

Personal Statement

When I was first considering becoming an animator a little over ten years ago I wanted to have enough information to be able to do any kind of animation that I needed to. As I worked with different methods I noticed that each had its own unique quality. Recently with the advent of digital animation this notion has been challenged by the industry,

Growing up with animation and animated things gave me the motivation to seek a career in the field. As a child in elementary school my best friend and I would draw pictures of monsters and sell for stickers at school. The goal was to get enough to cover our notebooks. I can remember that some of the first pictures I ever made were my impressions of the giant monster movies with strange English voice over on TV. Later I would go on to draw books and books of giant robots and other strange creatures, eventually animating them. Upon our family's visits to my uncle in Chicago we would usually stay inside the house eating cereal and watching various volumes from Disney.

It seems as though being able to draw was a big part of accomplishing my goals, but it was just something I would do for fun. Influenced by graphic illustrators such as Barlowe and Giger and later mangas from Otomo and Shirow, today I am a graduating senior at one of the top ranked art schools in the United States. I think that without the help of animation specifically from Japan in my young adulthood I might not have been so strongly persuaded to sacrifice years of my life in pursuit of this goal. When I was eleven my father drove me to my first animation meeting in 1984 and aside from my junior high and high school art teachers, my parents were a large part of the support given to me along the way in becoming an animator.

As a senior at the College of the Art Institute of Chicago I have had the chance to learn many different skills in the field of animation. Even though I may have not had any initial interest in a certain animated medium such as puppetry or film stock, somehow I ended up getting involved with them via a little encouragement from my peers. Initially I had thought that I would have been quite happy with a pencil stuck to my hand or eyes glazed in front of a computer screen!

Although my emphasis is in Visual Communications my experiences here have spanned through all manner of topics concerning movement in the fourth dimension, or movement through time and space. I have been involved in classes concerned not only with the preparation of images for the presentation of ideas, but also have explored other technical avenues such as circuitry and Virtual Reality simulation through programming. Despite the fact that ultimately I may only have only had my calling in animation, I had decided that inspiration can't occur inside a vacuum. In addition to this realization I also felt the need to demystify aspects of the medium itself. In other words, mired within the present desire to be the best I could be in whatever animated medium necessary to complete the task, I opted towards understanding its origins within electronics, as well as comprehension of the fate of media, concerning myself also with the

programmatic aspects as well.

I gained a lot of knowledge from being in these classes and participating as best I could in the complicated technical exercises. For instance by learning the basics involved in the creation of an effective circuit or creating a series of instructions to be carried out by the computer system's compiler; I have expanded my paradigm to include instances experienced not only by artists, but also introduced myself to the world through perspective of a electrician, or even a psychologist. As a result I have begun to include these new points of view into my projects.

Incorporation of these ideas has been a twofold process. I use them not only as inspiration within the medium, but also as a way of achieving the proper effect necessary to the expression. Artists have many options available to them when planning for a presentation and it is easy to become distraction. However, the ability to choose amongst an array of materials to get the best results in the least amount of time is important. With the increasing ability of computers to perform the tasks of mankind, it has become important to know what can and can't be done by computers as easily as it could be done by the artist. I feel that the projects that I have undertaken express my desire to work through the specific differences between duties which computers perform and those relegated to humans.

As for some examples in doing this I have undertaken and completed some projects that allow for specific differences to be identified. In my study of traditional paper animation I have been working extensively with geometric morphology, which goes beyond simple object transformations. In my puppet(3D) studies I completed a draft of a film which attempts to recreate detailed realism using specific lighting set-ups emphasizing the unique look of film when exposed to actual geometry(sculpture) on real miniature sets.

Previously I have had all sorts of ideas about communication through multimedia. I feel that given the chance I will be able to pool together with other artists and come to terms with the media process. Finally, by being a "well rounded" person, my concepts will reach a wider audience and be appealing on many different levels, technical and psychological. When people wonder how an effect was achieved, gain some knowledge, or simply expand their vocabulary through simple dialogue connecting artist and audience; I will feel that my efforts have not been vain. In addition to my own self-satisfaction, the production will serve its purpose as a conscious effort towards the advancement of culture, specific to this moment in time, expressive of many differing nomenclatures .