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SANTA CRUZ

ONION
An Overview of Layers

A thesis submitted in partial satisfaction
of the requirements for the degree of

MASTER OF FINE ART

in

DIGITAL ART AND NEW MEDIA

by

Stephanie Pilar Layton

September 2021

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ABSTRACT

Stephanie Layton: Onion – An Overview of Layers

This thesis explores the numerous facets of animation as it relates to the concept of "layers". *Onion*, which in itself is composed of many layers, is also a layer within the fabrics of life. *Onion* attempts to separate each layer metaphorically and literally encountered through my informal approach to animation and the development of my thesis. It is an overview of layers.

DEDICATION

For Papa, who loved his Pona and loved art.

-- "Un beso para ti."

Also for Mom, Dad, Chanelle,

Jim, Kelly, Tammy & Stella

Oh, and onions everywhere

ACKNOWLEDGEMENT

This endeavor is made possible due to the ENORMOUS amount of support I received. Thank you to my family, friends and teachers for never giving up on me. And especially thank you to my thesis committee members—Elizabeth Swensen, Karlton Hester and Marcelo Viana Neto—for all your support, inspiration, collaboration and encouragement through-out this entire process, during a very scary time.

Thank you times a million!

1. Perseverance

Everyone has experienced the effects of COVID-19 differently. Whether these experiences are direct or indirect, physical or psychological, the pandemic has created a global shift in our form of communication. Past pandemics and other natural disasters are reminders of the fragility of humanity, but ultimately they are proof of humanity's perseverance. We prevailed and continue to persevere not only in the implementation of new technologies and scientific discoveries, but in our ability to collaborate and clearly communicate across digital platforms. This determination paved the path for a new innovative approach to communication.

Through innovative communication came the emergence of digital collaboration as never before seen. Recently the majority of the world has come online and communicated through either zoom, discord, social media or some other digital platform as a means to remain connected during a pandemic. Additionally, online resources have increasingly become available along with the transition from analog to digital resources. For instance, according to a UCNet Article titled "UC Library Search: The next generation of inter-library

lending is here," "On July 28, they [The UC Campus System] launched UC Library Search, an innovative platform that aggregates search results from more than 40 million physical volumes across all campuses and seamlessly connects users with digitally available journals, books and library databases […] Prior to the launch of UC Library Search, campus libraries used individual systems to manage their print and digital holdings, alongside separate systems for intercampus borrowing. With UC Library Search, all UC library resources are united in one system" (UCNet). This new approach to sharing knowledge and information should exemplify the importance of digital collaboration. With the convergence of shared digital resources and global communication comes the potential to unleash limitless possibilities in the form of digital collaboration.

At UCSC this use of digital collaboration was unfolding all around me as my teachers and fellow students had already begun implementing the use of digital collaboration within their own practices. My classroom became my bedroom and my teachers became 2-dimensional versions of themselves on a screen. Some professors even began to innovate by the use of green screens in an attempt to immerse students in a more familiar, classroom-type

setting. One of my professors found a very interesting way to demonstrate their knowledge in image-mapping and digital assets. They created a cartoon version of themselves in the realm of remote education, they even rigged their digital persona to move in sync with their facial expressions.

This remote learning environment composed of digitized teachers, classrooms and the occasional breach in Wi-Fi connection was not a computerized simulation but rather my reality as a Graduate student during a global pandemic. Little did I know then that these interesting and innovative forms of remote learning would become key elements to the overall creation of my thesis, furthermore it ultimately lead me to discover the importance of collaboration through digital implementation. Perseverance, innovation and collaboration are among the numerous layers that have emerged during the development of my thesis project. I will elaborate further on this concept of layers, both physically and metaphorically, as it relates to the construction and overall outcome of my thesis work.

My thesis project initially began as an immersive experience that would invoke a sense of depth within the viewer. Through the

utilization of technology and software such as a projector and image mapping I hoped to create a digitally composed, immersive environment. Although, it's final form, now titled, Onion: An Overview of Layers is different from the original, the idea and concept remain the same; digitally rendered environments in which to engage the viewer. The organic transformation in which it has evolved, and continues to evolve is in direct correlation to my approach to digital technologies and an attempt to engage in a society that is mostly online. As a result, this altered the final form from a physical environment to digital animations.

2. Peeling Back the Layers

The many complexities and layers of an onion contributes to its overall form. Furthermore, on a microscopic level it's composed of multicellular layers, that even though unseen by the naked eye, are core contributors to the overall organism-this is a reflection of one's life with all its internal and external complexity. My thesis project – began to take its own organic transformation, as I uncovered the many layers that lay within it.

Due to the pandemic having an exhibition viewable in a public setting was no longer feasible. This led to the overall transformation

of my thesis project, and brought on a new realization in the importance of having one's work viewed as an artist. I found that many artists were in a similar predicament, dealing with these same issues. Although the importance of having an online presence became realized early on, it wasn't until COVID-19 that put this transition for many into effect. Innovation became a necessity as artists who once held true to their traditional forms of thinking now found themselves approaching new technologies as an innovative means to have their work viewed.

Furthermore, museum exhibitions were transitioning to online platforms as an innovative approach in dealing with the issue of having their work viewed as accessibility becomes a greater issue for them as well. "Museums are more than containers of things; rather, they are complex reflections of the cultures that produced them, including their politics, social structures, and systems of thought"(Rodini). What does this mean for the future of museums? According to Daniel Grant, author of the Wall Street Journal article titled "Pandemic Pushes Museums Deeper Into Digital Age", he states, "museums increasingly are behaving almost like media-production companies, seeking to tell the stories behind their

collections and exhibits in ways that entertain, as well as educate"(Grant). Increasing the accessibility and ultimately innovating new forms of storytelling, museums transition to online coincides with many others during the pandemic as a means to have their work viewed. Museums are the structures that house the works of art but what if we break down the walls to further its outreach. This push for an online presence can lead to greater accessibility in valuable resources to the public, which can ultimately help aid society.

Art needs exposure to be alive; its effects are communal. As we have seen, during the COVID-19 pandemic the majority of our community has come online. I too found myself approaching new forms of technology in innovative ways as a means to share my work. "Country after country, people have responded by taking to their balconies, windows, and rooftops to sing to one another, to applaud and show gratitude to their health-care workers, to play music, and to lift one another's spirit"(Taylor). Many artists and musicians used their balconies as stages in response to the need for exposure, and those who didn't have balconies took to streaming their performances. This innovative form of social engagement

demonstrates its communal effects and its importance in a time of uncertainty.

Through my online presence during this period, I both began posting more content on social media to remain connected and explored different modes of self-expression. I decided to create a virtual environment, one which provides a dreamlike atmosphere and an escape from reality. Although virtual, this space is similar to my original thesis idea in that it provided a safe space in which the viewer can escape. The effects of this were wide-reaching; not only did I learn a great deal about myself, it also led to future opportunities in collaboration.

An online presence can lead to many opportunities, although first one must consider the content which one is posting as well as one's relationship between the online community and one's reality. Social media, with all its potential, can also have devastating impacts. Rosalind Gill, author of "Postfeminist Media Culture: Elements of sensibility," states "Immediately related to the stress upon personal choice is the new emphasis on self-surveillance, self-monitoring and self-discipline in a postfeminist media culture"(Gill 155). Not only is it important to be aware of the implications social media can present

on oneself, especially in regard to gender, sexuality and identity but the additional consequences social media can present during a global pandemic, such as false information. Although the power of social media has to the potential to be harnessed for good, such as sharing hope. "On June 13, volunteers turned out by the hundreds to paint the words "All Black Lives Matter" on the boulevard in bright lettering, reflecting the colors of the transgender, nonbinary and pride flags"(Do). The impact of this work created a momentum that reached social media platforms and spread like wildfire throughout the world. I found that through my animations I could help facilitate the creation of an inclusive online community. Love is Love is a brief animation I made to demonstrate my support in the LGBTQ+ – community as well as the autism community. It was created to resemble the layout of an Instagram post with its intention of being engaged within the online community (Figure 1).

Figure 1: Love is Love – Motion Graphics (2020)

Love is Love digitally blends all the colors of the rainbow through animation. The dripping paint effect breaks the false borders in an attempt to immerse the viewer. Peace, love and happiness are all represented within the animation through a gestured peace symbol, a smile, and the rainbow blend of colors. These symbols came as an important reminder that peace, love and happiness can still exist, even during a pandemic.

The interaction between the viewer and the piece of work cumulates to create an essential aspect of what constitutes art. Author of "Framing the Fine Arts Through Rhetoric" in Defining Visual Rhetorics, Marguerite Helmes states, "Visual rhetics provides a theoretical crucible for investigating responses to the visual arts, ultimately unhinging the traditional dynamic of pleasure/expressiveness and function/persuasiveness in favor of a dialogic, transactional viewing" (Helmes 65). It is a back and forth exchange of communication between the piece of work and viewer. She continues to explain that "there are three components of fine art, "the spectator, the space of viewing, and the object that is being viewed. Meaning is not located in the object itself. Nor is it found in the spectator's well of previous experiences. Meaning derives from the interplay of these elements and is not limited to expressive or persuasive modes of response" (Helmes 65). Therefore if meaning is not found within the object itself then the object has the freedom to transform in whatever shape is necessary to achieve the experience.

Not only is it critical to have work viewed as an artist, but the way in which it is presented and how it is being viewed plays an important effect on the way in which a story is experienced. With this

realization and after much consideration I began to restructure my thesis project with the foresight to present it on. I was intrigued with the idea of animation as a mode of story-telling and with the ability to digitally render a scene, along with the multitude of digital assets available to me from my many years in experimenting in photo-manipulation, I felt ready to uncover the secrets of animation.

3. Inspiration

Frame by frame animations have captured the eyes of millions. Technology has revolutionized the development of animation by inspiring the minds of dreamers to innovate and collaborate. In Kathy Merlock Jackson's review of The Mouse Machine: Disney and Technology in Animation Volume 7 Issue 2, she states that "JP Telotte contends that what set Walt Disney and his company apart from their competitors was not strong narratives, realistic animation, inspiration management, savvy, synergistic marketing, or compelling content that struck a chord with its audience - although all of those contributed. Rather, it was his willingness to be the first to harness new technologies.."(Jackson).

The development of the Multiplane Camera by Walt Disney Studios technician Bill Garity is a great example of this, inspired by

Ub Iwerks, the device uses a series of layered glass panes in order to create a sense of parallax depth. The Multiplane camera is among many other innovations that have led to the many accomplishments seen in animation history ("Mulitplane Educator Guide"). Walt Disney was able to effectively communicate his vision which inspired many others to develop their skills in animation. The works of Walt Disney and his team of animators inspire my works through their use of innovation technology and the concept of layers in order to create a sense of depth.

Similarly, George Lucas, director of Star Wars, has influenced my work in many ways. He became a legacy in the film industry, leaving an everlasting mark on viewers. For instance, "In 1979, Lucas created The Graphics Group as part of Lucasfilm's computer division and hired Edwin Catmull to lead it. The goal of this group was to invent new digital production tools for use in live action films. They were successful in this goal and even created software used in medical and satellite imagery" (Dell). Through the collaboration of the Graphics Group and their innovations, I am able to utilize software to facilitate my animations. For instance, the use of a green screen

during filming requires software in post-production to subtract the subject from its background—the green screen.

Before animation many turned to comics as a visual means for storytelling. Winsor Mccay pushed the bounds of comics through his unique comic layouts, where he expands and shrinks the comics' frames as an effective way to demonstrate a sense of scale. My inspiration comes from his comic series, Little Nemo in Slumberland, featured in Sunday newspapers. Little Nemo in Slumberland is about a boy who, when asleep, is taken to a dream world which is limited only by his imagination. A lot of my work is influenced by Mccay's work in the way that they hope to achieve the same escape from reality with an immersion into a dream world.

The exponential growth of digital technologies has provided a pathway in which storytelling has smoothly navigated, creating opportunities for the most significant revolutions in the evolution of visual storytelling, such as projection, green screen and the multiplane camera. Today we still employ these same basic principles as in the early stages of animation creation—principles which continue to expand exponentially with every new development in technology.

4. Layers Upon Layers, Upon Layers…

Previous to my years as a Graduate student I had very little knowledge and experience in creating motion graphics and animations. Even though I had grown up alongside some of the major developments in animation I was unfamiliar with its fabrication—it all looked like magic to me. I first began experimenting with movement and timing through choreography and film. I then began to design a character in which to animate (Figures 2), these digital illustrations created in Adobe Photoshop were used as a composite for a Sprite animation-2D segments used in in animation especially in the development of video games (Casarsa). I applied my knowledge in movement and timing through the articulation of these Sprites. Astro Animation is created from a sprite sheet which demonstrates a change in health and health and energy levels (Figure 3).
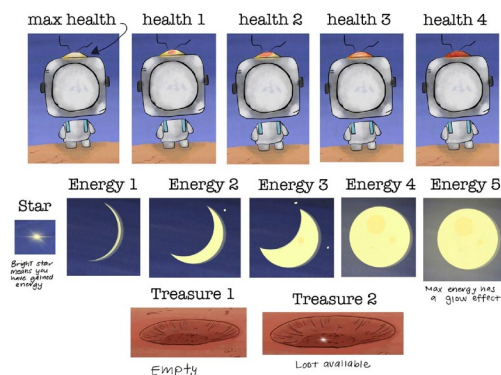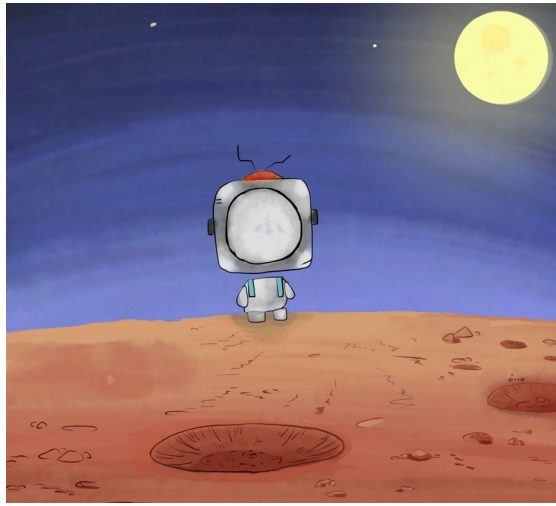

Figure 2: UX/UI Button Set (2020)

Figure 3: Astro - Animation (2020)

We have seen with COVID-19's quarantine, this push and need for connection through digital media as never before realized. Technology has become an essential tool for the facilitation for this need of socialization—it is in our human nature to want to connect. In a time when it was most crucial to connect with others for support or resources, we remained connected through innovation.

Over time, as my knowledge in animation grew, another layer began to surface and continued to evolve parallel to my progression as an artist as well as my approach to digital tools and technology. Through my experimentation and research I uncovered the vast multitudes of layers all around me. This realization became the premise to *Onion.*

While *Onion* was beginning to take shape, I started experimenting with the use of photographic imagery, blending them in multiple ways, thereby creating a scene in which to animate. My large archive of digital photographs and experience in Adobe Photoshop enabled me to explore the depths of my imagination. Figure 4 shows the emergence of both digital photographs and its final outcome, the scene for Rise Above It (Figure 5).

Figure 4: Photo Manipulation – Photograph (2017)

Figure 5: Rise Above It Digital Photo – Photograph (2018)

The initial idea for Wooded Wonderland also came from a digital photograph. Figure 6, is a photograph of a gallery piece I created in 2001, using vector graphics and a laser engraver. Bringing this scene to life was my next step. From the creation of Wooded Wonderland and Rise Above I learned the mechanics behind animation, such as character rigging, movement articulation, and storytelling. For instance, when rigging the characters and/or objects, I discovered that once an object is selected and detached from its environment, it leaves an empty void that then must be filled.

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Through Adobe Photoshop's indispensable Clone Source tool, I was able to recreate the construction of the background. This enabled me to place each asset on individual layers, which in turn gave me the freedom to animate them individually, separate from their environment. Parallel to my discoveries in digital photographs, I was also making progress with my experimentations in choreography through the use of a green screen (Figure 7) and then editing it in Premiere Pro for some special effects animation.

Figure 6: Wooded Wonderland Digital Photo – Photograph (2017)

Figure 7: Green Screen Experiment – Photograph & Animation (2021)

I began to consciously think about the story which I wanted to tell. Wooded Wonderland, which inspired me with its wood aesthetic, fully represents the scene of a treehouse, with its wooden textures such as the trees, fence, and treehouse. The scene itself is a tactile magical world, similar to a daydream; a safe place far from reality. This narrative, inspired by my childhood, tells the story of a young girl and the simple pleasures of solitude found in nature. Another (metaphorical) layer of this piece during its creation was the feeling I got when I first saw my creation come to life. The freedom of animation allowed me to explore my own digital realm of treehouse adventures (Figure 8).

Figure 8: Wooded Wonderland – Animation (2021)

Animation by: Steph Layton, Music by: Madeline Grass Doss

Rise Above It similarly depicts a daydream. The birds symbolize freedom from reality as they transcend the character into an ethereal atmosphere. My intention for each animation was to invoke in the viewer a sense of wonder in which they can escape from reality, similar to my original thesis idea (Figure 9).

Figure 9: Rise Above It - Animation (2021)

Animation by: Steph Layton, Music by: Madeline Grass Doss

The process of creating the animations for *Onion* turned out to be extremely time-consuming. During a break from the character rigging I decided to experiment with my recent discoveries in the different blend modes and brushes Adobe Fresco has to offer. Waves, is an animation of a texturized digital painting (Figure 10). Its creation involved many layers, which I added a gradient mode to each, and lowered the opacity (creating opaque shapes). The animation evolves as each layer is set to consistently alter movements

and time. I found the digital painting to be very meditating and a nice good break from character rigging. I also began using Blender—a 3D computer graphics software used in the creation of animated films, visual effects, and more—as an approach to creating my own 3D assets. Through its use and techniques including vertex manipulation and extrusion, I was able to create two, 3-dimensional, organic composites (Figure 11).
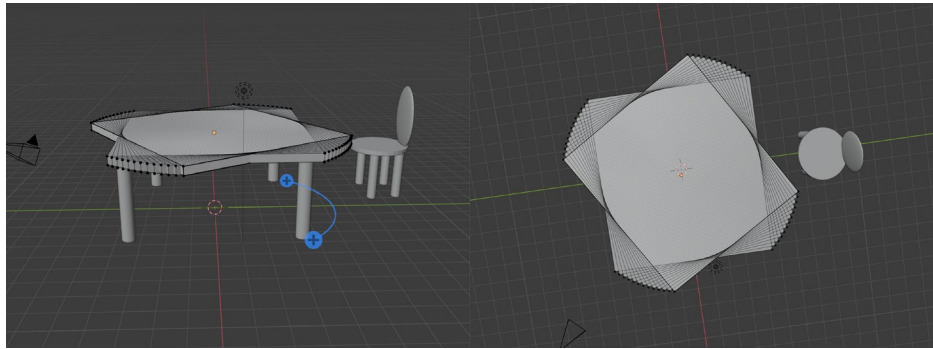

Figure 10: Waves - Animation (2021)

Figure 11: 3D Composite Experiment – Photograph (2021)

The next step was to take these 3D objects and animate them. I began by experimenting with a walking simulation. I was able to add textures using a photographic image taken of a painting I had done (Figure 12). I then imported the image into Blender and wrapped it around my asset, creating a texture. I then rigged each leg, neck, head, and eyes to animate in a waking sequence (Figure 13).
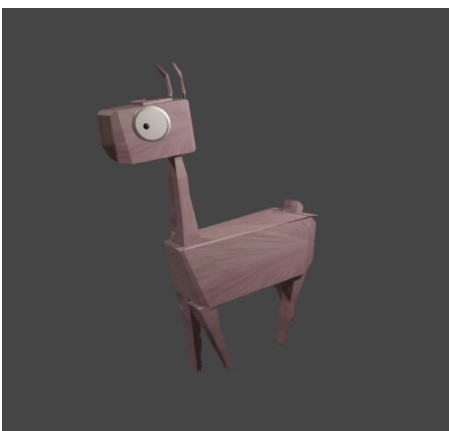

Figure 12: Llama – Watercolor (2021)

Figure 13: Llama Walking Simulation - Blender Animation (2021)

Furthermore, I continued to make progress using Adobe Animate and After Effects in order to successfully utilize a green screen. My past attempts at object subjection from a green screen seemed futile until now. I truly felt like I had superpowers. (Figure 14)
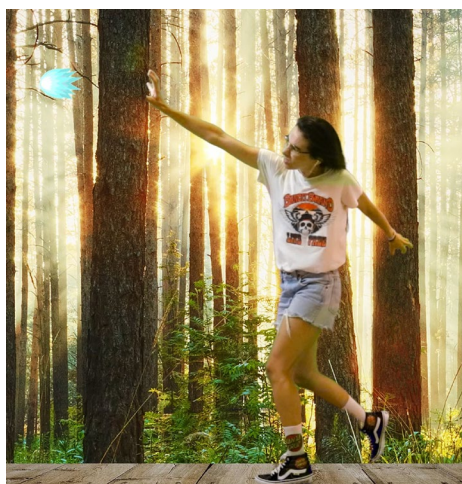

Figure 14: Superpower - Animation (2021)

5. Another Layer

Animation is coded into our own DNA. It is our human makeup that enables us to visualize these things; such is the illusion to life— our brain is fabricated to automatically compose the missing parts that lay between each frame. This "illusion" is the closest thing we have to reality, For instance, reality TV is in fact not reality (whether or not it's scripted, which it most likely is); the cameras used in filming record information in frames, typically measured in Frames Per Second (FPS)--more FPS equates to a smoother playback or greater illusion. Stop-Motion Animation uses this same technique, where each frame (when layered sequentially) creates an illusion of motion. This is due to the fact that the human brain has the power to fill in gaps of information rapidly. A study at MIT found that, "the human brain can process entire images that the eye sees for as little as 13 milliseconds" (Trafton, 2014). This "illusion" to life became more apparent when I began to experiment in the creation of a flip-book, which further intrigued me to begin experimenting with stop-

motion animation. I began by creating an armature—a metal

framework on which a sculpture is molded with clay or other similar

material, typically used in the creation of stop-motion animations.

Simultaneously through the creation of building my own armature

(Figure 15), I discovered that assets to be utilized in the creation of

animation lay all around me. I was surrounded by inspiration as

everyday objects now had the potential to come to life—even past

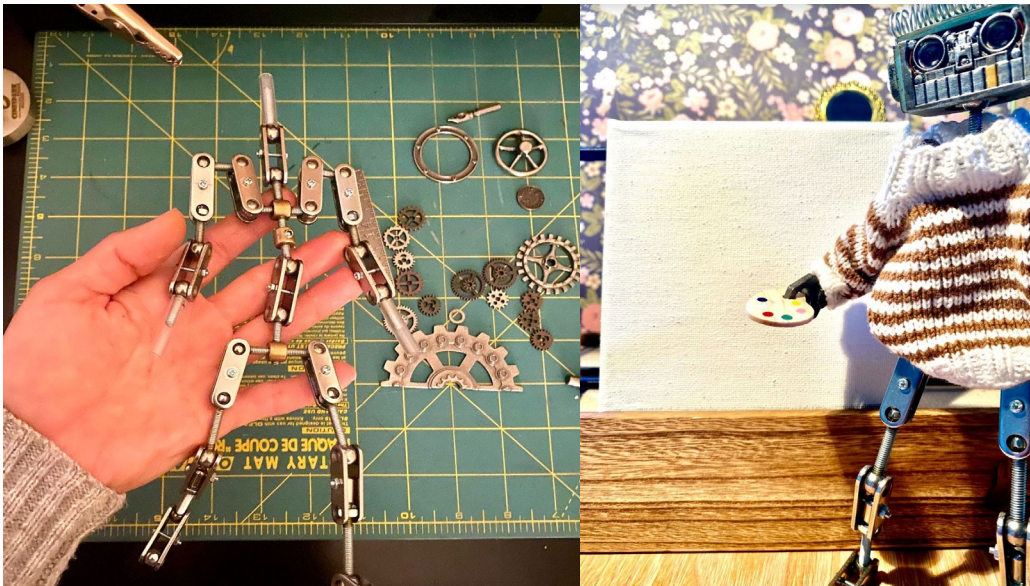creations had the potential to be animated.

Figure 15: Armature Build- Photograph (2021)

6. Collaboration

I knew what great possibilities collaboration could yield. Even though I was interested in the idea of collaborating, I wasn't familiar with collaborating in a digital setting, nor did I know how to go about doing it. I pondered the ways in which one might be able to effectively collaborate through digital communication.

Another layer of my project was the inspirational music composed by fellow USCS Grad student Madeline Grass Doss (and the friendship that emerged thereafter). The music behind both animations titled, Wooded Wonderland and Rise Above It are original compositions by talented musician Madeline Grass Doss. Our combined willingness to let go of our constructs in the traditional form of communication and build upon each other's ideas through digital communication allowed us the freedom to explore other facets and possibilities. Furthermore, our willingness to collaborate over digital communication, in a time when things became increasingly difficult, led to a mutual understanding and respect for one another and our passion for art. This sharing of ideas through digital communication inspired me to delve deeper into the aspect of social

media and collaboration, which ultimately led to the success of each animation.

As I continued to search for new methods in collaboration through digital communication, another opportunity unfolded. Through Instagram I was introduced to digital photographer Scott Alex Mills who was inspired by my animations using photography (Figure 16). I was equally inspired by his approach to digital photography, and coincidentally, we were both uncovering the concept of layers. As Mills began experimenting with the idea of layers used in analog film through double exposure, I too was uncovering them in *Onion.*

Figure 16: Giraffe Animation Project – Animation (2021)

Photography asset by Scott Alex M

Collaboration is a back-and-forth, give-and-take of information. I found that each discussion of shared ideas produced a new additive layer of inspiration. I also found that collaboration doesn't necessarily need to consist of verbal communication, or even occur in the same space and time. For instance, I recently had the pleasure to see a collaborative piece done by digital artist Massimiliano Siccardi. His use of layers throughout the exhibition was mind blowing. Siccardi's use of Van Gogh paintings in combination with music is one aspect of layers, although throughout the entire exhibition his use of layers can be visually seen. Through movement and timing you can see the layers used to separate each asset, thus creating a sense of depth (Figure 17). This, in combination with projection mapping, created an immersive experience I had never before encountered.

Figure 17: Van Gogh: The Immersive Experience, Exhibition,

Example of Layers- Video (2021)

An additional layer was that I was experiencing the exhibition

with an artist who I recently met during his own exhibition of work. It

was then that I had expressed my interest in collaboration and

animation, which led to future opportunities. Coincidentally they too

were uncovering the concept of layers through their work in painting

on glass in order to create a sense of depth. Through viewing Van

Gogh's Immersive Exhibition together, we achieved another form of

collaboration and continue to grow and learn from each other in ways

I never before imagined.

I have seen the great potential collaboration has to offer

through the many inventions and creations produced throughout the

years, but now more than ever before, this potential has reached global levels. Due to the pandemic, the recent growth in digital communication has exceeded all expectations. We persevered and innovated in digital classroom settings, social-media outreach, and support from balconies, and will continue to do so—for as Walt Disney so aptly put it, "You can design and create, and build the most wonderful place in the world. But it takes people to make the dream a reality" ("Leadership Lessons from Walt Disney"). It is in our human nature to want to be included in the social construct, no matter the form in which it may take. Its effects are communal.

I believe my true interest in art lies in the fact that it is communal. Within each creation lies my preferred mode of self-expression and communication. Not only having my vision experienced by others through either virtual or physical means but also experiencing it with others, either through its developmental stages, such as collaboration or perhaps visiting an exhibition together. Either way, being able to achieve this communal sense digitally has opened the doors to new and exciting possibilities.

7. The Future is Animated

Animation is a fabrication of many frames strung together in a sequential way in order to tell a story. As aforementioned, this process is ever-evolving, with layers upon layers of innovation being constructed in succession, ad-infinitum. The technology I employ in my art has evolved in a similar manner—from film, to digital, and now to devices such as large format printers, laser cutters, and 3D printers. In conjunction with such hardware, I have extensively developed my skills in computer software such as Adobe Photoshop, Illustrator, Dreamweaver, After Effects, Autodesk Fusion 360, and Meshmixer—all of which utilize layers which enable the creator to develop assets that can be evolved throughout the overall development of their vision.

With a new found form of inspiration through animation and my love for technology and collaboration, I hope to continue to evolve and innovate with new media as means of story-telling. I believe innovation is the application of tools in multiple and creative ways, informing a part of the brain that isn't taught in classrooms. I seek to continue to build on the core strength of animation as well as the vast

wealth of knowledge I have learned through my research as a graduate student and apply them to my research thereafter.

8. The Final Layer

Humanity has the ability to innovate, such as inventing lifesaving vaccines, curing illnesses, and saving the lives of thousands of people, but ultimately it is our perseverance that has evolved us as a species and in turn led us to uncover new creative and innovative technologies, including the ability to collaborate with others in a digital setting.

The use of technology has enabled us to reach new bounds in the realms of creation and collaboration, and technology is currently making visual storytelling more popular and more accessible—this process is currently in the stages of a major transformation, with new techniques for materializing ideas being invented and perfected every day. This is my true passion; not only designing and creating, but pushing the limits of execution through the use of new innovations in technology and collaboration. Due to the rapid pace of recent advancements in technology, it is not inconceivable to posit that visual storytelling through animation is still in its infancy, and that

innovations to come will only open the doors to even greater

opportunities in the future, the likes of which we have never dreamed

of.

In conclusion, life is a construct of many layers of experiences,

where each layer culminates to become the essence of our story and

who we are as a person. These layers surround us—whether it be in

nature, writing, relationships, animation, comics, technology, etc,

and within each layer is an indispensable component of the final, yet

ever-changing composition that is the culmination of life itself.

Layers form everything around us, what has been, and what is yet to

come—an ever evolving Onion of innovation and collaboration that

is, at its core, the essence of the human experience.

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Appendix 1 Links to Personal Works

Links to all Personal Works can be accessed at:
(https://stephlayton.com/thesis)

"Love is Love", 2020,
(https://youtu.be/ZNIbznsE4uI)

"Astro", 2020,
(https://youtu.be/db2KEz88Wqs)

 "Green Screen Experiment", 2021,
(https://youtu.be/aL8Q1IPNUoc)

"Wooded Wonderland", 2021,
Collaborators: Madeline Grass Doss
 (https://youtu.be/3Cm-Cp1badA)

 "Rise Above It", 2021,
Collaborators: Madeline Grass Doss
(https://youtu.be/iWjmeGygWmA)

"Waves", 2021,

(https://youtu.be/F4P_tUylX8A)

"Llama Walking Simulation", 2021,

(https://youtu.be/WOUZ0CQY5eg)

"Superpower", 2021,

(https://youtu.be/RtZ9RsU63js)

"Giraffe Animation", 2021

Collaboration: Scott Alex Mills,

(https://youtu.be/BwF3Oz8vgnc)