELLNER  
WRITTEN AND DIRECTED BY: CORALIE FARGEAT

Demi Moore's Elizabeth Sparkle in the movie "The Substance" has a scene in which, comparingh herself to a younger, more beautiful version of herself, she struggles to get out of the house to get to a date, relentlessly trying to fix her face with make till the point of almost dismembering herself.

In this music video I wanted to express my frustration with having to adapt to a different education system that I was not used to, that I knew I could master, but just could not at the time and maybe even now .

This imagery was extremely inspiring for me, suggesting the concepts of skin stretching, body modification and horror.

Demi Moore in "The Substance" (2024)

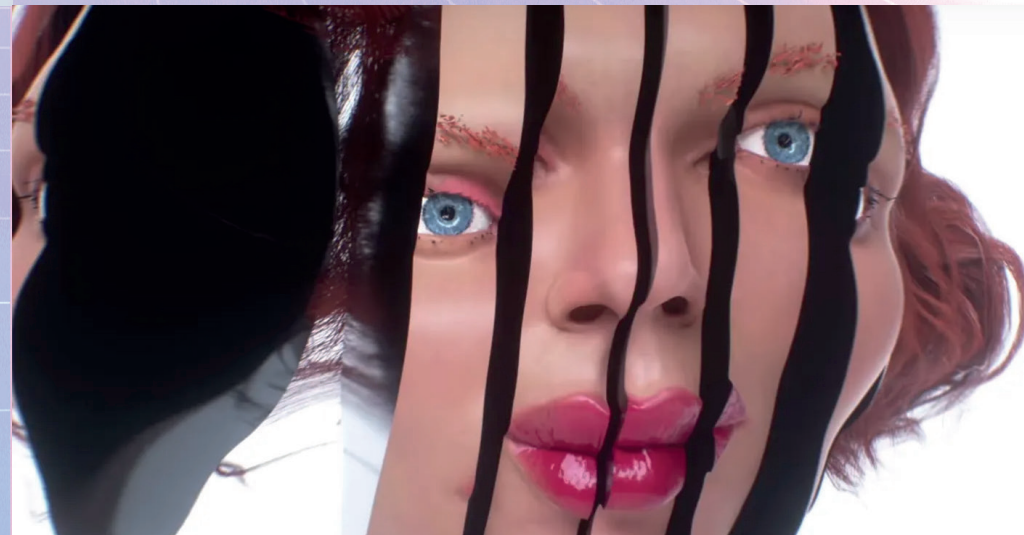


SOPHIE splits, bends and warps themselves in the 2018 music video for “FACESHOPPING”. SOPHIE is only real when they “shop” their own face. The act of exploring reality and warp it to our will is the only truth achievable by the human being, through their body



Studying the aesthetics of hyperpop for my GARP, I realized that the best style to adopt for this project was exactly this: using an almost realistic aesthetics that triggers unsettling feelings, just like the ones in the video.

It is also exciting to experiment with this style because its uncanny aesthetics generates a nostalgic feeling, as it calls back to early 2000s not-so-great 3D animation.



SOPHIE in “FACESHOPPING” (2018)





Examples of late 90s and early 2000s animation: Toy Story (1995, on the right) was the first all CGI full length animation feature, with artists having to deal with completely foreign softwares that they had to later learn how to bend to their needs.

Barbie started making CGI full length features from 2001 (Barbie and the Nutcracker, top left, with 2003's Barbie of Swan Lake, bottom left), using techniques such as motion-capture that gave their characters very human-like movements, in contrast with their plastic-y appearance.





# STORYBOARD





# SKETCHBOOK

Graphic visualization of the song's rhythm and beats (not theoretically correct, but it helps me visualizing the sounds)

**SOPHIE - Whole New World (1:18 - 1:48)**

**beat I** **beat II** **beat III** **beat IV** **beat V**

**subject INSPO = THE SUBSTANCE**  
 (Demi Moore mirror poster)

**OUTCOME = 3D animation**

**Visual INSPO**  
 FACE SHOPPING  
 by Sophie

**2 seasons**

|  |  |
|--|--|
| "Whole New World"<br>x 4<br><b>see 1</b> | "Promises<br>promises might come true<br>promises of a life uncontained<br>scafoam blue"<br><b>see 2</b> |
|--|--|

Whole new world (staccato)  
 o/o/o/o/ / / / / / / / / /

Whole new world  
 o/o/o/o/ / / / / / / / / /

Whole new world (staccato)  
 o/o/o/o/ / / / / / / / / /

Whole new world  
 o/o/o/o/ / / / / / / / / /

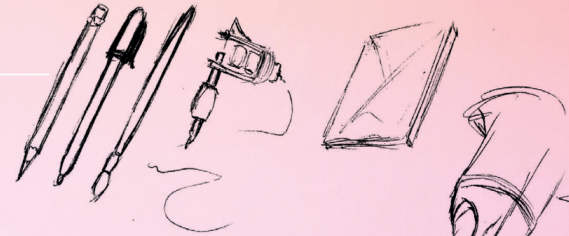
PROMISES MIGHT COME TRUE (staccato)  
 o/o/o/o/ / / / / / / / / /

PROMISES OF A LIFE UNCONTAINED/  
 (o/o/o/o/ / / / / / / / / /)

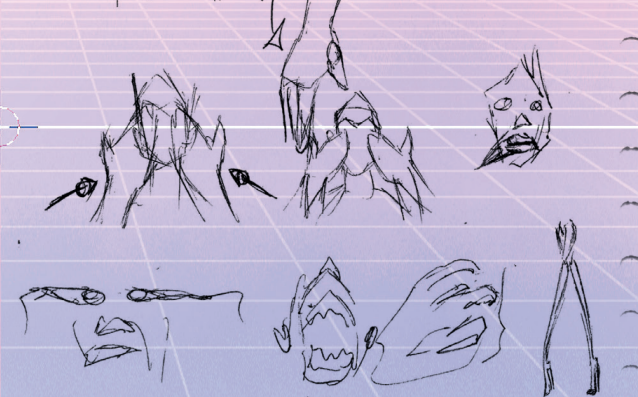
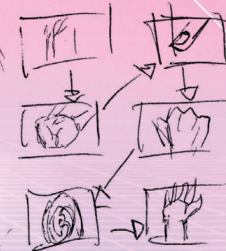
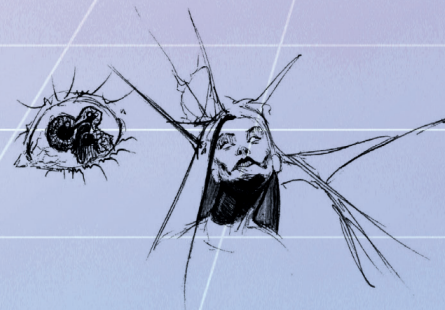
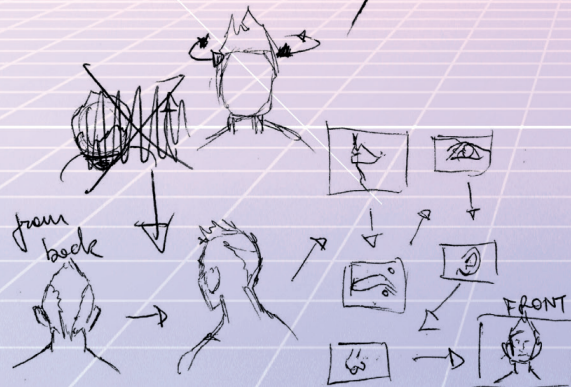
SEAFOAM BLUE  
 o/o/o/o/ / / / / / / / / /



# SKETCHBOOK



watches himself in the mirror  
↓  
gets scribbled on  
↓  
starts drawing







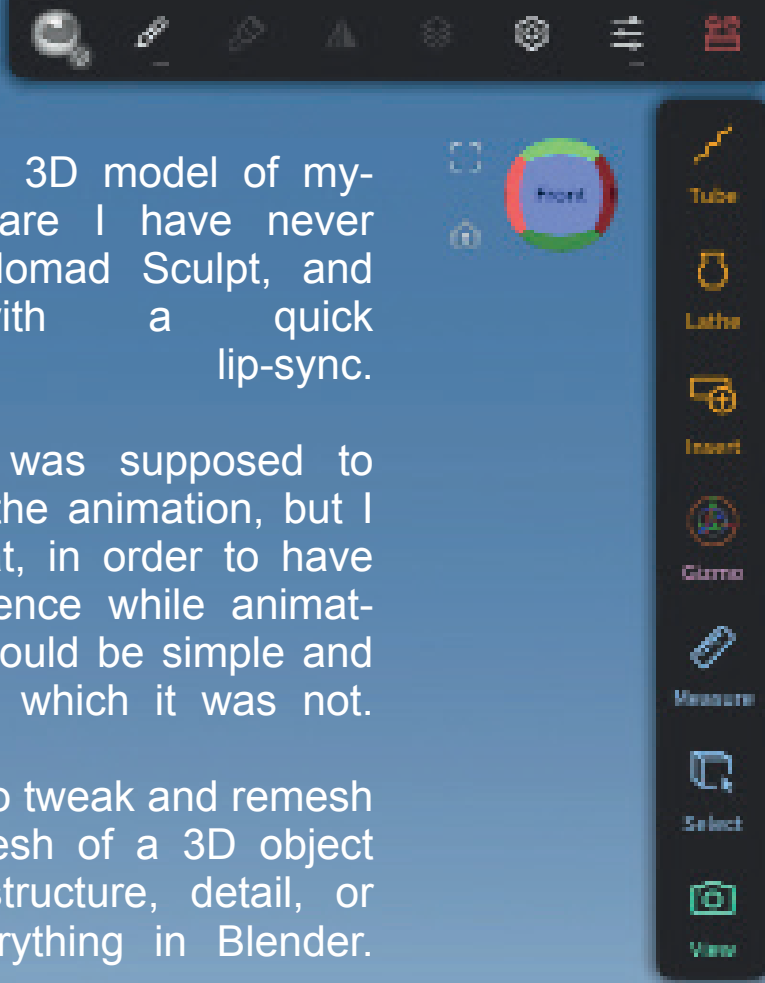
I have created a 3D model of myself on a software I have never used before, Nomad Sculpt, and experiment with a quick animated lip-sync.

This 3D model was supposed to be the basis for the animation, but I soon realized that, in order to have a smooth experience while animating, the model should be simple and well thought out, which it was not.

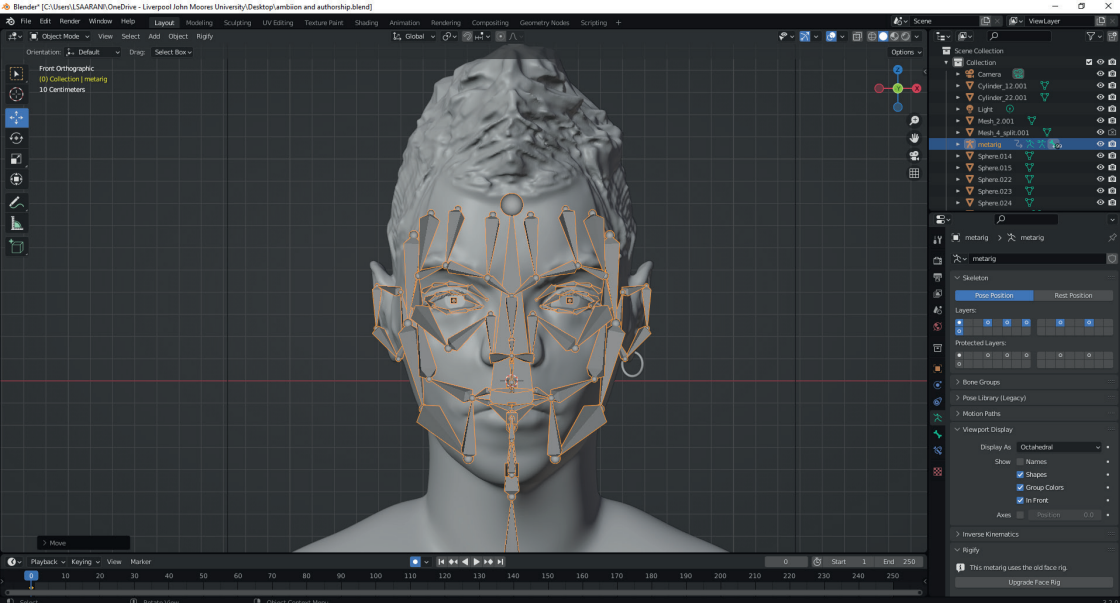
Therefore, I had to tweak and remesh (changing the mesh of a 3D object to improve its structure, detail, or appearance) everything in Blender.

# Creative Sprint

*(Whole New World pt. 1)*

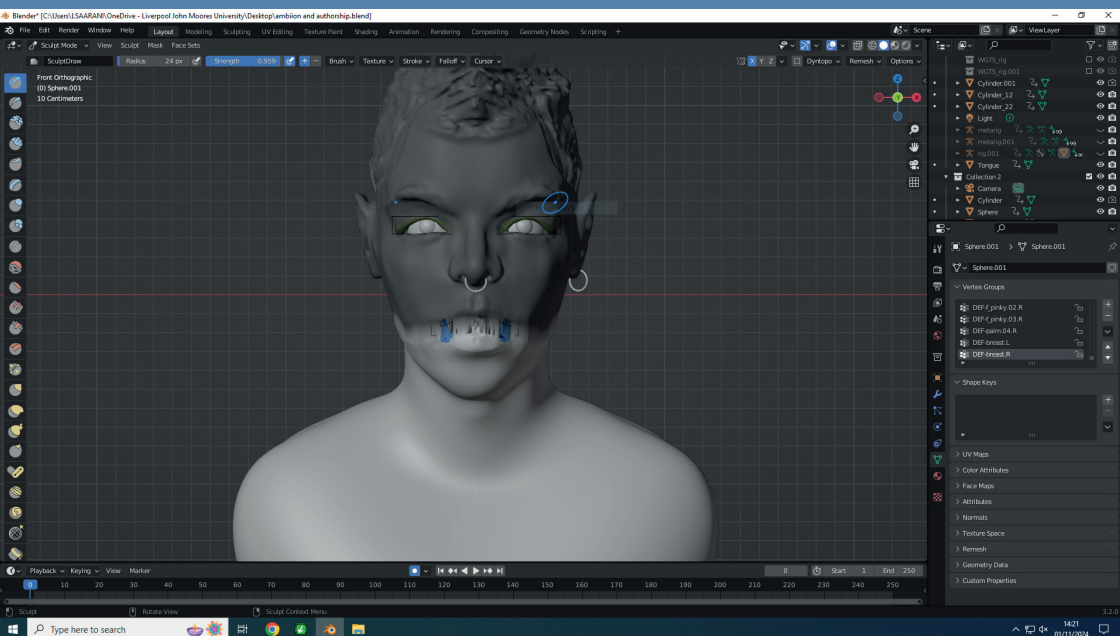
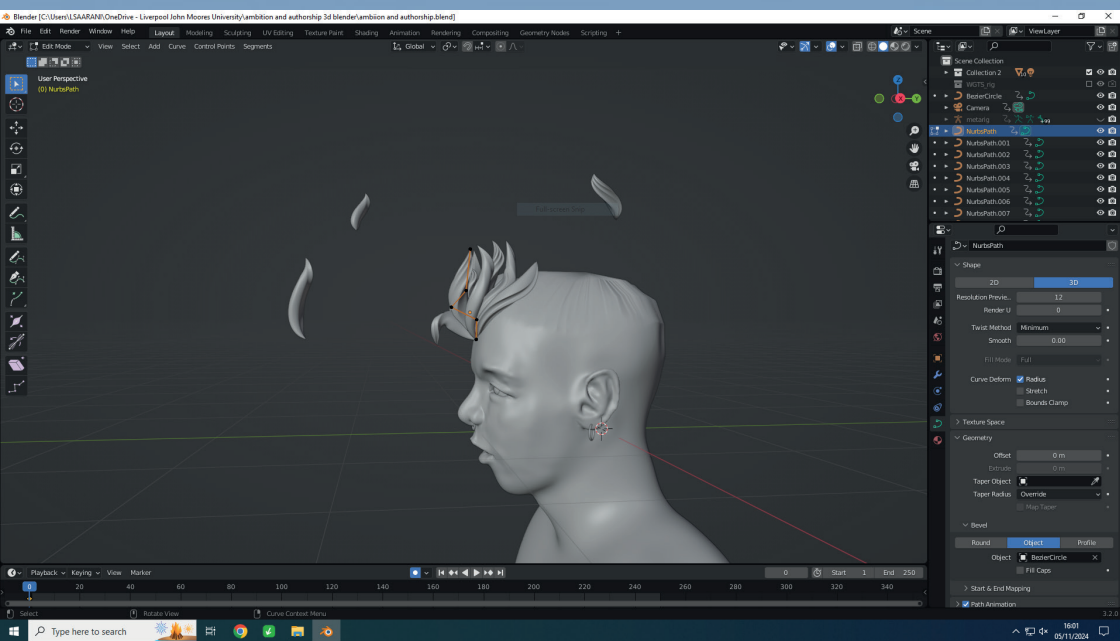






After remeshing the model, I tried the “rigging” technique (basically creating a skeleton to apply to the model in order to animate it).

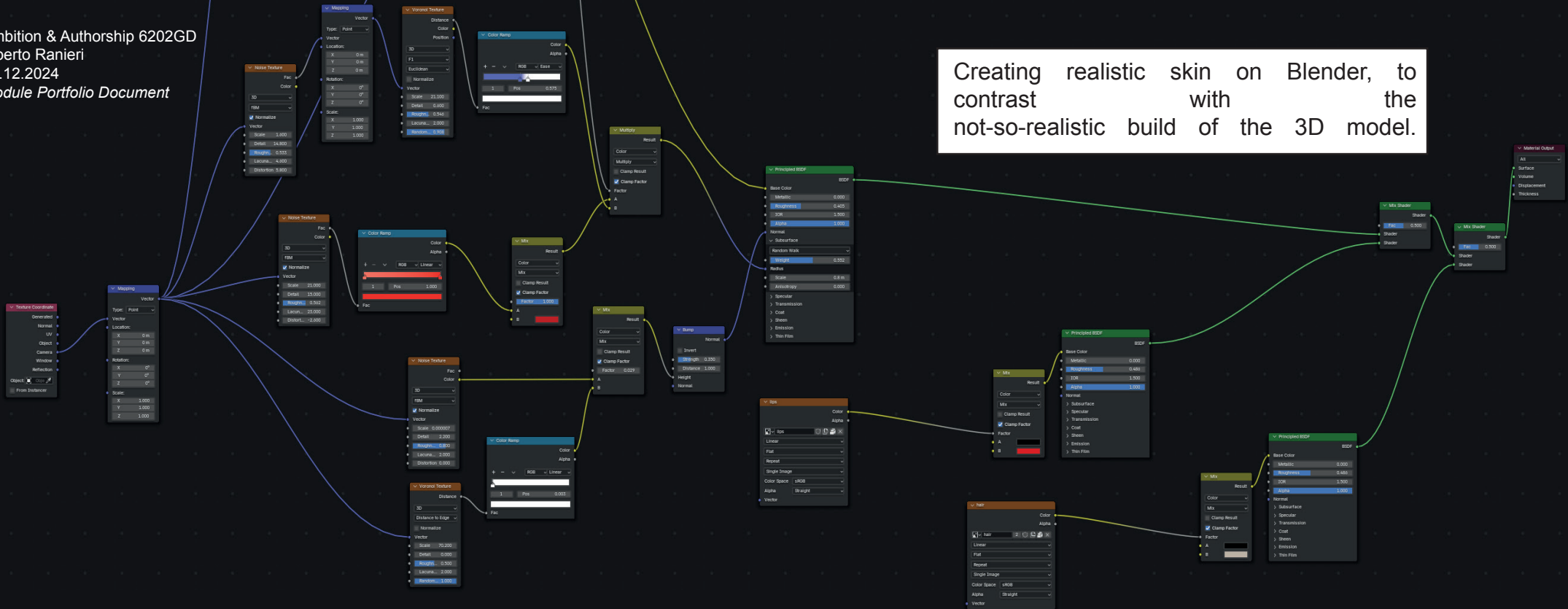
I figured, though, that it would have probably been easier to animate the model using “shape keys” (keys that registered different sculpting stages of the model).



I created big, individual locks of hair which I later applied to the head of the model and that were then individually recolored to match my actual hair.

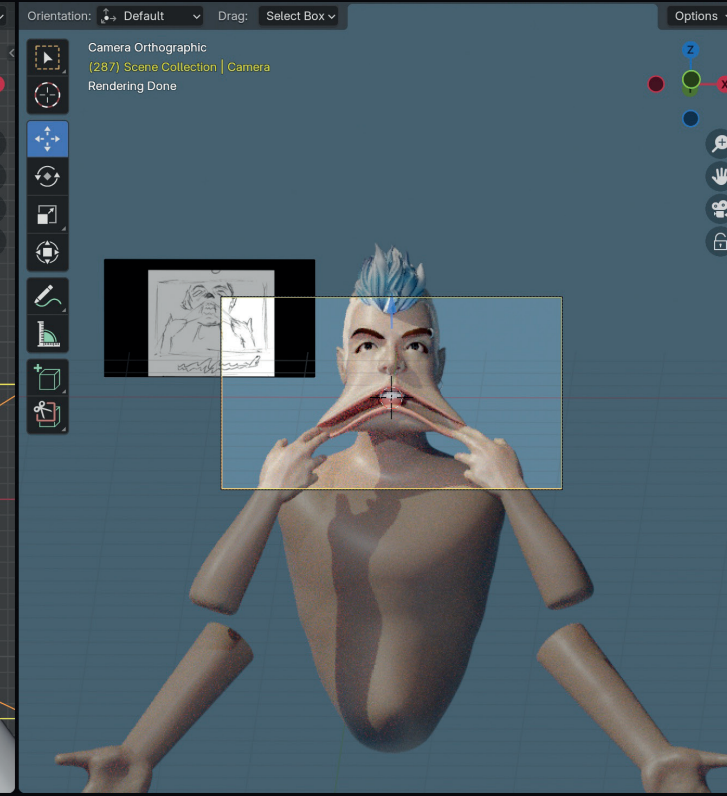
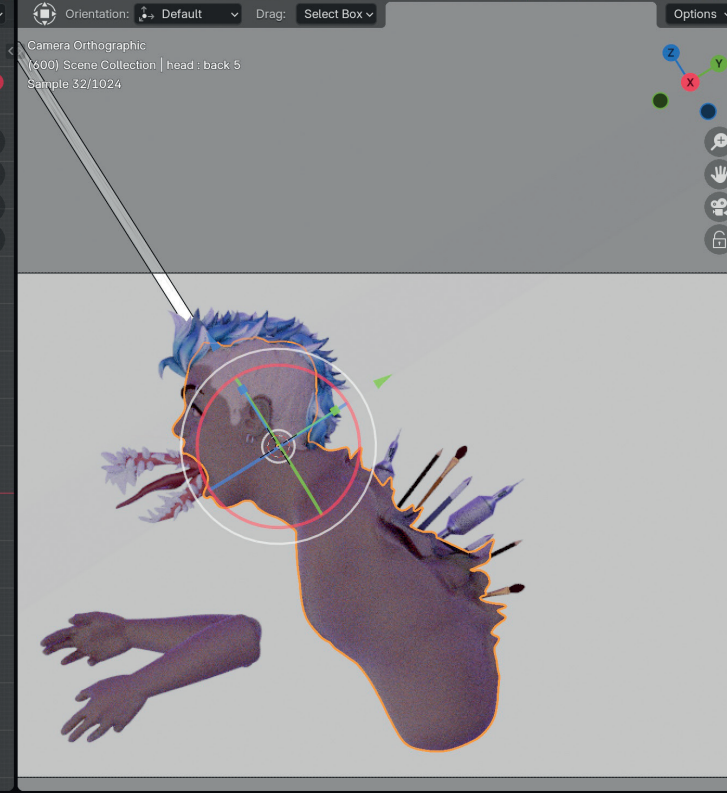
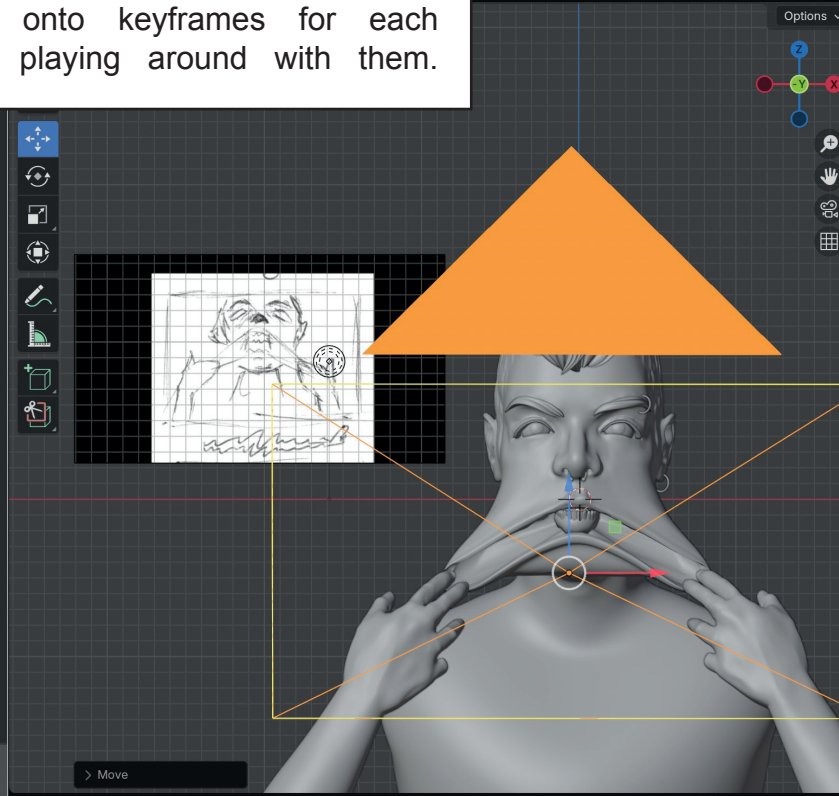
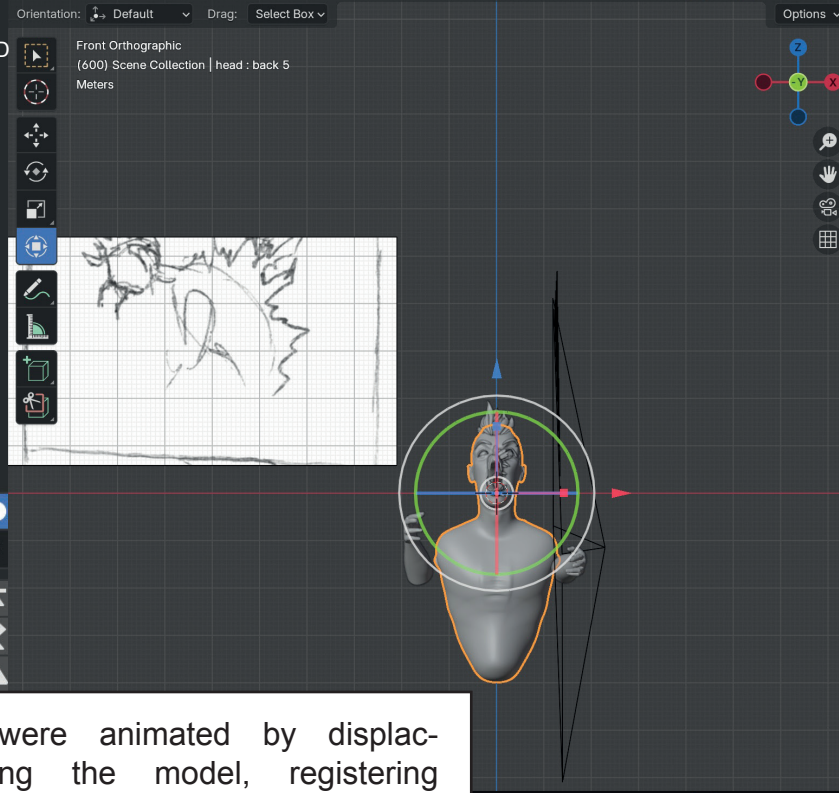


Creating realistic skin on Blender, to contrast with the not-so-realistic build of the 3D model.





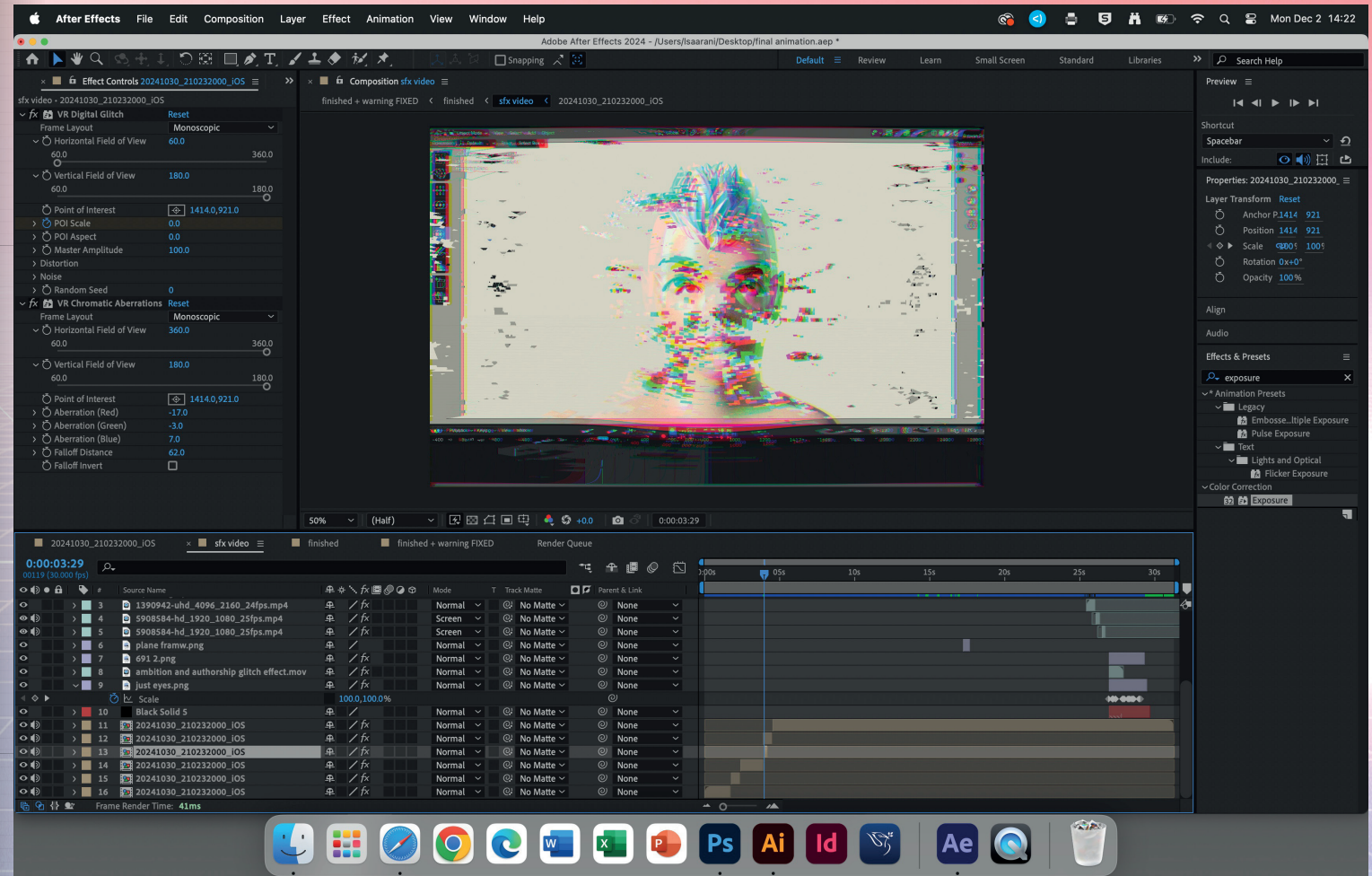
The actions were animated by displacing and bending the model, registering the movements onto keyframes for each asset and then playing around with them.





Rendering from Blender directly would have taken too long so I simply screen-shot all the frames I needed and piled them up in After Effects, where I also added some visual effects like

Screen-shots also allowed me to include the whole Blender control screen, making it look like some sort of game-play.





available

at:

<https://www.youtube.com/watch?v=TjZIkKoht7w>

# BIPP





# *Document Your Culture*







## What I made

I made a hand-drawn zine that illustrates the scenery I would see growing up where I am from in Italy, Bari.

The zine also not only simply illustrates the beauty of the countryside surrounding my hometown, but it also tells the story of how folklore and religion feed into one another there, and how they simultaneously affect the life of a young gay boy making his way in the world

## How I made it

The zine was crafted by hand using charcoal on paper.

I created a loop, in order to indicate a feeling of perpetual repetition of the same practices, broken down the middle by two men kissing and causing a commotion in the middle of a procession.

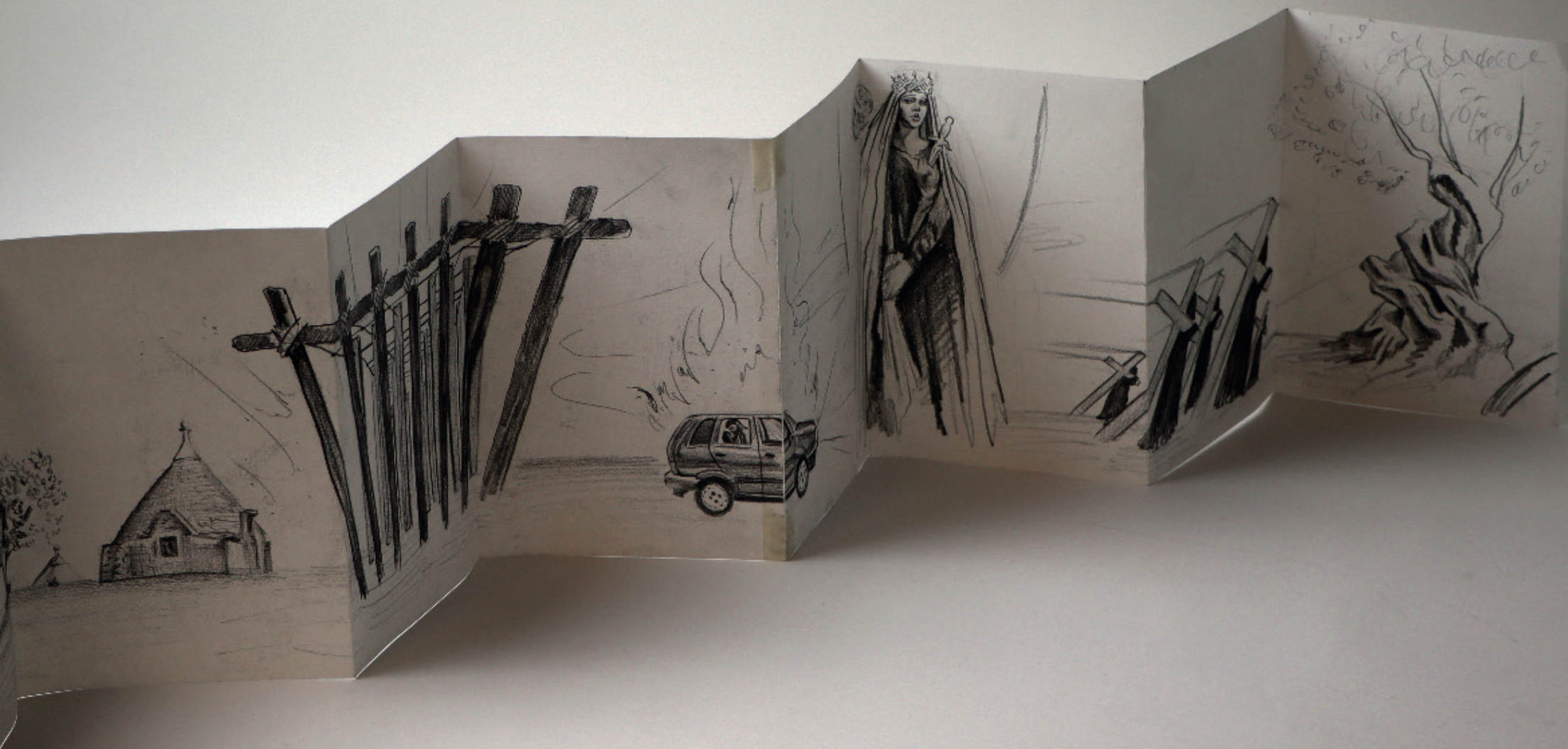
## Why I made it

The brief for this module asked us to narrate something that felt close to us, it being a hobby or a tradition: I love the folklore in my small town but I have never really believed in it, especially because it always made me feel out of place, being gay.

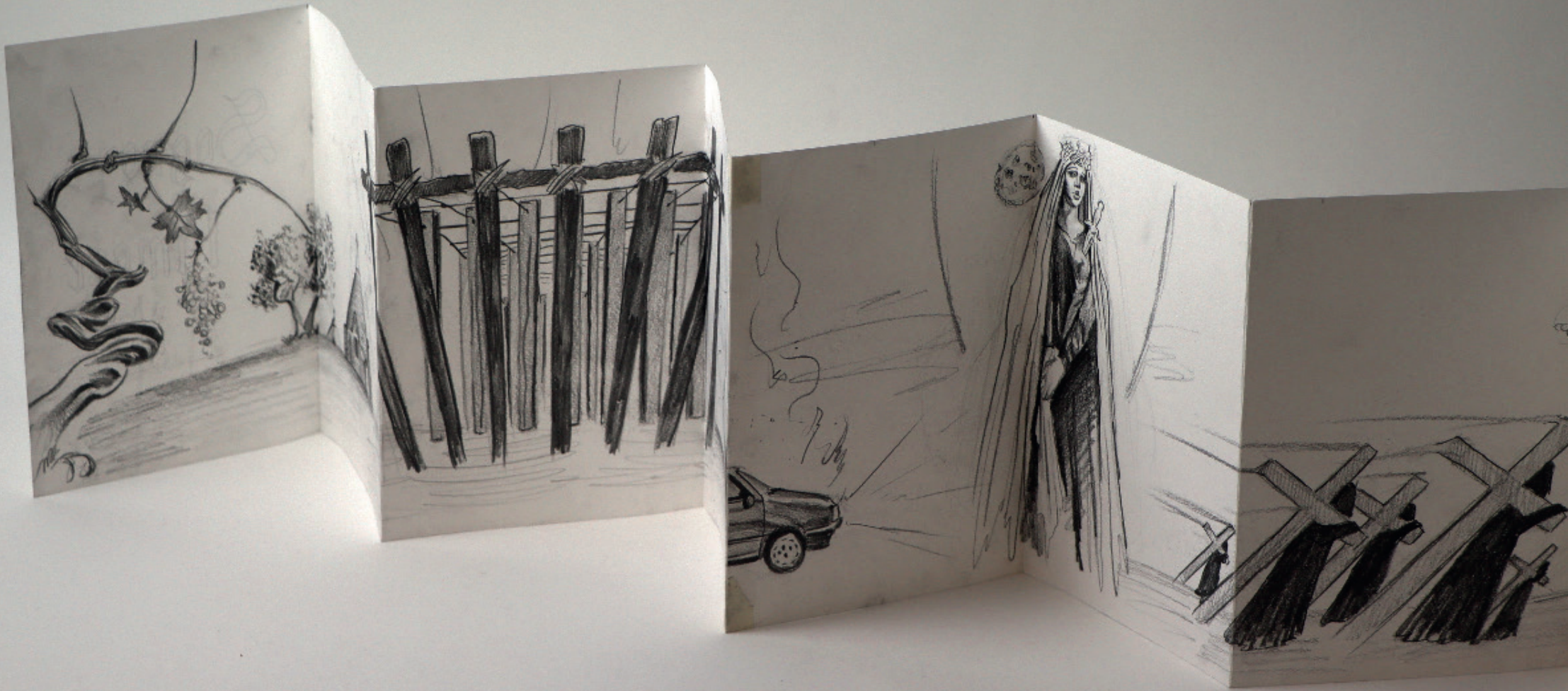
The procession of the Holy Week has always fascinated me and it is beautifully depicted in Andrea Laszlo De Simone's "Sogno l'Amore" music video, a video that narrates of love and passion, and how painful they can be.

This is how I feel sometimes when I think of home.

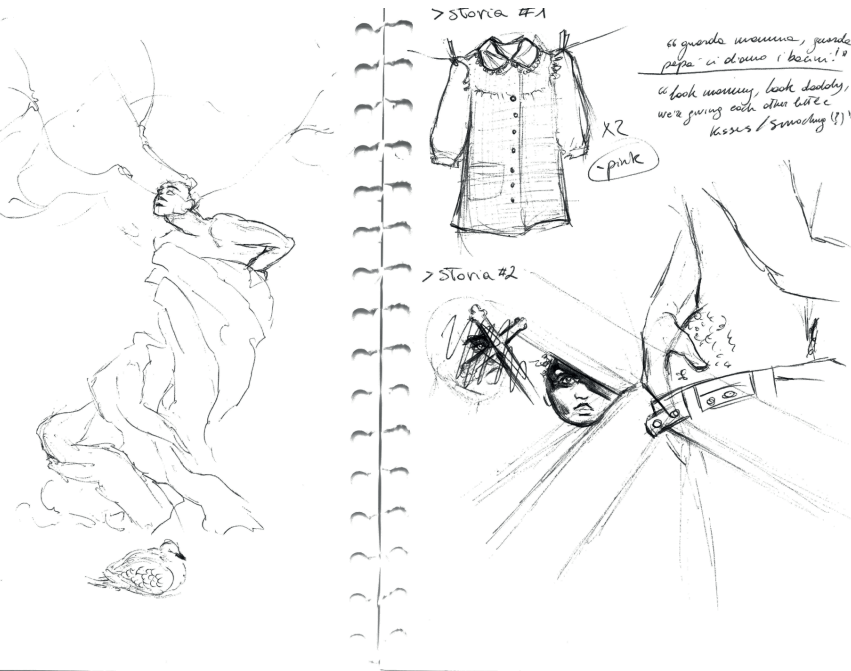










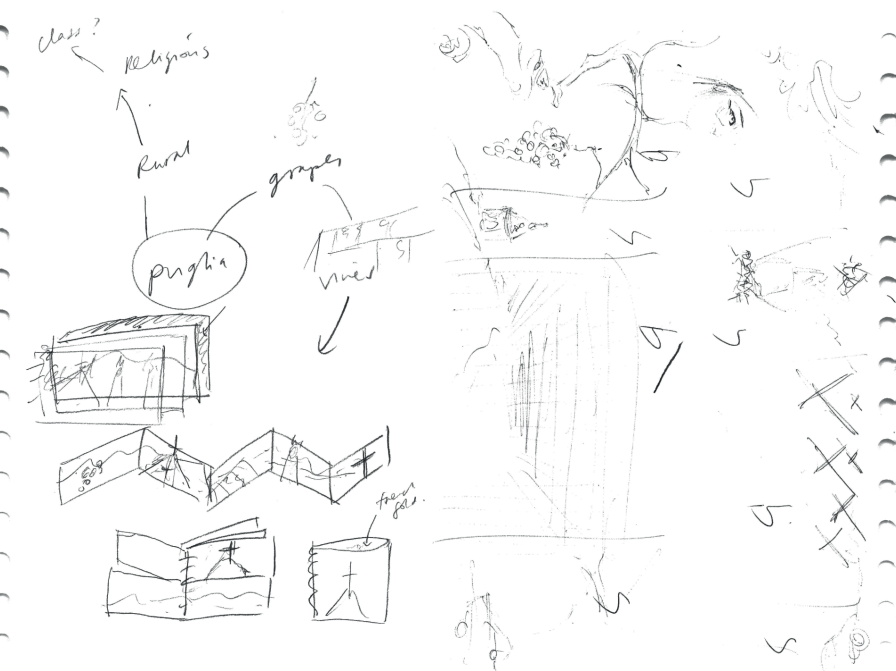


Sketches

At some point I explored the idea to expand on some stories of queer people in my hometown collected in a book made by a queer collective from there



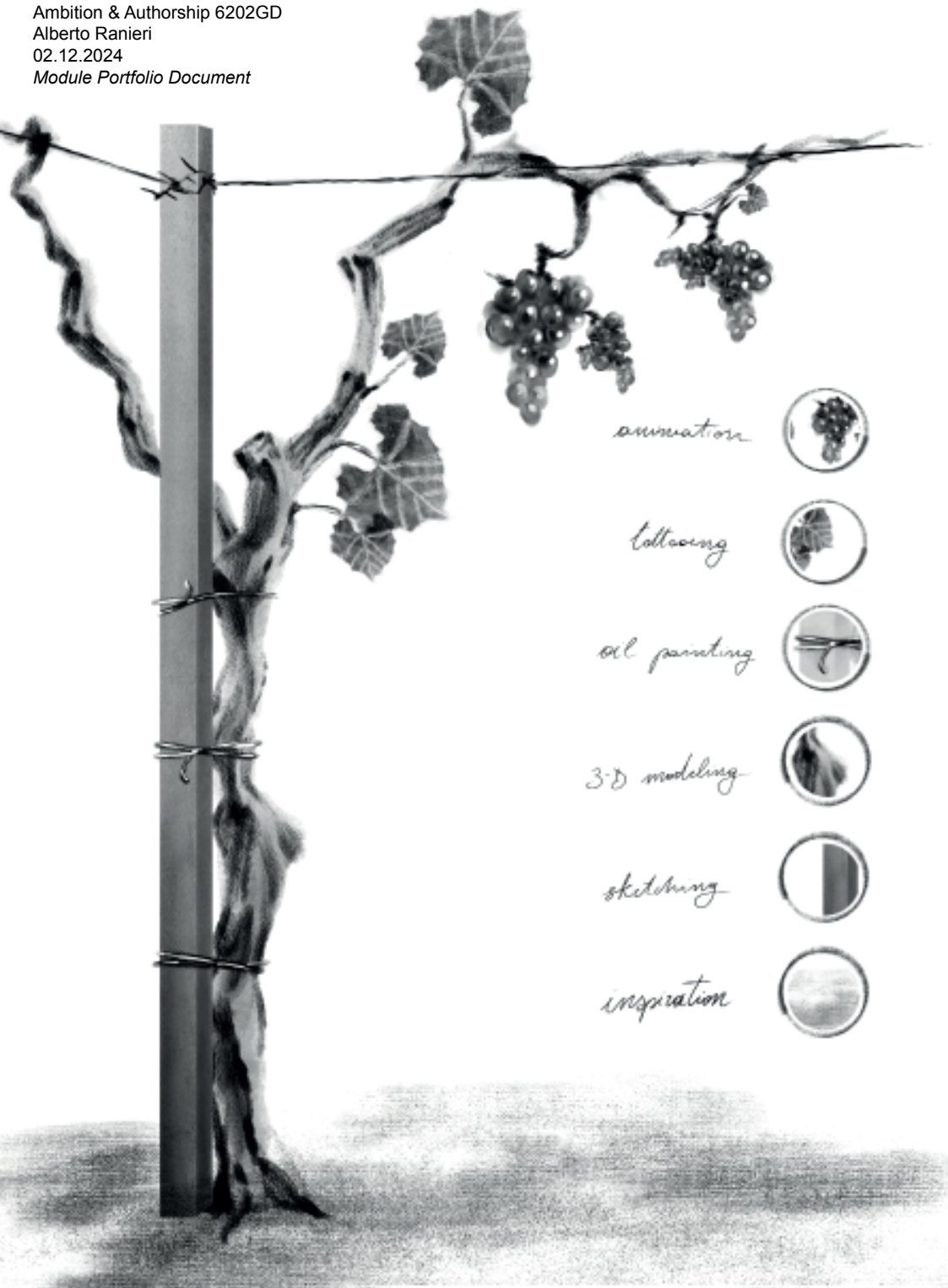
Sketches



Some ideas me and my tutor Cecilia considered for the printed zine format

Zine layout





# Mapping Your Practice

## What I made, How and Why

Initially, I was confused about the infographic brief, thinking it was part of the “Document Your Culture” project, which led to frustration when I couldn’t create an engaging or original design.

I ended up abandoning my initial attempts and decided to focus on illustration, using a grapevine metaphor to represent the different aspects of my creative practice—soil as inspiration, the pole as structure, the tree as 3D modeling, the strings as oil painting, and the leaves and grapes as animation and tattooing.

Looking back, I realize the brief didn’t need to connect to the earlier mini-briefs, and I could have focused entirely on my tattoo practice, which I’m most passionate about.

I could have designed and tattooed something on fake skin, inspired by American Traditional style, representing my practice as a map—something I might still do in the future.



# List of References (final project)

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2. Turbosquid, squidhotsauce, 2023, “Paint brush for art”, (.obj), available at: <https://www.turbosquid.com/3d-models/paint-brush-for-art-3d-model-2074419>
3. Tinyocky, “Tiny Eye”, (add-on), available at: <https://tinyocky.gumroad.com/l/tinyeye?layout=profile>
4. SketchFab, Bart Van Hoyer, 2023, “Damascus Coil Tattoo Machine | GAP Assignment 2”, (.glb), available at: <https://sketchfab.com/3d-models/damascus-coil-tattoo-machine-gap-assignment-2-d539b-7d41c844554a5e09ea999fc9b0e>
5. Isabella Mendes, March 10, 2017, “Gray And Red Airliner”, (photograph), available at: <https://www.pexels.com/photo/gray-and-red-airliner-348481/>
6. Nathan Baldwin, “Thunder and Flash of Light”, (video), available at: <https://www.pexels.com/video/thunder-and-flash-of-lightning-5908584/>
7. Karl Nawrot, Radim Peško, 2009 - 2012, “Lýno”, (typeface), available at: <https://fontsinuse.com/uses/11137/sophie-product-album-art>