Inspirations from Installation Art: Creating Open Stories and Using Found Works in a Post-apocalypse Animation

An exegesis submitted in fulfilment of the requirements for the degree of Doctor of Philosophy

Huang Jifeng
M.A. Art Design

(SouthEast University, Nanjing, China)

School of Media and Communication
College of Design and Social Context
RMIT University

April, 2015

Declaration

I certify that except where due acknowledgement has been made, the work is that of the author alone; the work has not been submitted previously, in whole or in part, to qualify for any other academic award; the content of the thesis/project is the result of work which has been carried out since the official commencement date of the approved research program; any editorial work, paid or unpaid, carried out by a third party is acknowledged; and, ethics procedures and guidelines have been followed.

Huang Jifeng

12 April 2015

Acknowledgments

Table of Contents

List of Figures and Tables

Figures

Tables

Abstract

This research is a practice-based research and also an art-based research. The major project of this study is the open screenplay of *The Hero's Journey*, and its animated section (section 1) that uses found works and multiple production techniques. Based on this production practice, this research investigates how installation art can inspire animation in screenplay writing and visual design; it explores how the formulaic narrative structure of the post-apocalypse genre can be disrupted to create an open story; and it also explores to what extent found works can be used in animation.

A methodological model for the practice-based research in the field of animation has been built to frame this research and to organize the multiple disciplines in relation to this research. This study transfers thoughts and techniques from installation art to animation, and the outcome benefits other independent animators and screenplay writers who are without the experience of installation art creative practice.

Synopsis of animation project: *The Hero's Journey*

The Hero's Journey is a screenplay of a short non-dialogue post-apocalypse animation, and its animated section.

In this work, the characters have no name; the protagonist is called 'P', an abbreviation of the term 'protagonist'. This screenplay includes five sections. Section 1 juxtaposes two parallel storylines in the post-apocalypse and the ordinary world; section 2 narrates a story that is centered on survival in the post-apocalypse world; section 3 and section 4 depict several layers of dream-like spaces; section 5 is based on the Chinese ancient creation myth of Pangu, in which the new world is created from the human corpse.

The story of *The Hero's Journey* is open, and the settings are ambiguous and depend on the audience's imagination. The title *The Hero's Journey* is a parody of Vogler's formulaic model of 'the hero's journey', which is one of the representative models of classical narration. As an open story, this 'the hero's journey' is created by audiences, and different audiences create different journeys.

The first section of the story has been animated. Multiple production techniques are used, including 2D, 3D and machinima. Different forms of found works have been collected and used in this project.

The screenplay is attached with the exegetical document. The animated section can be found on Vimeo (https://vimeo.com/102311705 password: huangwww3boxcc). They can also be found in the DVD-ROM attached.
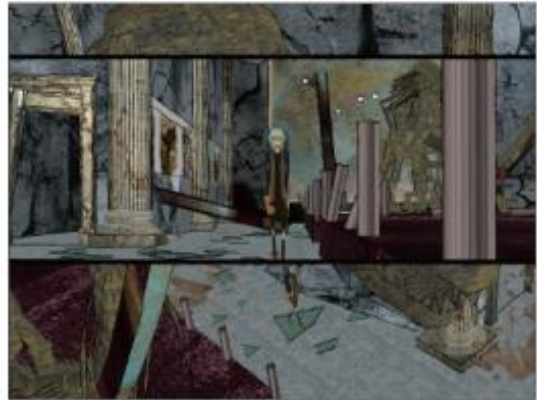
Figure 1 Still images of *The Hero's Journey*

Chapter 1 Introduction

The Hero's Journey project is a screenplay for a short non-dialogue post-apocalypse animation, with its animated section. This research project is practice-based; it records my explorations in animation from an installation artist's perspective. It draws on techniques and concepts from installation art into animation creation, and explores theories and techniques that inform this creative process. This exegesis also contains links to my previous installation art creative practice entitled *The Endangered Earth*. The artifacts can be viewed through the exegesis document.

The outcome is a screenplay, a short animated segment, visual diaries such as sketches and storyboards, drafts of the screenplay, the backstory and other related documentation. All elements of this outcome are collected together on a DVD-ROM.

1.1 Research rationale

As an animation fan, I have witnessed the depression of Chinese animation in the 1990s. After Chinese major studios lost the financial support of government, they fell behind the demands of the market, and can no longer afford the costs of fine art based animation (Ehrlick & Jin 2001). Due to the weakness of major studios, the local market has been dominated by foreign animation, and until now, foreign animation works are preferred by Chinese youngsters (Chen 2009).

During the period of my bachelor study, I designed and completed *The Endangered Earth*, an installation artifact, as my final project. The theme of this work was eco-crisis, including the motifs of the destruction of nature caused by mankind, and the self-destruction of humanity. I used multiple materials and found objects to express my ideas in symbolic and allegoric manners (see Chapter 4). In 2007 I submitted *The Endangered Earth* to the 1st Venice Cyber Biennial Exhibition (Shanghai, China), and it was successfully selected. Another redesigned work *The Alienation of Humanity* (revised from *The Endangered Earth*) was selected by the

1st 928 Cyber Click Exhibition (2008 Shanghai, China). The experience as an installation artist endowed me with vital insights into postmodernist views such as the construction of meanings, the participation of viewers and the use of symbol.

I studied Chinese independent animation during my master period; my Master's thesis is one of the first theoretical studies that focus on Chinese independent animation and animators. I defined the community of Chinese independent animators: it includes both small studios and individuals. The Chinese independent animation thus can be defined from the perspective of its producers, and it can be either commercial or non-commercial.

My Master's thesis identified that Chinese independent animators are at the vanguard of Chinese animation exploration, and that diversified production techniques are employed by Chinese independent animators. I conducted case studies (including *See Through* (Yang Yu 2008), *KuangKuangKuang* series (Pi San 2009) and 2nd Life (L-key Studio 2008))to explore how Chinese independent animators contribute to the diversification of animation aesthetic styles. I argued that Chinese independent animators pay more attention to current social issues, and are more willing to reflect Chinese real life. For these reasons, the Chinese animation industry needs independent animation to vitalize it.

My Master's study involves machinima in China. Machinima as fan fiction and remix art increases its popularity with the expanding of the community of videogame players as well as the rapid growth of the fan fiction culture in China, and some players use machinima to express their ideas and opinions. I conducted two case studies on two different Chinese machinima works: *I Am MT* (2009) and *The War of Internet Addiction* (2009). The two works are both based on the MMORPG *World of Warcraft*.

I explored the dilemma that Chinese independent animators are facing, including the censorship, the prejudice they are bearing, and the lack of technical supports, budgets, and media resources. In this thesis, as a potential solution to this dilemma, I suggested avoiding the involvement of a direct reference to politics, but rather to express ideas in an allegorical way.

Based on the outcomes of my Master's Thesis, I wish to develop strategies for Chinese independent animators who do not have installation art experience. My background of installation art plays an important role in this process. I notice that there are some art practices that combine them, and I also believe that animators can find inspirations from installation art.

Current practices and research are mostly focused on the use of animation as a medium of installation art, however the way in which animators and screenplay writers can be inspired from installation art have not been explored. This research project is mainly aimed to benefit independent animators and screenplay writers. It comes from my experience of installation art practice and my study of independent animation, and explores new concepts and techniques. Animators and screenplay writers can apply the outcomes of this project directly in their animation work without the consideration of the form of the medium. This research also benefits installation artists who want to create their artifacts in the virtual space of animation.

1.2 Research background

1.2.1 Between installation art and animation

Some scholars and practitioners have noticed the connection between installation art and motion pictures, as time-based media plays an active role in contemporary installations (Davidson & Desmond 1996; Yue 2007; Oliveira, Oxely & Petry 1994/1994; Benjamin 1993; Krauss 1979; McTighe 2012; Mondloch 2010). Installation art is assumed to be an art of experience or an experiencing-art (Davidson & Desmond 1996; Oliveira, Oxely & Petry 1994; McTighe 2012; Suderburg 2000), and is often mediated as 'memory' (McTighe 2012). Media such as TV can record and represent an event to a spectator in another time and place to that in which it happened, and thus engender a new mode of experience (Oliveira, Oxely & Petry 1994) which is increasingly ambiguous and fragmented (Buckland 2009). Many installations 'present new technologies and focus on the time based element and its exploitation in the media' (Benjamin 1993, p.16).

Moving image as a medium/media of installation art has been practiced by artists such as Bill Viola and Bruce Nauman. Nauman's works have been animated 'by questions concerning the nature and boundaries of art activity, and the position of art in the wider culture' (Harrison & Wood 2003). Filmmakers, such as Peter Greenaway, have tried to use digital media and interactive cinema projects (in which the viewer can use remote control devices to make choices about how the narrative unfolds) to narrate non-linear stories. As Norton states, 'Greenaway... persistently characterizes his own work as "anti-narrative", and often presents it in an art gallery context in which it is perhaps better defined as installation art rather than interactive cinema' (2011 p.15). These works show the strong connection between installation art and animation.

The artistic practices and researches I listed above cover both installation art and animation. However, most of them are based on the thinking of using animation as a medium of installation art, or work on the medium form of animation (e.g. applying interactive techniques such as remote control) rather than its content. The change of medium form makes many of their techniques and thoughts unable to be used in an animation directly. The gap that emerges is: if an animator does not work on the medium form of his/her animation, how can he or she be inspired by installation art?

1.2.2 Found arts in digital space

Found arts can be created in digital space. Installation artists such as Annabeth Robinson, Garrett Lynch, Fortunato Depero and Tullio Crali use online games to create installation artifacts in digital spaces; some others such as Cao Fei and Gazira Babeli use machinima as a new media of installation artistic creation. For example, Cao Fei's machinima documentary '*iMirror*' (based on *Second Life*) has been considered as an installation artifact at the 2007 Venice Bienniale; as Lichty (2009) states, 'while it might be possible to create (installation) works that exist in the virtual that do not express themselves in terms of references to the tangible, they are likely extremely subtle or outside the embodied paradigm of human experience' (2009, p.8). There are multiple forms and levels of 'found' reflected in installation

artifacts in digital spaces. For example, for an installation artist, an empty bottle from *Fallout 3* (2008) on screen can be a found object as it is modeled and textured by game developers. Meanwhile, for the virtual artifact and character in the digital post-apocalypse space, the empty bottle can also be 'found' as it is collected from somewhere in the digital world, and it has different functions and meanings.

Some researchers (Johnson & Peti 2012; Nitsche, Riedl & Davis 2011) state that machinima is a form of remix which means 'to take cultural artifacts and combine and manipulate them into new kinds of creative blends' (Knobel & Lankshear 2008, p.22). It is related to found arts, since creating machinima involves using resources found within the game engine (Knobel & Lankshear 2008). However, the remix of readymades is not equal to using found works, and the norm of defining machinima as found has not been established.

Some readymades are intentionally used as found in animation. *Logorama* (2009) is a short animation that shows strong features of installation art; it can even be considered as an installation artifact in itself. The logos are found, remixed and designated as other objects according to visual similarity; therefore this work is an example of using found objects in the digital space. However the focus of this work is on the designation of found objects, and the story is less important. Therefore although this animation provides some inspirations for animators in the scope of using found objects (see 5.4.3), I believe that overall it benefits installation artists more than animators. The concept of 'found object' has not been systematically bought into animation; exploration in this scope is one of the contributions I make in this research.

1.2.3 The post-apocalypse film and installation art

The post-apocalypse fiction is categorized as a sub-genre of Science Fiction (SF), and is a popular theme of films, as it usually combines with elements of disaster and thriller (Ostwalt 1998; Pearson, 2006; Gomel 2010; Napier 2008; Rosen 2008). As a film genre, it has its conventions, and is the mediator between filmmakers, films and audiences.

The post-apocalypse world is an important aspect of the post-apocalypse genre (Fisher 2010), since it is both the context and content of the film. The post-apocalypse space deprives some objects' ordinary function, and as Donnelly (2009) notes, endows them with new dramatic meanings. For example, the cash in the post-apocalypse world of *Fallout 3* (2008) and *The Road* (2009) turns to be worthless, and works as an ironic symbol of the money-oriented value system.

Current studies in these two fields have respectively indicated some similar features of the post-apocalypse film and animation (e.g. both create hyperreal spaces), however, these similar features have not yet been connected.

1.3 Aim and objectives

The aim of this research is to seek inspirations from installation art and transfer them into animation, especially in the scope of screenplay writing and visual design. The outcome is expected to benefit independent animators and screenplay writers who have no installation art experience.

My research is practice-based and also art-based. The main objectives are: 1). to seek inspirations for post-apocalypse animation creation from installation art; 2). to experiment with the conventions of this formulaic genre to create a post-apocalypse story; and 3). to explore using the concept of found works in a post-apocalypse animation.

1.4 Research questions

My research focuses on seeking inspirations from installation art practices for the screenplay writing and visual design of a post-apocalypse animation. It answers the following questions:

1. What concepts and techniques of creating an animation can be drawn from installation art practices?

2. How can a post-apocalypse story for animation be created through disrupting this genre?

3. To what extent can the concept of found work be applied in creating a post-apocalypse

animation?

1.5 Research methods

In order to answer my research questions that are centered on seeking new concepts and techniques for animation from my experience of installation art, I investigate the process of animation creation as a practitioner. In this exegesis, I present my critical reflection on my experience of screenplay writing and animation production. Meanwhile, the project *The Hero's Journey* and the related documents are aimed to add to the store of knowledge that can be shared within a wide community of animators and screenplay writers. This research is practice-based, and also has characteristics of art-based research. The outcome of the creative-production practice is necessary for the understanding of this research; it has its own value as an artwork and contributes to human experience. A substantial contextualization for *The Hero's Journey* is included in Chapter 4 and 5 for critical appraisal.

Practice-based research is 'an original investigation undertaken in order to gain new knowledge partly by means of practice and the outcomes of that practice' (Candy 2006, p.1). In a practice-based research project, the practice is an integral part of the research process, and the basis of the contribution to knowledge (Candy 2006; Scrivener 2000; Chang 2009). In this research, the project of *The Hero's Journey* is accompanied by documentation, contextualization, and to demonstration of critical reflection.

An art-based research project is based on artistic practice (Sullivan 2005; McNiff 1998), and overlaps and interrelates with practice-based research (Chang 2009). McNiff (1998) argues that art is a thoroughly empirical activity, and art-based research is defined by its use of the arts as the object of inquiry and mode of investigation. In this research I immerse in my experience of screenplay writing and animation production of *The Hero's Journey*, to find a personally fulfilling path of inquiry. The emergence of understanding as McNiff (1998) states is through an unpredictable process of exploration.

1.6 Scopes and limitations

This research draws concepts and techniques from installation art and resituates them in the field of animation. However, installation art is a vast scope, and has different forms and perspectives, and this research is based on my experience of installation creative practice (*The Endangered Earth*) which I describe in the chapter of Foundation Works, rather than surveying all forms of installation artifacts.

This project is directed by my cultural context, which is decisive for both interpreting and constructing an artifact. Some symbolic details I set in this project, e.g. the Golden Tree (see 6.3.2), show the camp feature (Wheale 1995) of postmodernity, and can only be recognized by people with specific cultural background or experience. Cultural context is an expansive area of this study. This research focuses on how my context works in the creative practice of animation production, especially using found works as symbols.

The project of *The Hero's Journey* combines multiple materials and production techniques, and the use of production techniques and materials is not exclusive. Many aesthetic judgments during the production are made based on my experience of installation art and also cultural context. I purposefully use alternative production techniques, multiple materials and found works in order to experiment with concepts and techniques that I draw from installation art. For example, from the perspective of an installation artist, I deliberately achieve the imperfect status in some scenes.

The Hero's Journey is a non-dialogue animation so that in the process of seeking inspirations from installation art, the linguistic barrier can be avoided. Music and sound are vital aspects of animation, and they are closely related to my research. However, this research focuses on screenplay writing and visual aspects of animation production. In this project I hired a musician to make the background music, so I could focus on aspects that are closer to my research questions.

In order to benefit independent animators, the screenplay of *The Hero's Journey* is for a short film rather than feature-length, since most independent animations are short works. Due to the

different considerations between short animation and full-length, some outcomes of this research may not be directly employed by major animators but need to be further developed.

Chapter 2 Literature review

This research project is an interdisciplinary study which involves the fields of installation art, animation and other disciplines such as postmodernism, narrative theory and post-apocalypse genre. Key fields are listed below.

2.1 Installation art

My research project draws concepts and techniques from installation art. The term 'installation art' is typically used to describe an artistic genre which invokes three-dimensional objects in order to bridge the gap between image and reality. Installation art can also be described as 'a place set off from society where different times and places intersect via objects, materials, and images' (McTighe 2012, p.19). It derives from twentieth-century modernist precedents and is the focal point of postmodernism (Oliveira, Oxely & Petry 1993/1994; Mondloch 2010; Janson & Janson 2004).

One of the defining features of installation art is 'its focus on synthesized "construction", on its own processes, conditions, and situatedness' (Ran 2009, p.135). Space, materials, embodiment, duration, site and participation are the major considerations of an installation art work, (Mondloch 2010). According to Oliveira, Oxely & Petry, installation:

> … essentially relies on a multiplicity of forms and attitudes leading to projects which positively make use of 'process' to reaffirm and 'problematise' their open-endedness manifest in complex contextuality and shifting temporality … Installation Art is based in the aesthetic experience that in the end cannot be fully described, depicted, recorded or explained. The spectator, who in the act of experiencing the work, acts as catalyst and receptor (1993, p.11).

The three-dimensional independent space of an installation artifact is both the context and content of it (Oliveira, Oxely & Petry 1994; Mondloch 2010; Benjamin 1993; Suderburg 2000). The space endows the meaning of the objects in it, and defines the meaning of an installation art work (Davidson & Desmond 1996). As Davidson & Desmond state, installations 'tend to be hermetic, self-contained spaces that exclude the extraneous,

reinforcing a singular and insular aesthetic' (1996, p.4), and thus 'the experience of space – actual or imagined – is fundamental to installation art' (1996, p.6). The space of installations allows spectators to 'think critically about contemporary experience' (McTighe 2012, p.18), and it is an abstract condition of openness and closure (Krauss 1979).

Installation art creates hyperreal space, and is allegoric, for as Davidson & Desmond states

> … the combination of object and context diverts original meaning and intent. These tropes are unstable, however, as the resistant identity of the object asserts itself and creates a dynamic between literal and implied meanings. This dialogue provides a large measure of the wit in installation art, and the satisfaction we receive from it (Davidson & Desmond 1996, p.6).

Installation art is closely related to readymades (Krauss 1979). An installation art work may utilize 'every conceivable material in order to embrace the entire range of their physical environment, including people' (Janson & Janson 2004, p.891). The materials of installations, as Davidson & Desmond state, are:

> …enormously varied and can be quite extraordinary… The materials range from the remarkable to conventional art materials; they can also include anything found outside the exhibition space as well as the installation space itself...The attraction of installation art is to encounter the real; its frequent use of 'found objects' is calculated to bolster this appeal. (Davidson & Desmond 1996, p.6).

The found object is a core aspect of installation art. This concept has been developed by Duchamp who made a series of readymades which consists of using unaltered everyday objects designated as art. As the readymade, the found object is placed in the particular environment of the installation artifact and re-designated (e.g. *Fountain* (Duchamp 1917)). Found objects are 'taken unaltered from ordinary existence, (they) preserve an aspect of reality when shown as part of a work of art' (Davidson & Desmond 1996, p.6). It questions the status of art and the museum (Benjamin 1993; Oliveira, Oxely & Petry 1994; He 2008).

Installation artists such as Christian Boltanski and Liu Jianhua use large scale found objects to

construct the space and the artifact in the context of art gallery or museum. In Liu Jianhua's installation art work *Yiwu Survey* (2007) (Figure 2), the artist collected a huge amount of cheap industrial products that can be found in Yiwu Market (ZheJiang, China), and put them in a gallery with an ISO container model. This work reflects the artist's thinking about the economic relationship between China and Western countries.

Figure 2 *Yiwu Survey* (Liu Jianhua 2007)

Artworks from other disciples can be used or reproduced in installations as 'found'. For example, Cai Guoqiang reproduced the sculpture artifact *The Rent Collection Courtyard* (Dayi 1965) in his installation-in-progress work *Venice's Rent Collection Courtyard* (1991) (Figure   ), which won him the 48th Venice Biennale International Award. He intentionally left his sculptures unfinished, and placed them with other found objects in Gaggiandre, which is a post-industrial space (Lago 2000, Dematte 2000). The appropriation of the readymades in a new environment changes the meaning of the original work, as Erickson describes:

> Playing off the temporal and spatial displacement between the original and the reproduction, Cai's piece draws attention to the ultimate insignificance of human constructions, however grand their intent. It can be read on many levels, point to the futility of individual effort (the installation is intended to disintegrate before being completed) as well as to the ultimate of China's movement to create an ideal Socialist state (the installation marks the end of the Socialist Realist sculptural tradition in China) (2000, p.184).
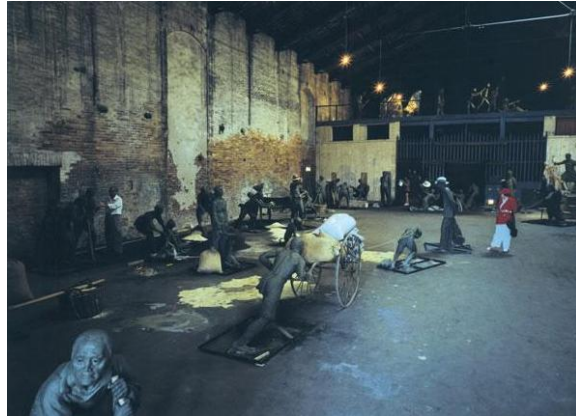
Figure 3 *Venice's Rent Collection Courtyard*, (Cai GuoQiang 1999)

Installation art is neither limited to one single art discipline, nor to specific materials and mediums (Oliveira, Oxely & Petry 1994; McTighe 2012; Benjamin 1993; Krauss 1979). According to Krauss (1979), within the postmodernism condition, medium of art practice is not given but related to the logical operations on a set of cultural terms, thus any medium can be used. This feature is developed from the usage of readymades and found objects.

An installation art work is a collage of meanings (Davidson & Desmond 1996). It is 'its parts in relation to each other but is experienced as a whole... (it) is greater than the sum of its parts' (Oliveira, Oxely & Petry 1993, p.11). The combination of materials and art forms sometimes creates random consequences which dismiss rational ideas, and emphasize uncertainty, re-editable and connection with the context of artwork. Thus an installation artifact can be physically deconstructed and be re-assembled in different ways in a different environment (Davidson & Desmond 1996; McTighe 2012; Suderburg 2000). The installation artifacts I listed in this section and my previous works (see Chapter 4) show this feature.

Some installation works are physically interactive; this category of installations, such as *Walk with Contrapposto* (Nauman 1968) and its re-created version *Performance Corridor* (Nauman 1968) invite spectators' direct participation (e.g., in the case of Nauman's works, to walk through the narrow corridor). These works are meaningful only with the participation of viewers (Blocker 2007).

The spectator also participates in the construction of the meaning. As Uroskie underlines:

The intermedia assemblage… can be seen as a collage made of discontinuous elements and disjunctive media ... The work of assemblage ... is always only a work to-be-constructed through an act of collaboration with its spectator, a site where the spectator is actively solicited to rework light, movement, sound and image (2010 p.239).

The meaning of an installation artifact is not given (Oliveira, Oxely & Petry 1994) but is 'the conjunction of objects, signs or ideas constructed by the artist' (Davidson & Desmond 1996, p.6), which provides a 'rich, synthetic field of relationships, generating allegory and metaphors' (ibid.). For example, installation artifact *Rock and Bigger* (Li Binyuan 2013, Beijing) is composed of two found objects: a Coca-Cola bottle and a balloon. The carbon dioxide released from the cola inflates the balloon (Figure 4). This work is seemingly very simple, as all its materials are common in daily life. The artist did not provide any explanation, and the interpretation and appraisal of this work are controversial. The work can be understood from perspectives including consumerism, the Western cultural invasion, globalization, and the false prosperity led by the bubble economy.

Figure 4 *Rock and Bigger* (Li Binyuan 2013)

Installation art has a close connection with video arts, since the latter as medium has its

unique advantages to present the artifact, and to record the experience of art. Animation (including machinima) has been exploited by installation artists to create their works in the digital space. Despite the fact that the innovation of the media form (e.g. interactive cinema) is attractive, some installation artists focus on the experience within the digital world while maintaining the traditional method. For example, Cao Fei's machinima documentary '*iMirror*' (based on *Second Life*) has been selected by the 2007 Venice Bienniale as an installation art work. As Lichty states, 'while it might be possible to create (installation) works that exist in the virtual that do not express themselves in terms of references to the tangible, they are likely extremely subtle or outside the embodied paradigm of human experience' (2009, p.8).

2.2 Postmodernity

The major aspects of my research project, including installation art, the post-apocalypse genre, the open text and animation are closely connected to postmodernism which is broad in scope. Postmodernism as Lyotard defines, is a doubting against meta-narrative/grand-narrative which comes from the liberalism and authority of the Enlightenment (Best 2003). Generally, postmodernism rejects the universal principles and authorities that were advocated by modernism (Janson & Janson 2004, Williams 2004); it stands against the established form of high modernism, and effaces the boundary between high culture and mass or popular culture (Jameson 1982).

Postmodernism is described by Wheale as 'blurring or destroying distinctions between established cultural hierarchies' (1995, p.34), and it introduces themes and images from the mass culture into the prestige forms of high culture, such as literature and the fine arts. Wheale further states that:

> an all-purpose postmodern item might be constructed like this: it uses eclecticism to generate parody and irony; its style may owe something to schlock, kitsch or camp taste. It may be partly allegorical, certainly self-reflexive and contain some kind of list. It will not be realistic (Wheale 1995, p.42).

In the postmodernism condition, it is not possible to distinguish between the 'real' and the experience provided by the media representation (Baudrillard 1994; Best 2003). Baudrillard defines 'hyperreality' as 'the generation by models of a real without origin or reality' (1994, p.1). According to Baudrillard, real is that for which it is possible to provide an equivalent representation; it is a sign without an original referent. In the condition of hyperreality, real and fiction are seamlessly blended, and it is impossible to distinguish between the 'real' and the 'representation'. This concept is key to my research project, since it is involved in installation art, animation and post-apocalypse fiction, and is the overlapping zone of the three fields.

Jameson states that one of the most significant features of postmodernist practices is pastiche: 'both pastiche and parody involve the imitation or, better still, the mimicry of other styles and particularly of the mannerisms and stylistic twitches of other styles' (1982 p.113). This is closely related to eclecticism and hybridity, which are also key features of postmodern art (Wheale 1995; Krauss 1979). Since postmodernism is 'free to adopt earlier imagery and to alter its meaning radically by placing it in a new context… the other chief characteristic of postmodernism is the merging of art forms' (Janson & Janson 2004, p.944). They are also characteristics of images in the digital era (Crawford 2003, Chang 2009). Eclecticism is used to describe the combination of elements from different styles in a single work; it is 'a picking and mixing of styles and themes' (Wheale 1995, p.42). Hybridization (the process of combining different elements to create a new one) is also used to describe some similar cultural phenomena (Knobel & Lankshear 2008). These two features reflect in both installation art and motion pictures.

Kristeva proposes that 'any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another' (cited in Gomel 2010, p128). The central insight of intertextuality is that each text exists in a relationship with other texts across time and space (Hiramoto & Park 2012). Janson & Janson (2004) further argue that installation art is based on the epitome of the deconstructionist idea of the world as 'text' and everything being intertextual.

Allegory is 'the idea that any item can have covert or secret meanings other than the obvious meaning' (Wheal 1995, p.42), and it is one of the features of postmodernity. It matches my suggestion to Chinese independent animators in my Master's thesis (see 1.1). This characteristic reflects in a range of postmodernist arts practices including installation art and motion pictures. As Davidson & Desmond state:

> Like theatre and cinema, installation is a form of hyperrealism. The exclusion of the outside
>
> world and the transformation of space make installations themselves displaced objects, never
>
> able to join to the 'real world' – they are made to be island (Davidson & Desmond 1996 p.6).

My research project involves installation art and post-apocalypse animation, and both are closely related to postmodernity, which bridges the two art forms, and also provides the lens to assess the outcome of this project.

2.3 Symbols

The symbol is an essential device I used to express ideas in *The Endangered Earth* (see 4.1); in this animation production practice, I also used it to achieve the ambiguity and openness of the story. According to Peirce, the symbol is one type of the sign (Gottdiener 1995; Hawkes 1977), and has 'conventional connection between it and its object' (Williams 2004, p.239); it is closest to 'what Saussure meant by the sign - a vehicle that stands for something else which is understood as an idea in the mind of interpretant' (Gottdiener 1995, p.12). In the Saussurean tradition, the sign has two aspects: the signifier, the form and entity of expression; and the signified, the form and entity of content (Barthes 1957; Janson & Janson 2004; Williams 2004; Hawkes 1977; Gottdiener 1995). In the process of signification, the relation of signifier to signified generates the sign; in a non-linguistic system the associative total of signifier and signified constitutes the sign (Hawkes 1977). The interpretation of symbols must being under their contexts (Janson & Janson 2004; Gottdiener 1995), and as Hawkes states, 'the nature of a sign's ultimately dominant mode will depend finally on its context' (1977, p.129).

Barthes proposed that (in myth) there are two semiological systems, 'one of which is

staggered in relation to another: a linguistic system, the language (or the modes of representation which are assimilated to it)…; and the myth itself' (1957, p.697). According to Hawkes' explanation of Barthes' theory, 'myth is peculiar in that it invariably functions as a second-order semiotic system constructed on the basis of a semiotic chain which exists before it. That which had the status of a sign (i.e. the 'associative total' of signifier and signified) in the first system becomes a mere signifier in the second' (1977, p.131). As Figure 5 shown, the sign (signifier-signified system) of language (primary signification) works as the signifier of myth (secondary signification).

1.Signifier	2.Signified	
3. Sign I SIGNIFIER		II SIGNIFIED
III SIGN		

Language
MYTH

Figure 5 The model of signification system in myths (Barthes 1957, p.697)

The concepts of denotation and connotation are developed from the signifier-signified system. Denotation means the use of language to mean what it says，while connotation means the use of language to mean something other than what is said; connotation is centrally characteristic of the 'literary' or 'aesthetic' use of language (Hawkes 1977; Peng 1991). When the sign that was generated from the signifier-signified relationship (the first system) becomes the signifier of the next relationship, the connotation is the second system. Thus the signifiers of connotation are 'made of the signs (signifiers related to signifieds) of the denoted system' (Hawkes 1977, p.134).

Arnheim (1997) argues that images fulfill the functions of picture, symbol and sign; and all (visual) arts are symbolic. The visual symbols can convey meanings that are beyond their visual appearances, and have inherent uncertainty since they rely on visual perception to stimulate audiences' imagination (Jung 1968/1974; Arnheim 1974/1997; Wan 2006). The interpretation of the symbols is based on its contexts, and as Bordwell & Thompson (2008) state, different people will give different interpretations. Visual symbols are widely used in

The Endangered Earth, as well as in scenes of *The Hero's Journey*. This helps me to apply concepts and techniques of installation art in designing scenes of post-apocalypse animation, since I referenced *The Endangered Earth* in the designing process.

2.4 Narrative theories and the template of 'the hero's journey'

1 Narrative theories

The screenplay writing of *The Hero's Journey* specially pays attention to the concepts of event, plot, space and time in narrative theories. Narrative is 'a chain of events in cause-effect relationship occurring in time and space' (Bordwell & Thompson 2008, p.75). It should contain 'a form and substance of expression', and 'a form and substance of content', and the story is 'the content of narrative expression, while discourse is the form of that expression' (Chatman 1980, p.23).
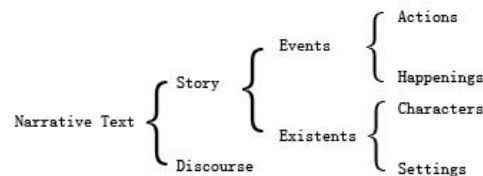
Figure 6 Chatman's diagram of narrative structure (1980, p.19)

According to Chatman's diagram of narrative structure (1980, p.23) (Figure), the story is composed of events and existents. Events of story are 'traditionally said to constitute an array called "plot"' (Chatman 1980, p.43), and the sequence of events is decided by their cause-effect relationship (Bordwell & Thompson 2008). Gomel (2010) further states that the formal constituents of narrative text are: time (plot), space (setting) and character (actant).

Story is the sum of all the events in the narrative (Chatman 1980; Bordwell & Thompson 2008; Wellins 2006). The plot explicitly presents certain story events, while the story goes

beyond the plot in suggesting some diegetic, presumed and inferred events (Bordwell & Thompson 2008).

Time and space are essential attributes to narrative (Genette 1990; Peng 1991; Bordwell & Thompson 2008; Chatman 1980; Gomel 2010).

Time: The plot, as a sequence of events, is based on the timeline. It has a property of timeframe: past, present and future, which is one of the key attributes of the post-apocalypse fantasy (see 2.7).

The term 'narrative time' (Genette (1990), 'plot time' (Bordwell & Thompson 2008) or 'discourse time' (Chatman 1980) describes the time that is processed by narrators or narratives. In narrative, it should be distinguished from the story time. It is based on the physical time of events in story (story time). Genette (1990) claims that the narrative time is fictional, although it almost equals the real time, and he names it 'pseudo-time'. The story time is unitary, objective and regular, while the narrative time is flexible and can be broken up, re-organized or repeated.

The screen duration, as Bordwell & Thompson (2008) describe, is the time of screening the film. The relationships of story time, plot time and screen time are complex. As Bordwell & Thompson explain:

> the filmmaker can manipulate screen time duration independently of the overall story
> duration and plot duration… Just as plot duration selects from story duration, so screen
> duration selects from overall plot duration (2008, p.81).

The film has the ability to alter time, by using multi-cameras, duplicative editing or high/low speed shooting to generate the difference of story time, narrative time and screen time.

Space: Space in Chatman's diagram (Figure   ) is in the scope of 'settings'. Character exists in and interacts with the imagined space which 'exists abstractly at the deep narrative level' (Chatman 1980, p.138). According to Chatman, 'as the dimension of story-events is time, that of story-existence is space… story-space contains existents, as story-time contains

events' (1980, p.96).

The narrative space (discourse space/plot space) also should be distinguished from the story space. According to Bordwell & Thompson (2008), usually the site in which the story occurs is the same one in which the plot happens, but on occasions the plot encourages audiences to imagine other places in the story. The former includes both story space and narrative space, and the latter is story space beyond the narrative space. Additionally, in a film, there is also a screen space which decides what audience can see.

2 The Hero's Journey template

The screenplay writing of *The Hero's Journey* project started with referencing the formulaic template of 'the hero's journey', and in later stages I disrupted this template to explore alternative narrative structures. Derived from Campbell (1949), Vogler's formulaic model of traditional Hollywood story (Figure 7) fits most feature films and TV series. The model is based on classic linear narration and the three-act structure. In this kind of classical narration, causality is 'the prime unifying principle' (Bordwell 1985, p.157). According to this model, the hero's journey is constituted of the phrases of separation, descent, initiation and return, and each of them contain several stages. The hero leaves the ordinary world and enters the special world, where he experiences the phases of descent and initiation, in which he faces ordeals and overcomes them. At the end the resurrected hero returns to the ordinary world with his reward.

Vogler divides the space of the story into two worlds: the ordinary one and the special one; as Vogler states, the two worlds are not necessarily different physical spaces but can also be psychological status, for example, the hero is employed by a new company.
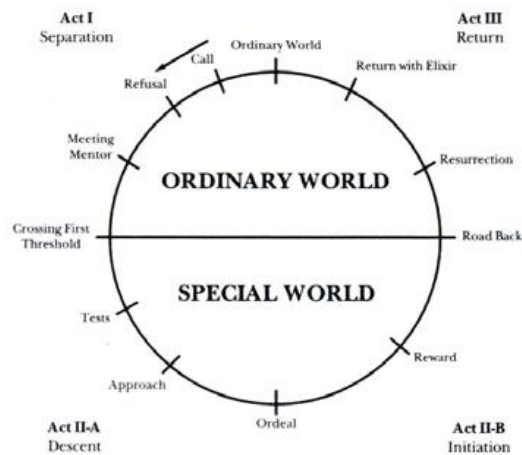
Figure 7 The model of 'the hero's journey' (Vogler 1998)

This template is used in many post-apocalypse genre cinematic works and videogames such as *City of Ember* (2008), *Wall-E* (2008), *Waterworld* (1995), *I Am Legend* (2007), *The Book of Eli* (2010), and the *Fallout* series (1997). In works belong to this genre, the protagonist starts the story in his 'ordinary world' (e.g. the vault in *Fallout* series). The hero hears the call of adventure (e.g. the protagonist is sent to find supplies, or chases a clue that implies a new world), and he enters the special world (e.g. the unknown wasteland outside); the hero encounters tests, finds approaches, passes his ordeal, and returns with rewards. He grows up in his adventure, and wins his salvation or resurrection.

The use of the hero's journey template in a post-apocalypse animation follows the genre convention and animation aesthetics. These two aspects are discussed in section 2.7 and 2.8.

2.5 Non-linear narration

The use of non-linear narration is part of the effort I made to disrupt the genre convention to create a post-apocalypse story for animation. In this research I consulted pre-existing theories and cases of films that use non-linear narration.

Thanouli (2006) proposes his post-classic paradigm of narration and differentiates it from the classical narrative models such as the Hollywood tradition. Thanouli's paradigm of the

post-classic narration covers four aspects: motivations, cinematic space, cinematic time and narration. The open text and non-linear narrative are features of the post-classic narration. The post-classical narration is close to the experimental animation while the classical narration generally is equivalent to the orthodox (e.g. the Disney tradition). This paradigm covers different aspects of the film.

The non-linear narrative is defined as 'where story events may or may not be chronologically ordered, but chronology is in some way disrupted and the linear progression of time is altered' (Klich 2005, p.62). According to Klich (2005) and Cowgill (1999), the non-linear structure defies the conventional mode of constructing the plots; it deconstructs the story and reorders the time sequence to create a new composition which makes the story more surprising, compelling and unpredictable; and it emphasizes characters and thus is usually a strategy for describing a character without 'the constraints imposed by a linear, goal-oriented structure' (Cowgill 1999, p.149). Dancyger & Rush (2007) state that cause and effect is no longer critical in non-linear narrative since the randomness of the experience is encouraged; thus there is no dramatic arc, but a series of scenes which are not necessarily to be progressively linked. The non-linear story often has alternative narrative goals, and tends to be open (Dancyger & Rush 2007); they are usually a feature of experimental animation (Furniss 1997).

My screenplay aims to invite audiences to make choices of multiple potential possibilities and to participate in the construction of the storyline; for this purpose, the multi-draft structure has been referenced. Multi-draft is a form of non-linear narrative, as it disrupts the linear progression by using parallel worlds. Films using this structure are described as 'what if film' (Bordwell & Thompson 2008; Gomel 2010); they 'fold cause-and-effect patterns into a self-reflexive knot' (Wedel 2009, p.130). Derived from the meta-event, every possibility is like an independent story (Figure 8). Thus this structure is closely related to Gomel's definition (2010) of alternate history.
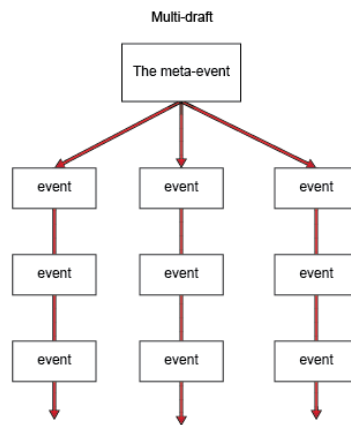
Figure 8 The Multi-draft structure

As a time-based art form, the motion picture possesses the capacity to narrate different storylines simultaneously. Audiences have another experience within the frame of juxtaposed multi-possibilities, and they can further compare the consequences led by different choices based on the same meta-event in the film. This comparison is perhaps not deliberate; however the outcome ingratiates audiences' expectations which are that 'the relationship between interpretation and object of interpretation involve compatibility' (Norris & Benjamin 1988, p.49). Thus the juxtaposition essentially does not deny any potential possibilities – they are equally valid, although some of them may be more preferred by audiences.

In this genre of 'Forking-path film' as Wedel (2009) calls it, paralleled storylines usually are not jumbled together (Gomel 2010). As Bordwell states,

> Each path, after it diverges, adheres to a strict line of cause and effect… instead of each
>
> moment being equally pregnant with numerous futures, one becomes far more consequential
>
> than others and those consequences will follow strictly from it. Such linearity helps make
>
> these plots intelligible, yielding two or three stories that illustrate, literally, alternative but
>
> integral courses of events (Bordwell, cited in Wedel 2009, p.134).

Thus the juxtaposed storylines in multi-draft are exclusive, and each one eliminates other possibilities if it becomes 'truth'. For example, in *Sliding Doors* (1998) there are two storylines based on the contingent result of the meta-event: the heroine catches the train or she

misses the train. If she manages to board the train, the other story which starts when she misses the train will not happen.

2.6 Open text

The project *The Hero's Journey* aims to create a story that allows multiple potential understandings, and invites audiences to participate in the construction of the story. This thinking comes from the consideration of that the spectator participates in the construction of the meaning of the installation artifact (see 2.1). The concept of 'open text' is involved.

Based on Barthes's statement of the relationship between the reader and the author, Eco (1979) proposes the concept of 'open text' to describe the encouragement of alternative understandings of the text; it opens to 'richness and complexity of readings that can never be singular' (Fiske 2011, p.94). The open text resists the closure that is led by the dominant ideology or the authority of the author (Eco 1979; Fiske 2011). Open text has been used by filmmakers to create film which allow alternative understandings.

An open text is writerly, which as Fiske describes, is 'multiple and full of contradictions, it foregrounds its own nature as discourse and resists coherence or unity; none of its codes is granted priority over others, it refuses a hierarchy of discourses' (2011, p.94). According to Barthes (1975) and Fiske (2011), the reader of a readerly text is largely passive, whereas the reader of a writerly text is more active. Eco states that the reader requests the 'flexibility of the text in validating (or at least in not contradicting) the widest possible range of interpretative proposals' (1979, p.33).

2.7 The post-apocalypse genre animation

As an animated film, *The Hero's Journey* belongs to the post-apocalypse genre; it exploits the genre as framework, but also works on the conventions to disrupt this genre. This involves aspects of genre theory, post-apocalypse fiction, and the aesthetic features of animation.

1 Genre theories

A genre means a distinctive category of literature, film or television. For a single work, the genre can be defined in different dimensions or for certain purposes (Neale 2000). In film, a genre indicates a certain type of movie such as the SF or the Western (Bordwell & Thompson 2008). Genres can provide 'an important frame of reference which helps readers to identify, select and interpret texts' (Daniel 2000, p.7). The genre category is the mediating framework between texts, makers and interpreters, since it is a certain way of reading narration of events (Fiske 2011; Daniel 2000; Hawkes 1977; Bordwell & Thompson 2008). Daniel states that the recognition of a particular genre that a text belongs to can help in interpreting the text, 'for instance, to enable judgments to be made about the "reality status" of the text (most fundamentally whether it is fictional or non-fictional)' (2007, p.8). As Neale states, genres are systems of 'orientations, expectations and conventions that circulate between industry, text and subject' (1980, p.19). Hawkes (1977) notes that for a genre, the elements of pre-supposition and expectation play the role as encoder and decoder in the process of reading and writing. In the cinematic field, the genre provides a way for audiences to find the works they want to see; it also reflects and affects the producers' strategies, for example, 'the industry officials' decisions about what films to make' (Bordwell & Thompson 2008, p.319). Thus, the genre of an animation work influences the relationship of author, art work and audiences, and also aspects of the animation work. As Eco states, 'an ideological bias can lead a critical reader to make a given text say more than it apparently says, that is, to find out what in that text is ideologically presupposed, untold' (1979, p.22).

2 The apocalypse belief

The term 'apocalypse' is derived from the Greek word ἀποκάλυψις (apokálypsis), which means a revealing (Hayes 2006), lifting of the veil and sudden revelation (Pearson 2006), and uncovering or disclosure (Thompson 2007). The *Book of Revelation* describes various terrible

scenarios of the end of time, which has probably had 'more influence on history and human behaviour generally than any other single piece of writing' (Pearson 2006, p.19). However, the horror is the prologue of the glorious ending. After a thousand years, the New Jerusalem (the Holy City) comes down out of heaven, and faithful Christians will live in this holy city with God eternally.

In common usage, the word 'apocalypse' often simply describes a uniquely destructive event (Pearson 2006), and the end of the world (space) and age (time) (Gomel 2010). Apocalyptic events appear in mythologies from different cultures. The apocalyptic fantasy has been combined with religious movements which 'organize the beliefs of their followers around mythic themes of purification of the secular world' (Wright, David & Lukács 2010, p.11).

The apocalypse as a religious concept has been secularized from the nineteenth century when religions began to lose their absolute domination (Pearson 2006). Significant events in the twentieth century, including the First World War, the Great Depression, the Second World War, the Cold War, and the 9-11 terrorism attack have continued to shape the secularized apocalypse belief (Pearson 2006). Terms such as 'secular apocalypse' or 'neo-apocalypse' are used to refer to the avoidable human-led apocalyptic destruction without salvation, and this genre of apocalypse (Ostwalt 1998; Thomas 2007; Rosen 2008).

The (secular) apocalypse theme is a sub-genre of Science-Fiction (SF) (Thomas 2007; Napier 2008; Pearson 2006; Gomel 2010). SF is a postmodern genre and related to the popular culture; it is influenced by cold war, and is overlapped with many other genres such as disaster, thriller, fantasy, etc. (Gomel 2010; Ono 2008; Sponsler 1992). Secular apocalypse fiction originates from real world concerns, and one of the most practical strategies of ideological and religious warfare is to convict enemies as antichrists by means of 'demonization'; for example, aliens or monsters in SF films of 1950s-1980s are metaphors of communism (Thompson 2007; Rosen 2008; Pearson 2006).

3 The post-apocalypse genre on screen

The post-apocalypse fiction is a special form of the apocalypse fantasy; it depicts the world after the apocalypse event. The term 'post-apocalypse' in this exegesis in used to describe the world after a massive catastrophe that has destroyed modern civilization. The catastrophe is neo-apocalyptic; it could be a nuclear war, the rising of the sea level, the collapse of the ecosystem, global-wide plague (usually led by man-made virus) or other SF reasons. The post-apocalypse world is a hopeless wasteland, as Fisher describes, 'the catastrophe ... *consists* in this failure of the future, this absence of continuity' (2010, p.72). Most of these works also contain the idea that the pre-apocalypse civilization and technologies have been destroyed, forgotten or mythologized. Meanwhile, despite it is closely related to postmodernity, the consumerism now is almost totally dismissed in this genre (Kirby 2006). In post-apocalypse works such as *The Road* (2009) and *Wall-E* (2008), consumerism is criticized. These features reflect in *The Hero's Journey*.

Post-apocalypse is a popular genre as Hollywood continues to release new block-busters and reproducing the similar works. Usually the aesthetic features of the post-apocalypse film are 'the visual aesthetics of the secular disaster film, in which plot and character are subordinated to the visual pleasures of special effects' (Gomel 2010, p.129). The focus of these films is on the settings of the post-apocalypse world rather than plots ('the actions performed by the characters' (Gomel 2010, p.129)). Stories in different post-apocalypse works (e.g. *Waterworld* (1995), *The Road* (2009), *Wall-E* (2008) and *9* (2009)), are usually based on their distinctive settings.

Post-apocalypse fantasy is also prevalent in videogames. The *Fallout* series is definitely a prominent representation of the post-apocalypse videogame genre. The game collects and merges many ideologies and ideas with a tone of black humor; it possesses strong postmodernist features such as eclecticism, parody and kitsch. This game depicts a wild, chaotic and hopeless post-apocalyptic world in which people are struggling to survive, and has greatly inspired the design of *The Hero's Journey*. Other post-apocalypse games such as

Rage (2011), *Borderlands* (2009), *Metro 2033* (2010) and *Metro: Last Light* (2013) also create different virtual worlds based on the ruin of modern civilization. In this project, I also collected readymade components from videogames (see Chapter 5).

The post-apocalypse world is defamiliarized from daily life. As Fisher (2010) states, the everyday experience (e.g. green grass and trees) is removed and audiences are forced to confront a SF post-apocalypse world. This process expresses ideas in metaphoric and allegoric ways, and the notion of hyperreal connects post-apocalypse fiction to installation art and animation. The encouragement of cultural diversity by popular culture and postmodernism removes the once insuperable boundary between science and religion in fictional works.

However, the post-apocalypse world keeps echoing the pre-apocalypse world, and the era before the catastrophe is usually the presumed and inferred event (see 2.4) in the narrative system. It retains some elements from audiences' ordinary life such as the recognizable ruins, and those industrial products that can be found by survivors. On occasions where the pre-apocalypse era does not appear on screen, it can still be imagined by audiences. Therefore the defamiliarized post-apocalypse experience will instinctively be connected to daily experience.

The post-apocalypse space is the context that decides the functions and interpretations of things in it; therefore it has certain commonalities with the concept of 'found object' (see.2.1). Meanwhile the space is constructed from all its elements, and it matches installation art's notion of the relationship between the sum and parts.

The Hero's Journey can be regarded as a post-apocalypse work, since most plots of this story occur in the fictional post-apocalypse world(s) created by this work, and the rest are also connected to this fantasy. Meanwhile the aesthetics and conventions of animation endow this post-apocalypse fiction with distinctive features. One of these features is that the existence of supernatural beings in post-apocalypse animation is accepted by audiences. For example, the animated film *9* (2009) illustrates a post-apocalypse world that has resulted from the war

between mankind and intelligent robots, in which humanity has been extinguished. However, in such a seemingly pure SF based world, souls exist explicitly, and they can migrate from one robot to another through some scientific facilities. The coexistence of science and supernatural beings in animation makes apocalyptic SF animation possess an interesting dualism of that between traditional apocalypse and secularized apocalypse. *The Hero's Journey* also involves supernatural elements, and they may take a significant portion of this story in certain potential understandings of the storyline (see 6.2.3). In the next section, the aesthetic features of animation are discussed.

2.8 The aesthetic features of animation

The exploration of applying concepts and techniques of installation art in this research project is based on the aesthetic features of animation. Animation is defined by ASIFA (Association International du Film d'Animation) as 'not live-action' (Denslow 1997) and is the art of movements that are drawn (Furniss 1998). The essential difference between animation and live-action films is the production process:

> Animated films are distinguished from live-action ones by the unusual kinds of work done at
>
> the production stage. Instead of continuously filming an ongoing frame action in real time,
>
> animators create a series of images by shooting one frame at a time. Between the exposures
>
> of each frame, the animator changes the subject being photographed (Bordwell &Thompson
>
> 2008, p.370).

This difference means animation has distinctive aesthetic features from that of live-action films: film is based on photography and is to reproduce substantial reality, while animation is to create a virtual world by drawing or using digital techniques (André & Bazin 1971; Bordwell & Thompson 2008; Wan 2006; Tong 2007; Furniss 1998; Chang 2009; Besen 2008). Animation is not a form of mimesis (to imitate or represent real life (Potolsky 2006; Campbell 2006)).

Visually, abstraction is a feature of animation. Illusion of movement is one of the most

significant aspects of animation aesthetics (Furniss 1998; Chang 2009), and animated film communicates best through motion (Besen 2003). According to Arnheim (1974), the visual perception of mankind is not merely an instrument of measuring and distinguishing, it has the capacity to interpret meanings from the appearances of things. As Besen states, human are

> strongly geared to draw meaning from movement. This is far more fundamental to us than communication through words. In fact, if we see a contradiction between someone's words and their gestures, it is gestures we will believe (2008, p.14).

The Hero's Journey is a non-dialogue animation, and it relies more on visual devices; the movement of both characters and the cinematography are essential to many aspects such as story-telling and expressing meaning.

The Hero's Journey is experimental, and significantly references anime style. Aesthetic features of these two scopes are of most concern in this project.

(1). Experimental animation

According to Wells (1998), orthodox animation is Disney style animation, and the radical experiment animation works, which are far away from Disney style, are experimental animation; those between these two are developmental animation. Wells' aesthetic model of animation is a comprehensive model which covers aspects of animation including visual, auditory, text and narrative (Figure 9). Wells (2002) also notes that experimental animation can become the new orthodox animation.
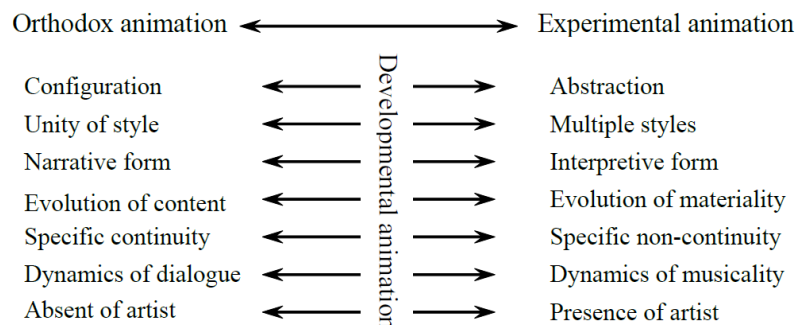
Figure 9 The model of animation aesthetics by Wells (1998)

Furniss (1998) uses a similar table to explain the distinctions between traditional and experimental animation (Table 1).

Traditional/industrial/hegemonic forms tend to:	Experimental/independent/subversive forms tend to:
Have big budgets	Have small budgets
Be made by groups	Be made by individuals
Utilize traditional techniques	Utilize techniques other than traditional ones and alter media
Be intended for mainstream audiences	Be limited to personal or small-scale exhibitions
Be dominated by marketing concerns	Be dominated by aesthetic concerns
Be narrative	Be non-narrative
Be mimetic	Be abstract
Be linear	Be non-linear
Reflect Western, traditional societal norms	Reflect alternative lifestyles
Support dominant beliefs	Challenge dominant beliefs
Be made by artists from dominant social groups and reflect their concerns	Be made by artists from marginalised social groups and reflect their concerns

Table 1 The definition of traditional animation and experimental animation (Furniss 1998)

Based on Yue (2007) and Bordwell & Thompson (2008), generally independent filmmakers continue the tradition of radical aspiration, and are less controlled by investors. Usually experimental animated films are produced because the animators have some non-mainstream ideas or experience to express, or try to explore new techniques or forms of media or art (Bordwell & Thompson 2008). This matches the models proposed by Wells (1998) and Furniss (1998). Independent animators usually do not need to follow the conventions of major animation production, but can instead give attention to those that are seldom involved in major animation, or experiment with techniques and ideas that are too risky for major animation works. According to Wells (1998), successful experimental animation has the

potential to turn to orthodox animation. The successful exploration made by independent animators can be seen to be adapted by major animation studios.

My animation work is experimental, as I explore new concepts and techniques in this project. It is specifically correlating to the items of multiple styles, interpretive form, specific non-continuity and presence of artist expressed in Wells' model, and nearly all features of experimental animation in Furniss' model.

(2). Anime style

Different styles of animation have different principles of motion which are parts of their conventions. Disney Studio established twelve principles to guide animation production in the scope of kinetics (Thomas & Johnston 1981). Those principles are based on traditional 2D line and cel animation with 24FPS (frames per second). On the other hand, anime also established its principles of kinetics based on the lower FPS.

My project is significantly influenced by anime style. The term 'anime' means Japanese animation. Anime has formed its aesthetic style and convention which in the field of animation is 'an acceptable device that is intrinsically part of the narrative of character design and which although old, can still be used in fresh ways' (Drazen 2003, p.18). Rooted in Japanese traditional cultures, anime is highly adult, tragic and critical (Napier 2005, Tong 2007; Drazen 2003). Inspired from manga and traditional Eastern-Asia fine arts, generally the visual style of anime is beautified and simplified realism (Napier 2005; Levi 2001). Most characters are light-skinned with few racial features; they have slender bodies and shining big eyes (Brophy 1994; Poitras 2001; Chang 2009; Levi 2001). However there are exceptions: a certain kind of character (usually indifferent adult males) in anime has small eyes.

2.9 Machinima

This project experiments with machinima as an alternative animation production technique. Machinima is the convergence of videogame and animation (Marino 2002; Nitsche, Riedl & Davis 2011). Marino defines machinima as 'animated filmmaking within a real-time virtual

3D environment… (It is) a mixture of several creative platforms - filmmaking, animation and 3D game technology' (2002, p.1). Berkeley defines machinima in a more circumspect manner: 'machinima is where 3D computer animation gameplay is recorded in real time as video footage and then used to produce traditional video narratives' (2006, p.66). Machinima is originally a form of fan fiction which is based on the original work of popular culture, such as a novel, film or animation, and it is usually not produced as 'professional' (Hetcher 2009; Zeng 2012). Machinima absorbs the elements in its original game, and the gap between the two can be minimized.

Marino (2002) and Horwatt (2007) believe that machinima is an avant-garde art form, and machinima works are highly experimental. Johnson & Petit (2012) cite Greenaway's statement that machinima as a viable art form will need to be text based rather than image based; they further argue that machinima should be tied to Hollywood story telling. As an alternative production technique, machinima can help animators to form new styles based on the original game, and to diversify the animation styles (Zeng 2012). However it is struggling for acceptance (Berkeley 2006). As Nitsche, Riedl & Davis (2011) state, the device of machinima creation is poorly documented, and the knowledge generated within the practice community is usually fragmented and incomplete. Academic research such as this paper can help ensure that machinima receives the artistic and public recognition it deserves.

A range of researchers consider machinima as a form of remix and remediation, and machinima inherently has eclectic and hybrid features (Hetcher 2009; Cheliotis & Yew 2009; Knobel & Lankshear 2008). For machinima the hybridization 'occurs in remixing a species of video game with a species of video-editing technique(s) to create narratives via writing with moving images and sound for do-it-yourself entertainment purposes' (Knobel & Lankshear 2008, p.25). Machinima reproduces the digital world of videogame in animation, and it is a process of remediation, which as Lichty defines is used to describe 'practices that recreate works in performance art in virtually "embodied" media' (2009, p.6).

Machinima is connected to found arts and remix culture, and has been used by installation artists. It uses digitally appropriated components, and the content of machinima within the

digital space of game is 'highly malleable and needs to be created' (Howartt 2007, p.10). As a form of remix, machinima is related to found arts; it avoids the suggestion that 'the new works are produced by fans of the underlying works' (Hetcher 2009, p.1871). Nitsche, Riedl & Davis state that the aesthetics of machinima 'emerge from its unique context as a found technology, providing a set of pre-programmed movements and visual elements that are reconstituted in new ways by the animator' (2011, p.51). Johnson & Petit (2012, p.92) notice that machinima as a new media can be used to 'experiment and push the boundaries of the art form with imaginative three-dimensional performance art that immerses the viewer in the sensory experience in a new way that goes light-years beyond what is even possible in real-life installation art'. As Conradi states, the digital technology provides 'opportunities of imagine entirely new approaches to non-objective forms and to liberate the imagination of artist' (2012, p.70).

2.10 Found footages

As a part of the exploration of the extent to which the concept of found work can be applied in animation, this project experimented with using found footages as an alternative production technique. Found footage is a filmmaking term which describes footages from other readymade films. It also describes the method of 'compiling films partly or entirely of footage which has not been created by the filmmaker, and changing its meaning by placing it in a new context' (Fossati 2012, p.178). Bolemheuvel, Fossati & Guldmond (eds.) argue 'for many found footage filmmakers, the term "found" is a relative notion, a concept whose meaning is far closer to "existing", to using material that has already been "shot" by someone else' (2012 p.10) and 'the most important of these (the ways using found footage) is, of course, montage; editing or re-editing the material, adding other material, speeding up or slowing down the rhythm, and making unprecedented connections' (2012 p.11). Gunning states that 'many found footage films have been at least partly inspired by Duchamp's ready-mades' (2012, p.50), and this technique is closely related to installation art. Filmmakers have experimented with collage films by combining found footages from different works.

Chapter 3 Methodology

3.1 creative-production project

The Hero's Journey is a creative-production project, which is one of the major types of practice-based doctoral research project (Scrivener 2000). It is based on my Chinese cultural context, interest in post-apocalypse fantasy, previous research on independent animation and installation art, and life experience that I discussed in Chapter 1. In my research project, the screenplay, the animation and the work surround the artifact (drafts, sketches, storyboards, etc.) are the basis of my contribution of knowledge.

In this research project I reflect on my experience of animation creation; so as to gain new insights or changed perceptions of self and practice through researching experience (Johns 2009; Chang 2009; Weiss 2005). Through the reflect-in-action (Schön 1983) in my creative process, I explore new and unexpected results, and improve or adjust my strategies. This is also a self-dialogue process, as I ask myself 'what if' questions to seek the possibility of making improvement. I also record this process as my data for further research.

My reflect-in-action has characteristics of reflexivity that means not only reflect but turn the experience to myself (Sullivan 2005; Weiss 2005). The reflexivity in my research assumes my personal context and bias influence the research project, and critically critiques and reflects on them.

3.2 Heuristics

Heuristics is essential to my research, since this research project possesses characteristics of art-based research which makes good use of heuristic 'self-dialogue' and cooperates with empirical ways of knowing the artistic process (McNiff 1998; Chang 2009). Heuristic research refers to experience-based inquiry through which the nature and meaning of experience are discovered; it incorporates creative self-processes and self-discoveries (Moustakas 1990; McNiff 1998). My research concentrates on my personal experience of this

animation production practice which is a process with uncertainty and constant variation, and I use this process as a way of researching experience through introspection. I start within my individual experience of installation art creation and animation study, and experience self-understanding and self-growth in the heuristic journey. I collect my drafts, sketches and other reflective materials, and I return to the data to depict my experience to explore my research questions. I also conduct interview to collect qualitative data and make this study richer and deeper through involving the experience of others. The heuristics in this research helps to discover the reason I apply specific strategies inspired from installation art to develop my project in the scopes of scriptwriting and visual design.

The assessment of the outcome of my project (the screenplay and the animated section) and the strategies that I used in screenplay writing and animation production is a focus for this research. One of the most difficult challenges for this process is the avoidance of excessive self-immersion in personal experience and one-sided subjectivity. McNiff proposes some strategies to avoid this trap, for example, 'the objective presence of the art object and the physical process of artmaking, together with an over-riding commitment to inquiries which are useful to others' (McNiff 1998, p.60). This research employs a range of approaches to avoid one-sided subjectivity and introspection: I constantly recorded the process of the production practice, including different drafts of the screenplay, the backstory, the development of characters and backgrounds, sketches and storyboards (see 3.5); I conducted interviews to collect feedback about my screenplay from other people, and used these as a reference of assessment of the artwork and also of the strategies I used; I broadcast the animated segment through the internet (youtube.com and youku.com) for feedback. The reflection in my research is supported by the empirical data of my project.

McNiff states that 'theoretical explanation, practical application and comparisons to the work of others, will emerge naturally from the experimental work in the studio' (1998, p.147). Based on McNiff (1998), the three major research activities in my research process were reading (surveying literature), making (the production practice and reflecting on my experience) and comparing (comparison to the work and to the experience of others). They

were conducted simultaneously in the process of production with the support of the document that recorded my experience and reflection.

3.2.1 Reading: surveying literature

I reviewed the theories involved in this practice to build the conceptual framework. In my project, this research activity contextualized my animation into existing aesthetic concepts by observing how my practice may fit within a certain convention of animation or installation art, and made the practice-based research more than a production practice. As Sullivan stated, theorizing visual arts practice 'establishes a basis on which visual arts practice can be seen to be a form of inquiry that is sound in theory, robust in method, and capable of generating important creative and critical outcomes' (2005, p.224). The textual reviewing helped me to critically theorize my practice.

In this research, different forms of visual data were reviewed, including films, animations, installation artifacts, photos and other artifacts. The reviewing was synchronic with the production practice, and sometimes became a source of inspiration in my production practice.

3.2.2 Making: the production practice and reflecting on my experience

My production practice started by planning with viewing references that include animation, live-actions and installation art. The next stage was the experiment in the process of production. I applied reflect-in-action (Schön 1983); the process of the experiment was recorded, and the strategies that were used to improve the production in the process of practice would be generalized through introspective reflection. As Chang (2009) suggested, recording reflection during the practices of action cycles is essential for practice-based research.

In my practical application, not only the strategies that lead to desirable results were recorded. If the outcome was not good enough, the reasons for its failure would be analyzed; this

process provided suggestions for further practices. A new planning stage would then be commenced to improve the work, until a satisfactory outcome was reached

3.2.3 Comparing: comparisons to the work and experience of others

This research activity was intertwined with the other two previously mentioned activities in the process of my productionpractice. The comparison was essential to avoid the excessive self-immersion in personal experience, or the one-sided subjectivity that McNiff (1998) had warned of. It was also used to inspire my production, as sometimes comparison generated or improved ideas.

In the process of production, I referenced works of others and compared them with my own work. The study of these works inspired this practice, and also provided rich information. I list most references in my practice in Chapter 5.

3.3 Research framework

My research is interdisciplinary as it involves both installation art and animation. I have built my research model to make a conceptual frame to organize disciplines in my research (see Figure 10). As Chang suggests, the organization of disciplines in animation research should be 'based on the content of a film, aesthetics to represent the idea and technical issues' (2009, p.13), since the research on motion pictures production involves multidisciplinary fields including 'narrative concept, ways of representing ideas and production techniques' (ibid.). In my methodological model three overlapped and interrelated aspects (contents, aesthetics and techniques) are involved. The questions in my model are centered on my artistic practice experience, and they are connected to discipline knowledge of installation art and animation; characteristics of practice-based and art-based research are reflected in my model.
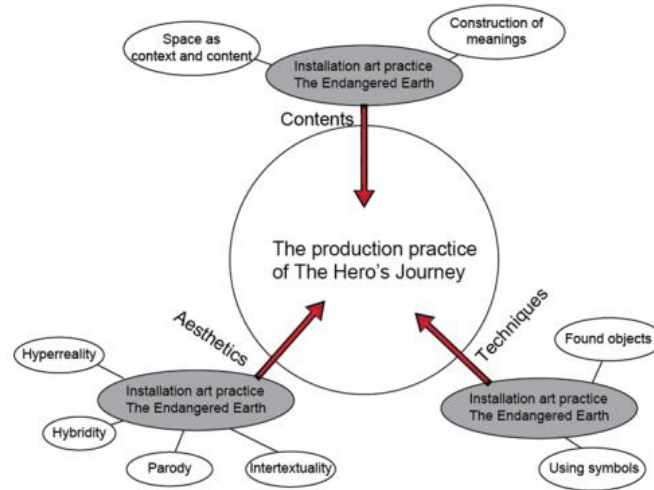
Figure 10 The methodological model for this research (Question 1)

Research questions are located in the model to organize the framework of this research. As I explained in Chapter 1, my research aims to transfer concepts and techniques from installation art into animation, and this model reflects this process. Question 1 explores that what concepts and techniques of installation art can be transferred into animation. The installation art discipline is outside of the field of animation. My installation art creation experience of *The Endangered Earth* inspires this production practice in all the three aspects. The transparent ovals directly or indirectly linked to my installation artifact are the concepts and ideas that are related to the practice of *The Endangered Earth*; they are imported into animation through seeking inspiration from *The Endangered Earth* in the project of *The Hero's Journey*.

Question 2 and Question 3 explore to what extent can concepts and techniques of installation art be applied in screenplay writing and producing a post-apocalypse animation respectively. Figure 11 reflects the scope of these two questions; it is actually the central part of the model in Figure 10. Question 2 is based on the screenplay writing work in this project, thus although it involves some technical and aesthetic issues, this question is primarily about the contents. Question 3 focuses on the use of found works, and this question is located in the overlapping zone between the aesthetics and techniques since the found works are used in the process of production as well as being displayed on screen.
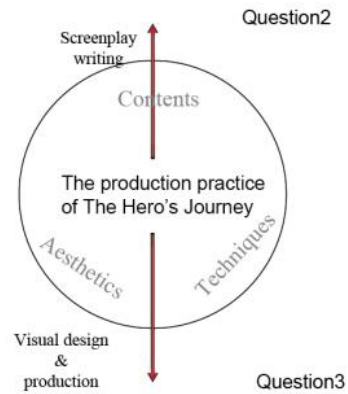
Figure 11 The methodological model for this research (Question 2 and 3)

3.4 Data collection and analysis

3.4.1 Observation

I used observation to analyze art works (films, animation works, installation artifacts, etc.) by reviewing textual and visual data. Gray & Malins defined observation as 'to watch something/someone/an environment/situation closely and accurately record in some way the activities/situation in order to capture data relevant to the research project issues' (2004, p. 106). In this project the observation covered the visual aspect, expression of meaning and production techniques. The data included photographs, films, games, drawings, graphic works, and the process of the practice such as sketches, drafts and digital works, and the analysis covered the aspects that are related to my research. It was an empirical inquiry that investigates phenomena within their contexts.

3.4.2 Reflective journal

In this research I used reflective journaling to record reflections on my experience. A reflective journal is 'a purposeful process and framework for helping to expose and explore various models of practice, encourage interdisciplinarity and collaboration, extend professionalism and have more effective conversation with ourselves' (Gray & Malins, 2004). In creative-production projects, it mainly concerns subjective issues and human experiences

(Scrivener 2000; Chang 2009). In my reflective journal I recorded my concerns for animation production across the stages of my project, for example, what I had done, how and why I had done it, and evidence of being inspired by installation art in screenplay writing and animation production. In this process I drew out new concepts and techniques from my research activities, and revealed how they can benefit other screenplay writers and animators. My reflective journal thus included different versions of the screenplay, backstory, sketches, photos, storyboards and workflows, etc. (see Chapter 5 and the Appendix):

When drafting the screenplay, I kept noting the source of inspiration for each idea, what is the symbolic detail expected to convey, how one plot is connected to others, or how can the understanding be further expanded etc.;

I wrote a backstory to develop the screenplay. This backstory was intended to improve the characters and details, however in this process I reflected on the draft of the screenplay, adjusted my strategies, and finally freed the storyline from the restriction of settings;

The design of backgrounds and characters was interwoven with my screenplay writing. In this process many details were designed to convey certain information. Different versions of sketches were kept;

The storyboarding commence upon the completion of the 3rd draft of the screenplay. In the storyboard I considered the deployment and combination of multiple techniques as well as the source of machinima and of found works;

I designed my production workflow, and reflected and adjusted it within my production process. The diagrams of workflow are recorded in Chapter 5.

The reflective journal recorded my reflection on the subjective and intuitive process of how ideas were generated and developed in this practice. It was the primary data source for how my cultural background and personal experiences influenced my production practice; it fitted the reflexive characteristic of my research.

3.4.3 Interview

I applied interview to collect feedback of my screenplay from others, and used this feedback as a reference in evaluating the artwork and the process, so that the danger of excessive self-immersion in personal experience and one-sided subjectivity (McNiff 1998) could be avoided.

Interview is a typical way of gathering material through the dialogue between the researcher and interviewees in heuristic investigation (Moustakas 1990). I used in-depth interview (Collins 2010) which relied on the spontaneous generation of questions and conversations. In this interview process, interviewees were encouraged to talk freely and naturally to access an unfolding dialogue. I also sought potential inspiration for my further practice in the process of the conversation with participants.

Chapter 4 The foundation works

In this chapter I describe my installation art experience in which I seek inspirations for animation to contextualize this project. I also describe my readymade short stories that are adapted and developed in *The Hero's Journey*.

4.1 The practice of *The Endangered Earth*

This practice aims to seek possible concepts and techniques from my experience of the installation art project *The Endangered Earth* (2007). *The Endangered Earth* is composed of five independent works, each of them oriented towards a theme that is closely related to the title.

Figure 12 *The Circle, Dislocation*

(1) *The Circle, Dislocation* (Figure 12): this work comprises two groups of pictures. One is of distorted classic paintings that show Dadaism features; the other group is of photography works that record the ephemeral experience of performance. Both the two groups are following the circle of birth–death–rebirth; however some elements in the circles are dislocated. Pictures in the first group are visually dislocated; in the second group, the life circles of mankind and of plants are adversely sequenced, and the photo which is supposed to be of an infant is replaced by a broken leather sofa. This work expresses the idea that many

things in the circle of life have been dislocated, and implies that the dislocation is led by human activities. The absence of the baby in this group of pictures infers trepidation over the future of humanity. To exhibit this work, I made two panels to display the two groups of pictures, and used graphic similarities to connect them. Some found objects such as the broken sofa are placed in the gallery to create the space of the art work.

(2) *The Tower* (Figure 13): I referenced the meanings of the tower in the *Bible* and *Tarot Cards*, and built a 'tower' from wasted computer cases and a tree branch that I had found. The pile of computer cases was an unstable structure, and it implies that the human-led pressure upon nature is threatening environmental sustainability. This work was dismantled after its completion, suggesting the collapse of civilization as the consequence of human-led overdevelopment; it thus was ephemeral experience, recorded by photography. The process of building and dismantling the tower were also part of the work, and the blueprints were exhibited with the photographic works.

Figure 13 *The Tower*

(3) *Sciences & Tech，Make (blank) In Origin* (Figure 14): this title derives from the Nokia slogan 'Put sciences & tech on top, make people in origin'. I picked a globe, and painted the political slogan 'build socialism with greater, faster, better, and more economical results' (one of the three ideological slogans proposed in 1958, PRC). I then printed a large number of notes of 'Sciences & tech，make (blank) in origin' and used them to cover the surface of the globe with nails and glue. The globe was exhibited in the gallery, with photos that recorded the creative process and experience. This work holds a strong anti-sciences & technology

position, and taunts the slogan.
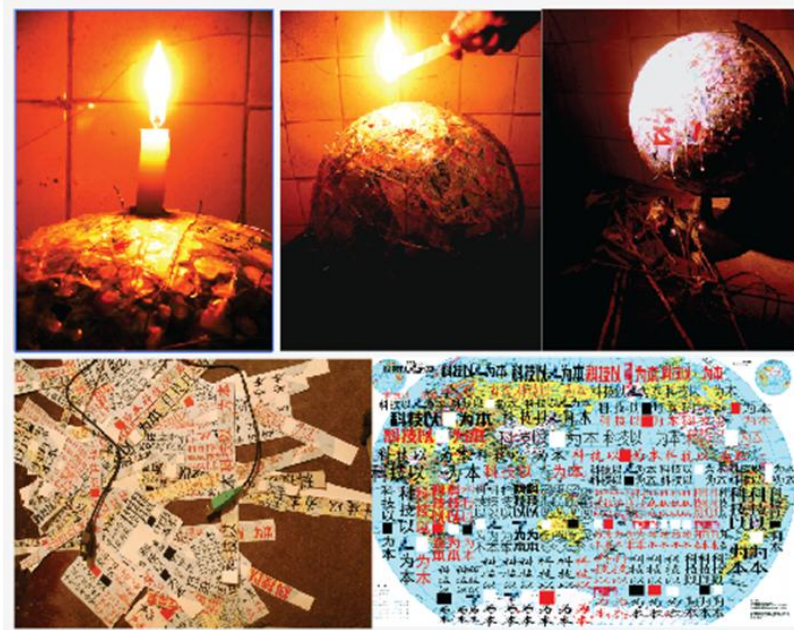
Figure 14 Sciences & Tech，Make *(blank) In Origin*

(4) *The Metal Museum* (Figure 15): this work is constituted from the computer cases that were once used in *The Tower*, and a strong connection was evoked between the two artifacts. I stuck one photo of extinguished species on each computer case, and this work was a visual metaphor that suggests many species have died out and thus they only exist in museums. Additional posters were made as a part of this work, and I intentionally employed excessive perceptional stimulations. This work was re-assembled in the gallery for the exhibition.

Figure 15 *The Metal Museum* (one of the posters for the exhibition)

(5) *The Metal Cinerary Caskets* (Figure 16): this work further develops the concept expressed in *The Metal Museum*. Instead of images of extinguished species, photos stuck on computer cases are of people. By sticking the black-white tone human close-shot photos on them, the computer cases were turned into the figures of cinerary caskets. I used this work to express the idea that humanity would die out due to the immoderate abusing of technologies; and the technical productions would ultimately be used to bury human civilization. I called for the photos publicly in the process of production with clear declaration of how I would use the images. The theme of death led to a controversy, and the original work was refused by the organizer of the exhibition. Therefore this work was exhibited in the form of panels. I covered a large piece of black curtain on the panels and thus viewers in the site need to lift the curtain to reveal the ultimate fate of humanity.

Figure 16 *The Metal Cinerary Caskets*

I sent the photos and posters of my works to installation art exhibitions, and exhibited my works in Nanjing Aitao Art Gallery in June 2007 (Figure 17). In the exhibition, I used components of works to form an independent zone for my artifacts. The art work was re-assembled according to the environment: the computer cases and the broken sofa were used to make a 'throne', and the globe was hung on the tree branch that was set opposite to the throne. The passage of viewers was set between the throne and the tree, and thus the viewers were in the space of the art work. A wooden frame which was used to fix *The Tower* was reformed to a cross and placed in the site. Candles were lit to help shape the atmosphere.

According to feedback from the exhibition, viewers could understand or 'feel' the general meanings of my work, however their interpretations of specific details varied.

Figure 17 The exhibition of *The Endangered Earth*

4.2 Short stories and animation segments

Three short stories were written between 2007 and 2010. They are independent of each other, and have different themes. I also animated some segments of one story. For this project, these works are readymades, and they are found and used in the creative process.

The Last Tuna Tin narrates a wanderer encounter with another survivor who lives in a warehouse in the ruin of the city; he murders the other person, but all he can loot is a tuna tin. This story is a typical post-apocalypse story, and it is inspired by other post-apocalypse works such as the *Fallout* (1997) series.

Genesis is also related to the post-apocalypse fiction, and it comes from the Chinese creation myth of Pangu. In this story, the last survivor in the wasteland commits suicide, and his corpse transforms to a new world. Although it is a post-apocalypse fiction, supernatural

beings coexist with SF. In this story, the last survivor becomes the sole representative of humanity.

Dream is based on fragments of my dreams. It starts with a nightmarish scene of sinking in the ocean, and terrified monstrous creatures appear from the depths. The protagonist finally reaches another space, and joins the picnic with gods from different cultures. The fruit he swallows transforms into the earth. This short story contains strong anti-consumerist ideas. I designed the cute-style characters (Figure 18), made the storyboard and animated several segments. This style references *Hare+Guu* (2001). These readymade visual works were used in the project of *The Hero's Journey*.

Figure 18 The cute-styled characters of *Dream*

4.3 The apocalyptic element in foundation works

The post-apocalypse fiction is involved in *The Endangered Earth*. It contains reflective thinking about the abuse of technologies, the destruction the natural, and the imagination of the end of humanity. These works, especially *The Metal Casket*, use death and destruction related themes to allegorically express concerns regarding social issues.

The three short stories also contain post-apocalypse fiction. *The Last Tuna Tin* occurs in the post-apocalypse world, and this story is inspired by other post-apocalypse works; *Dream*

reflects the self-destruction of humanity in a surrealist manner; *Genesis* also concerns the end of humanity, with the last people dying in repentance. My personal interests in post-apocalypse fiction help maintain this consistency between *The Endangered Earth* and the three stories.

The post-apocalypse fiction inspires my fantasies, offers me a reflexive vision to introspectively review the history of mankind and ideologies, and also provides me the device to allegorically express my ideas. The foundation works stands sharply against consumerism, which is a key feature of postmodernism (Jameson 1982; Docx 2011). At the end of the 20th century, consumerism has been radically criticized by environmentalists (Kirby 2006; Hanson 2011).

As a creative production practice (see Chapter 3), this research starts with my interest in post-apocalypse fiction and also my experience of installation art practice. I review my foundation works, seeking inspiration from *The Endangered Earth* and using my readymade stories. Based on the same position of anti-consumerism and the reflective thinking of scientific technologies, my individual context keeps consistency between the foundation works and the animation production practice for this research. This consistency helps me to assess how concepts and techniques of installation art work in this project.

Chapter 5 The practice of *The Hero's Journey*

Table 2 shows the process of creative practice of *The Hero's Journey*. In this chapter, I will explain the process of this practice based on its timeline.

Foundation works 2007.6	The installation art work *The Endangered Earth* was made and exhibited in Aitao Art Gallery (Nanjing, China)			
Foundation works 2008-2010	Three short stories were written: *Dream*, *Genesis* and *The Last Tuna Tin*. The cute-style character setting of *Dream* was made, and some segments were animated.			
The production commenced 2011.4	Research was conducted on apocalypse and genre theory.			
	Screenplay	**Character**	**Backgrounds**	**References**
2011.4-2011.8	The first version. The three short stories were collected (*Dream*, *The Last Tuna Tin*, and *Genesis*). *Collapsing* was written as a section of the animation project; It was designed to illustrate the post-apocalypse world. This story is linear.	The character was designed in details. The gas masks and other items were designed. Realistic anime style was used.	Sketches were based on photos of real landscapes.	The narrative structure of *Intolerance* (1916), *Paris I Love You* (2006), *Kill Bill* (2003), *Animatrix* (2003); images from *Alexis Rockman: A Fable For Tomorrow* (Marsh 2010), *Wasteland* (Dubowitz 2010).
2011.8-2012.1	The second version. The four sub-stories were deconstructed and re-assembled. Non-linear narrative was used in some sections.	The characters were exaggerated. Similar features such as the red scarf were added to connect different characters.	Some works of *The Endangered Earth* were experimented with by reproducing in the animation. Some locations were designed as installation works.	The narrative structure of *The Road* (2009), *Chongqing Express* (1994), *Pulp Fiction* (1994), *Millennium Actress* (2001), *Cat Soup* (2001); the characters of *The Triplets of Belleville* (2003); the physical participation of viewers in Nauman's works
2012.2	Visited and took photos of the Shanghai Natural History Museum, Confucians Temple, and an amusement park in Nanjing.			
2012.4	The screenplay was adapted to a back story. The intention of this work was to develop the rationality of the character's motivations, and also the setting of the virtual world. However it pushed me to free the story from the explicit and exclusive settings.			
2012.4-2012.6	The third version. Some settings were removed, and left for audiences to imagine.	According to the adjustment of the identities of characters, the	My previous graphic artworks and different forms of renowned artworks	Multi-draft structure films such as in *Sliding Doors* (2003); the ambiguity in

	The storylines became non-linear. At this stage, in the process of developing the screenplay, I concerned how to invite audiences to participate in construction the story. The changes in this draft were orientated towards making the story open, and providing freedom for audiences to interpret. I used ambiguity intentionally as a strategy to make the story open. Cinematography was considered in this screenplay. Began to plan storyboards.	figures of characters were further improved.	were collected and used in backgrounds. Some readymade works were collected from other people, and were used in this project.	*Paprika* (2006); the Freudian connection between characters and scenes in *Mulholland Drive* (2001); openness in *Shutter Island* (2010) and *Inception* (2010); the use of renowned fine arts in *Skyblue* (2003)
Epilogue 2012.6	The epilogue was designed to subvert the story, and the settings and the identities of characters were totally freed.			*Inception* (2010), *Mulholland Drive* (2001)
Storyboarding 2012.6-2012.7	Some plots and details were removed due to the consideration of the cinematography. Deployed production techniques, and considered the source of machinima and other found works.			*Logorama* (2009), *The Tatami Galaxy* (2010), *I Am MT* (2009) Makoto's works, *Fallout 3: New Vegas* (2010), *Call of Duty 4* (2007), *Skyrim* (2011), *Grand Theft Auto 4* (2008), *Second Life* (2003), *The War of Internet Addiction* (2009), *Red vs. Blue* (2003)
Animatics 2012.6-7	The Animatics was made. Some shots were added or removed in the process of storyboarding and making animatics.			
Production (2012.7-2013.5)	Made backgrounds. Used rough built 3D models to improve the storyboard. Made objects and characters. Some models were found from internet or requested from others. Captured machinima videos. Added visual effects.			*Metro: Last light* (2013)
Experiment with using found footages (2013.3-2012.5)	Experimented with applying found footages (the clock segment); experimented with composition in the montage pictures segment.			

Table 2 The timeline of the production practice of *The Hero's Journey*

5.1 Towards an open post-apocalypse story

5.1.1 Creating a linear post-apocalypse story from the pre-existing short stories

I began the writing of the screenplay with the foundation works. The three short stories (*Dream*, *The Last Tuna Tin*, and *Genesis*) were collected as readymades. They were considered as *sub-stories*, and the whole story was the set of sub-stories.

In order to have a more detailed depiction of the post-apocalypse world, another segment *Collapsing* was written. This segment was like a road movie, as it was expected to illustrate the post-apocalypse world. The first written draft of the screenplay was constituted of these four stories.

When writing this version of the screenplay, I was inspired by a number of films composed of sub-stories such as *Intolerance* (1916), *Kill Bill* (2003) and *Animatrix* (2003). I observed the temporal and spatial relationship of the sections in these works, and the techniques that were used to bridge them.

Intolerance (1916) is constituted of four sections with similar themes; a scene that describes a mother rocking a candle (the 'eternal motherhood') is employed to connect sections as a metaphor of the circle of age and hatred (Peng 1991). *The Endangered Earth* possesses some similar features to this film. For example, using symbolic scenes to connect sections and build the internal framework of the whole work; the emotion of each section is strengthened by its juxtaposition with other sections.

Animatrix (2003) includes several different stories in different times and spaces in the world of *The Matrix* (1999). Each story has a unique visual style. Notably, *Animatrix* is produced to depict the world of *The Matrix*; therefore, for the stories in *Animatrix*, *The Matrix* is a given context for all of them. Thus the context of *Animatrix* is based on that of other works rather than being built by itself.

Kill Bill (2003) follows a linear timeline to narrate the journey of the heroine's revenge, and the story is divided into chapters. Each single chapter is an integral sub-story with its beginning and ending. However, the chapters are independent but not isolated: a chapter continues on from the previous one and progresses the main storyline; is also a part of the context of the next chapter. Thus what audiences see from the film as a whole is an integral story of revenge during which the assistants of Bill are killed one by one, with the final goal constantly running through all chapters.

In the works above, sub-stories are the content of the works, and also contribute the context of later sections; the connection between sub-stories strengthens their emotions. I referenced this thinking in my work, as well as to the structure of *The Endangered Earth*. *The Endangered Earth* is comprised of five works which have different themes; similarly, the three sub-stories of *The Hero's Journey* have different themes, but all of them are related to post-apocalypse fiction.

I considered the sub-stories as sections of this project, and used them to create an integral story. However, unlike *The Endangered Earth* which allows viewers to decide their routines, animation can only be displayed on screen following the linear screen time. Thus I had to arrange the sequence of my sub-stories based on causality, and this sequence is a part of the artifact. Due to the linear broadcasting sequence of animation, every sub-story will influence the understanding of subsequent sub-stories; in other words, a sub-story will turn into the context for next sub-story.

I used *The Last Tuna Tin* and *Collapsing* as section 1 and 2 (the division was due to the consideration of time duration), since they depicted the post-apocalypse world directly and can shape the post-apocalypse context. I designed the settings of the post-apocalypse world in detail, including the reason, process and the continuing influences of the catastrophe.

Dream was set as the third section, since the theme of *Genesis* was more suitable to be used as the ending of the story. In order to bridge the post-apocalyptic reality and the dream world, I created the plots 'setting alarms', 'being awakened' and 'being chased by shadows'. These

plots continued the post-apocalypse world from the previous section, and accounted for how the storyline moved into the dream-like spaces. Later, I divided this story into two sections (based on the consideration of time duration); and used unfaithfully reproduced 'setting alarms', 'being awakened' and 'being chased by shadows' as the beginning of section 4. I also used the plot of 'being awakened' to commence section 5 (*Genesis*). By doing this, each section depicted one layer of the dream, and I built connection between sections.

At this stage, only one protagonist was designed, and he was considered to be the constant clue to the organization of the four sub-stories. His motivation progressed the storyline, and this structure referenced the template of 'the hero's journey' (see 2.4). In the last section, the protagonist was also considered as the representative of humanity. He killed his projection in his inner world; this plot occurred in the depth of his sub-consciousness. I used it to symbolically express both the repentance and the self-destruction of humanity.

5.1.2 Improving: deconstructing the story and re-assembling the plots

In the first draft, I managed to use four sub-stories to construct a linear story, and shape the post-apocalypse context of the story. However, the openness of this story was low. Like the films I listed in the last section, the relationship and settings of these sub-stories were explicit, thus the alternative interpretations of the stories were limited. The understanding of one single sub-story was based on its plots rather than its relationship with others.

I wanted to provide more freedom for audiences to understand the story. I referenced the exhibition of *The Endangered Earth*, in which I deconstructed the five works, and re-assembled them to make a new integrated work with its own space. In the second draft of the screenplay, I experimented with applying this strategy.

The Last Tuna Tin and *Collapsing* were considered as two groups of plots in the 'real' post-apocalypse world. The two groups were deconstructed and reassembled in a different sequence to make a new sub-story. This sub-story was expected to be a typical

post-apocalypse story which narrates how the protagonist struggles for survival in the post-apocalypse world.

I planned to use section 1 to illustrate the depleted city ruins and to shape the post-apocalyptic atmosphere. Thus it was designed as a road movie that focuses on illustrating the post-apocalypse scenario. In order to link the story to ordinary experience more closely, I added the ordinary world storyline and juxtaposed it with the post-apocalypse storyline. The two storylines were designed to progress simultaneously.

Section 2 was designed to narrate the protagonist entering the unknown half flooded world outside the dam; and the murder plot would also occur in this section. In the process of re-assemblage, all the plots that related to the flooded landscape and the murdering event were assembled to construct section 2; and the rest were then added to section 1.

I did not want to directly declare the protagonist a murderer, but I did need to tell audiences that P is willing to murder for survival. Thus I added the segment of suicide after the attacking plot, and it denied the fact of murdering and turned it to the protagonist's imagination. By doing so the murdering became a direct description of the inner world of the protagonist; and it helped to shape the atmosphere of the post-apocalypse world.

I also experimented to use fragments from different spaces (worlds) in a dream-like section. I selected some ready-designed scenes (e.g. the office building and the tree with altars) from different sub-stories and inserted them in *Genesis*. These scenes were discontinuous, but since the plots of *Genesis* were considered as being in the deepest layer of the protagonist's dream, the discontinuity of the dream (Chang 2009) could explain this assemblage. When writing this section, I referenced *Millennium Actress* (2001) which tells a dream-like story, and continues to transfer between reality, films and mental spaces. I also referenced *Cat Soup* (2001) which shows strong surrealist and dream-like features; in this allegoric work, the space was fragmented, and the transitions between plots were seemingly illogic and irrational.

In the process of 're-assemblage', I made effort to break the linear narrative mode and play with time and space. I referenced *Chongqing Express* (1994) and *Pulp Fiction* (1994) when I

was writing this draft, and was inspired by the methods they used to organize plots from multiple stories.

Chongqing Express (1994) juxtaposes two sub-stories that have a specific connection. Characters of one sub-story appear in scenes of the other one; however, they do not directly interact with those in the other sub-story. The two juxtaposed stories with similar structures end differently due to the two protagonists' contrasting attitudes towards looking for love (Bordwell & Thompson 2008). Thus the lovelorn events in the two sub-stories are different events, but from the perspective of structure, they are same for the two officers who make different choices. I referenced how the director juxtaposes two stories, which as Bordwell & Thompson state, is to encourage audiences 'to seek other connections' (2008, p.410).

Pulp Fiction (1994) comprises several sub-stories, and each sub-story overlaps and intersects with others. In the first half of the film, the reversed sequence may confuse audiences. The protagonist of one sub-story is the co-star of another one, and becomes the victim in the third story. As Bordwell & Thompson (2008) point out, this technique dramatically forces audiences to re-think what they have seen. The film is identified as seeming 'boldly original upon first viewing, but without the strength of compelling character relationships or focused characterizations at their centers, their plots grow increasingly transparent and hollow upon further viewings' (Cowgill 1999, p.149).

In my work, I referenced this strategy of non-linear narrative to drive viewers to rethink about the story, and enhance its novelty. By using the non-linear narrative structure, I began to make the story open in this draft. Some plots were left for audiences to decide.

5.1.3 Adapting the screenplay to a back story

I adapted the screenplay to a back story, in which the detailed settings were applied. This experiment was initially designed to develop my details, the rationality of the settings and the motivation of characters. However, in this experiment I found that despite the fact that it helps to reveal the inner world of the character, since I had to keep consistency and continuity, the

openness was restricted. Most of the transitions between different worlds allowed multiple sound causal connections, but only one could be chosen and used in the story. To simply juxtapose different possible storylines may lead to confusion.

When trying to enhance the openness through providing multiple potential storylines, I felt restricted by the settings. I realized that to keep these settings explicit would limit the openness by eliminating many potential understandings. Besides, not all of the detailed settings were necessary; without some of them, the main ideas and emotions could still be expressed. This experiment pushed me to make the settings (including the identities of characters) ambiguous. This outcome fitted my expectation of creating a non-linear narrative and an open story.

Thus I began to consider the settings as references rather than framework in the later process. I kept some key settings that are closely related to the storyline (e.g. no plant alive in the city; and the characters wearing gas masks). Some settings (e.g. the history of the apocalypse event) were no longer directly used, instead they were considered as references. Since these settings were still part of the space of the story, they were reflected by other elements, and could be imagined by the audience (e.g. the protagonist's family life before the catastrophe); I actually tried to encourage audiences to create information by using their imagination. Some settings were removed (but not denied), and were left to the audience to imagine.

The identity of the characters was a key aspect of the settings. In the first draft, it was explicit: only one protagonist and one victim existed. I decided to free the characters from their explicit identities. By doing so, audiences would decide the identities of characters, which would develop diversified interpretations of the storyline. Thus this experiment also influenced the visual design and the character design. I will discuss these later in this chapter.

5.1.4 Creating an open story with non-linear narration

Due to its explicit settings, identities and causality, the story of *The Hero's Journey* was relatively closed in the first two versions. I wrote the third draft of the screenplay based on the

outcomes of the writing of the back story. I wanted to reinforce the openness of the story, as well as inviting audiences to make their choices and thus participate in the construction of the story.

I referenced the practice of *The Endangered Earth* that expresses my ideas without imposing explicit explanations. The viewers' interpretations of *The Endangered Earth* were various since they focused on different aspects, and some of them were beyond my intention. Most viewers stated that not all of the elements are fully understood, but that they grasped the general idea and emotion of the work. I realized that the way of interpreting an installation artifact can be used in animation; and some techniques used in installation art to guide viewers could also be applied.

A range of films that encourage different understandings of the settings and storyline became an important reference point for *The Hero's Journey*. One example is *Shutter Island* (2010), which as Pheasant-Kelly (2012 p.227) states 'centres on the ambiguous identity of Teddy Daniels and the quest to reveal his real identity'. *Inception* (2010) was also referenced as it leaves audiences to decide the settings of worlds that characters are in. Its story is controversial since audiences are free to make different choices, and some audiences have made an alternative understanding which considers the whole story a dream in normal life. In *Paprika* (2006) the space is fragmented 'by presenting us with surreal dreamscapes' (Solanki p.33). The general storyline is clear, however the settings in this animation are complex, and the director intentionally confuses the reality and the mental worlds.

I also consulted some role playing games such as the *Fallout* series. These games are open and interactive. In such games, players may encounter multiple events in which they need to make decisions, which may lead to different consequences. This structure inspired my screenplay writing; I realized that I could use multiple events that could be understood differently to significantly enhance the openness of the story, as well as that different storylines derived from one event were not necessarily parallel.

Developed from the experience of *The Endangered Earth* and the works above, in *The Hero's*

Journey I decided to let audiences define the settings and identities of the characters, and to use this information to connect plots and construct their own stories. As the author I provided the context and framework for interpretation of the story based on the linear broadcasting sequence. I set some events that could be understood differently and led to different branches. I also divided every section into several groups of plots; the plots in a group were considered in strict logical or causal relationships. However, the connection between groups was flexible and allowed multiple explanations; this provides considerable openness.

I attempted to encourage audiences thinking about the connection between events, and to further invite them to make choices. The strategy of ambiguity was used because the settings were no longer strict and explicit. I intentionally hid some key information (e.g. the unrecognizable object in 5.1 of the third version screenplay, see the Appendix, pp.202) that would define the character or scene explicitly; and added clues that could potentially connect some plots (e.g. the photos in backpack in 4.1 of the third screenplay and at the end of section 2). I also took advantage of the animation's capacity to manipulate time and space, and used montage (e.g. 5.2a-5.2c of the third screenplay) to make illogical transitions.

I tested constructing the story in different ways, and different storylines were reached. In order to make this strategy of ambiguity work, I ensured there was at least one sound causal connection between two groups of plots. This ensured that there would always be at least one acceptable interpretation, so that the story would not break down.

5.1.5 Using the epilogue to subvert the story

After the third version of the screenplay was finished, the story turned out to be open and non-linear. I kept reflecting on my experience and improving the story, and tried to expand its scope further. I considered the process of watching the animation as one of 'exploring' the virtual world of *The Hero's Journey*; after all the works were viewed, the audience had constructed a general meaning of the story. The audience's personal context worked in this process, thus the constructed meanings inherently contained audiences' ideas. From this perspective, the audience participated in the creation of the work.

In developing the ending of this story, I referenced the final scenes of *Inception* (2010) and *Mulholland Drive* (2001). The former provides a controversial ending which may potentially subvert the settings of stories; the latter attached two shots that are connected to fragments that have been displayed before, and offers Freudian explanations.

I repeated the first shot of this project and used it as the epilogue; thus the end of my screenplay echoed the beginning. I then thought I could use the epilogue to subvert the entire story and its settings. I added the second shot of the epilogue which was also the last shot of the animation. It unfaithfully reproduced the murdering plots of section 2. This was a POV (point of view) shot that describes a P-like character breaking in and dashing towards the camera. The background of this shot is an exact replica of the murdering shot in section 2, which can be identified by surrounding elements such as the wall of cans.

In this shot I employed self-contradiction deliberately to push audiences to subvert and re-think the story that they had constructed. The items of the character and the surrounding environment echoed the protagonist's illusion in section 2. This shot was thus linked to the murdering plot directly: it seemed to be a flashback shot of the murdering scene in section 2, but used the victim's viewpoint. However in section 2, it was quite clear that the murdering event has not happened, and B commits a suicide. Ambiguity was also used to assist the self-contradiction: the identity of the P-like character was not clarified, as I made his figure vague and designed some different details. Meanwhile the identity of the POV character was also portrayed with a high level of ambiguity: the scene seemingly implied that he is B who lives in the shelter, but this plot occurred only in P's mental world.

5.2 Constructing a post-apocalyptic world

5.2.1 Reproducing images of real world in the post-apocalyptic virtual world

I paid great attention to the depiction of the post-apocalypse world of my animation. The settings of the post-apocalypse world were included in the screenplay writing, and they

covered different aspects of the world. In designing the backgrounds, I needed to reflect these settings. The designing work was detailed, and it was conducted simultaneously with the screenplay writing as I used sketches to record any ideas of backgrounds.

The designing of the virtual space of *The Hero's Journey* was a process of visualizing my imagination of the world. My imagination was based on a range of art prototypes that come from my experience of daily life. I referenced the *Fallout* series, Dubowitz's (2010) photography works of wasteland and Rockman's paintings (Marsh 2010), and also illustrations from the internet.
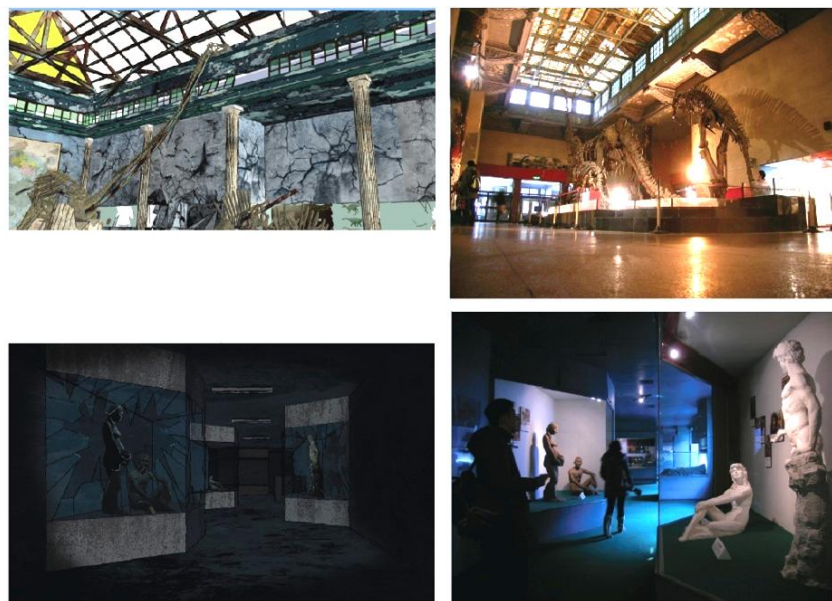
Figure 19 Photos of Shanghai Natural History Museum and the images of the ruined museum in *The Hero's Journey*

In order to build the virtual world and link it to the experience of ordinary Chinese people, I decided to find images in the real world and reproduce their ruined version in the animation. I collected photos of Chinese cities (mainly of Nanjing), and that of Shanghai Natural History Museum, Confucians Temple (Nanjing) and a number of Chinese amusement parks. The post-apocalypse environment was designed based on these photographs (Figure 19). Some images were considered as being found in reality and reproduced/appropriated in the animation world (e.g. the human sculptures in Figure 19). Audiences from Nanjing or

Shanghai may recognize these locations, but I had no intention of stating that 'the story occurs in the ruin of Nanjing/Shanghai'.

For example, the golden tree in this animation was a reproduction of a real site in Nanjing. The golden tree is made from plastic leaves and cement. Tourists bring copper coins that are tied on red silk strips, and write their wishes on the strips; then they hang them on the tree as prayer. The figure of the golden tree and the landscape of the Confucian Temple were found and reproduced in *The Hero's Journey*. I also put a poster on the tree to give a brief instruction of the paid prayer service. Audiences from Nanjing could recognize this place easily, and those from other cities could still understand the meaning since the coin as a symbol of money was clear, and the poster that I added helped the audience to understanding the function and meaning of this artifact. I will discuss this entire scene as symbol further in Chapter 6.

In the process of designing backgrounds, I considered how the environment would influence the characters' motivations, as well as using the virtual space to convey information of the settings, feelings and ideas. I designed details to express particular ideas. Many of these details, for example, the doodles in the post-apocalypse world, were designed as symbols.

5.2.2 Reproducing/designing installation works as the virtual space of the story

When designing the virtual space of this project, some readymade elements of *The Endangered Earth* were employed in scenes through reproducing their images in the digital space. This application was based on the condition that of a defamiliarized post-apocalyptic space had been built, and this space kept the connection to the ordinary experiences, these elements and thought were available.

The first exploration was reproducing *The Endangered Earth* in this virtual world. As discussed in Chapter 4, *The Endangered Earth* contained apocalyptic elements; thus the replicas matched the context of *The Hero's Journey*.

The globe in *Sciences & Tech，Make (blank) In Origin* had been considered. However, I found that this work may need a group of close-up shots to display it, which would break the fluency of the animation. Another issue was that this work is heavily relied on linguistic texts (the political slogans) and thus does not match this non-dialogue animation. The concept of the circle of life in *The Circle, Dislocation* was experimented in the form of a series of scenes. However the length of the project was not enough to add too many wandering shots that could require significant time duration, therefore it was finally given up. These two works remain available for further use in a feature-length film.

Three other sub-works in *The Endangered Earth* use computer cases as materials. Because of its appropriate theme, I chose *The Metal Casket* for my project. *The Metal Casket* was reproduced and combined with other elements in the environment of wasteland (Figure 20); it was used in section 1. The replica in *The Hero's Journey* was larger than its original version; however, it was based on the same thinking and was 're-assembled' in a random order. In the context of the post-apocalypse world, the meaning of the original work was modified and strengthened: the ultimate fate of humanity became truth in the animation world.

Inspired by reproducing pre-existing installation artifacts in the post-apocalypse world, I then went further and explored designing installation artifacts in virtual spaces. I enjoyed great freedom in this process since I was not restricted by budget and physical conditions. For example, I designed a corridor, and covered its ground with a great number of plastic tableware items. According to the story, the protagonist would go across this corridor. I considered that the character participates in the installation artifact as the avatar of audiences. I will further discuss this in 6.3.2.

Figure 20 The reproduction of *The Metal Casket* (Left) in *The Hero's Journey* (Right)

Notably, my story contained dream-like mental spaces that provided more freedom for the design of the virtual environment; I created some of them as installation artifacts. In these scenes, the environment was unreal and highly abstract, and the manner in which I expressed ideas was extremely symbolic.

5.2.3 Using readymades art works in the virtual space

When designing the details of backgrounds, I found and used readymade art works from other disciplines (e.g. fine arts and sculptures) as components in some scenes to symbolically express ideas. I collected my readymade works, and also acquired graphic design works and illustrations from my friends, and appropriated them in this project.

Figure 21 The renowned art works in *The Hero's Journey*

Renowned pre-existing art works were appropriated according to their themes and my scenes. *The Raft of Medusa* was selected, since it tragically depicts how people struggle to survive when in despair; and the story of *The Raft of Medusa* reflects the darkest side of humanity. *The Scream* expresses extreme horror; while the surrealist painting *The Persistence of Memory* concerns the issue of time and eternity.

These well-known works have some similar elements of post-apocalypse fiction, and are used to strengthen the idea of the story. The three paintings are used in the bookstore scene, and the

protagonist unintentionally steps through these three works with other objects (Figure 21). On the post-apocalypse stage, the themes of the found works have an ambiguous emotion which combined horror, fratricide, and despair. The experience of stepping through them also implies the subversion of values, the destruction of cultures, the doomed fate, struggling in vain, and the ephemeral nature and ultimate fate of the humanity in the condition of the post-apocalypse fantasy. These three works thus have different meanings, and the interpretation of this scene depends on the audience's personal context, such as to what extent they know the artifact I used.

I selected a group of renowned sculptures: *David*, *Venus (Aphrodite of Melos)* and *Fountain*. They assisted me to make a transition in this animation from the ruined corridor of the Natural History Museum to the men's toilet in ordinary life (Figure 22). The corridor was a reproduction of the Shanghai Natural History Museum where sculptures of different human races were displayed. I used the two shots (*Venus* and *David*) to continue the images of human sculptures, and I used *Fountain* to create the image of a urinal which would remain in the next scene. As Figure 23 shown, the common identity of 'artifact' and the same black-white tone made a metaphoric transition from the corridor to the toilet.

Figure 22 A group of classic art works in the first section of *The Hero's Journey* (cut45-49)
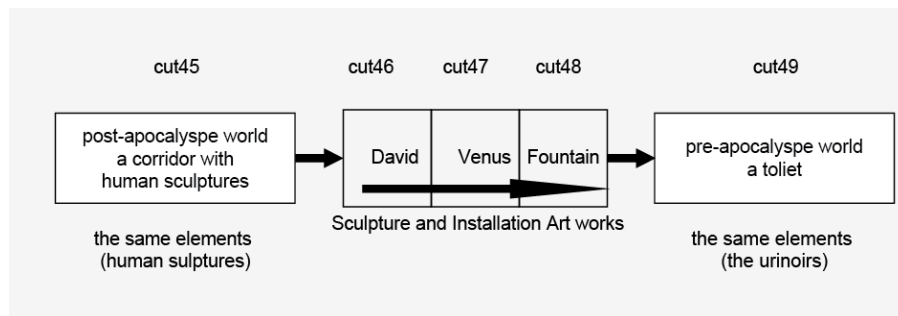
Figure 23 Using found art works to make the transition

I also planned on using a group of photos of celebrities (e.g. Jobs, Guevara and Monroe) in the scene of the bookstore to imply the influences of foreign cultures. However this idea was finally discarded due to the consideration of cinematography and time duration.

Figure 24 The appropriation of classic art works in *Skyblue* (2003)

I referenced several scenes in *Sky Blue* (2003) which is a feature-length post-apocalypse genre animation. This animation used some appropriated painting works including *The Scream* (Figure 24). However, since the theme and the post-apocalypse s in my project are different from that of *Sky Blue*, the meanings of the artifacts have subtle differences.

5.3 Character design

5.3.1 The original design: the detailed anime style characters

Characters are often central to stories in animations (Chang 2009). I designed the characters and used the protagonist to integrate the four sub-stories. In my work, the character design included their figures and characteristics, thus this work was conducted in screenplay writing as well as by sketching.

Based on my preference, I applied anime style in this version of characters. Generally the visual style of anime is beautified and simplified realism (Napier 2005; Levi 2001). Most characters are light-skinned with few racial features; they have slender bodies and shining big eyes (Brophy 1994; Poitras 2001; Chang 2009; Levi 2001). However there are exceptions: a certain kind of character (usually indifferent adult males) in anime has small eyes. In order to

match the characteristics of the protagonist, I used small eyes rather than big eyes. I sketched the protagonist with survival equipments such as gas mask, shovel and backpack, and wearing in wrong sized worn clothes.

I had designed cute-style characters in foundation works (see Chapter 4). In this project, I appropriated them in the deepest mental space in section 4. In this space, deities would appear, and the abstract and simplified visual style differentiated it from others.

Rationality of the story was mostly emphasized in this first version of the screenplay, thus the settings of the protagonist were detailed, including his characteristics, hobbies, family, his pre-apocalypse life, and how he managed to survive in the wasteland. These settings were expected to explain the motivations of the character's actions, and as Cowgill (1997) stated, the character's need drives the story.

The gas mask was designed according to the settings of the post-apocalypse stage. It coincides with the symbol of glasses in the cinematic field. When designing the gas mask, I needed to determine to what extent the protagonist's face should be exposed, especially his eyes. Eyes are traditionally described as the 'windows' of inner world. In animation, eyes can express subtle emotions by exaggerating certain details. Glasses block the eye totally or translucently by reflection or refraction. Characters with glasses in animation are usually introverted or insidious people, as they do not like to show their inner world to others. In films, the seemingly casual action of taking off glasses may express the willingness for communication, or represent the subtext that 'what I am about to say is my real mind'. For example, in *The Matrix* (1999), Agent Smith takes off his sunglasses twice in conversations, and both these two scenes show the meanings above. In animation, as each everyday action is made by animators, thus a larger budget than that in live-actions is needed. Therefore, the meaning of glasses as symbols is more obvious and strong.

I considered the gas mask in *The Hero's Journey* as more than equipment for survival, and I used the symbolic meanings of glasses. The gas mask covers not only eyes but also the face, and it thus works more radically. A character in mask gives an impression of unpredictability,

and usually has an extremely complicated inner world and motivation which he tries to hide. In the post-apocalyptic world of my work, this mechanic of protection implies that all the protagonist has done is for survival rather than based on his nature; and also suggests that the character is extremely isolated and lonely. In the dream-like spaces, the gas mask was taken away, and the protagonist revealed his inner world. The beak-like appearance of the protagonist's mask was inspired from the gas mask equipped during The Great War. Instead of two small pieces of lens on the prototype, I used a larger one so that the details of the character's eyes could be depicted more clearly. Meanwhile, the protagonist's eyes could be seen through the glass, and I could still use them to express certain emotions. For example, when the protagonist found a worm, I designed his hungry and greedy gaze by referring to *The Shawshank Redemption* (1994). Audiences can see this sight in a close-up shot through the glass. The gas mask also helped to keep the ambiguity of identity for the characters, since it visually controlled the exposure of information.

5.3.2 Developing: to exaggerate the character

I was not satisfied with totally following the anime style, and I wished to expand the aesthetic scope by mixing other styles. In order to further emphasize the key features of the character, I referenced French style animations such as *The Triplets of Belleville* (2003), and developed the figures of the characters. *The Triplets of Belleville* (2003) used high exaggeration to strengthen the character's representative features: the waiter was always bending and contorting; the slender bicycle riders had extremely strong frog-like legs. In my later versions of characters, the new figures were exaggerated from the realistic style. For example, in the post-apocalypse world the protagonist was slender but with strong legs; in the ordinary world he seemed to be humpbacked, and with heavily swollen eyelids. These figures made the protagonist more aggressive in the post-apocalypse world but sick in ordinary life, which implied that the environment changes the characteristic of people. Different versions of the protagonist of *The Hero's Journey* can be seen in Figure 25.

Figure 25 The process of improving the character

I also referenced Hong Kong comics, and used the comic style on certain occasions. For example, the protagonist caught a worm, and he stared at it for few second. Under the post-apocalyptic circumstance, the character was thought to be extremely hungry, and I used an exaggerated Hong Kong comic facial emotion to express this hunger.

The exaggeration played an important role in this stage of my process as it provided great freedom for animation creation. Arnheim (1958) suggested that in daily life people are satisfied with the understandings of the most important aspects of things since these aspects represent all that people need to know. Thus audiences could acquire an integrated and highly summarized artistic impression though the key features on screen. By using exaggeration, I underlined key features of characters, expressed characters' subtle emotions in a clear way, or/and integrated humor.

In the final version of characters, I reached a balance of different styles, and within this balance my work showed hybrid and eclectic features.

5.3.3 Towards ambiguity: visual connections between characters

In the process of developing characters, I tried to build connections between characters to imply their identities. Later I found that I could design details of characters to vaguely convey

information to drive audiences finding the connection between plots, or sometime to confuse them. Figure 26 shows the connection between two characters of *The Hero's Journey*. For example, B's raincoat was removed, and both B and P had a red scarf and leather glove on their right hand. This design was partly referenced *Mulholland Drive* (2001), a film in which the director employs several key features to link a character and her 'projections' in her dreams. In this project, one of the possible understandings of the story was to regard P as B's idealized figure in B's dream, as they shared some common features. Meanwhile, other understandings were expected, and thus I was not intending to give too much explicit information.
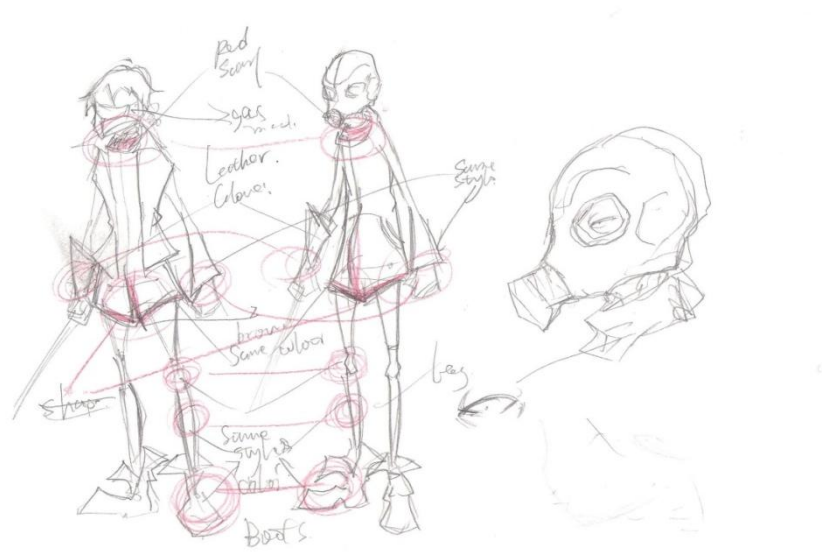
Figure 26 The visual connections between P and B

Alongside similarities, comparisons and contrast were also used as devices to express ideas through linking characters or scenes. The post-apocalypse world was inherently compared with the ordinary world, and the characters in them are also compared. In this project, I intentionally designed the character in the post-apocalypse as resolute with a strong will. In comparison, the character in the ordinary world of the first section of the screenplay was designed as a listless person. He looked tired, sick and unhappy, and was always bending as if bearing a heavy burden (see Figure 27). I used this comparison to imply the pressure upon young people in the highly institutionalized modern society; and ironically, the destruction of

the civilization freed them from the burden (see the description of institutionalization in *The Shawshank Redemption* (1994) and plots in *Fight Club* (1999)). It is one of the layered meanings that I wanted to express in this section of my work. This character appeared again in section 5, but the gas mask beside him would deliberately confuse the audience and could potentially lead to multiple understandings.
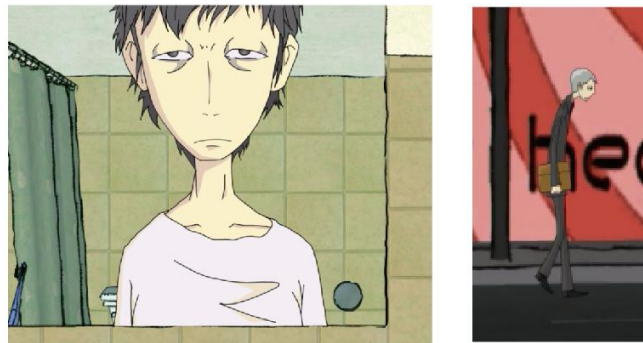
Figure 27 The character in the ordinary world of *The Hero's Journey*

5.4 Storyboarding

I began to consider the storyboard when writing the third draft of the screenplay, and commenced it right after the screenplay was finished. I recorded ideas in this draft, and then used them in storyboarding. At the stage of storyboarding, I began to work as both an animation director and a screenplay writer. As the director, I adjusted or removed some plots and details in the screenplay due to the consideration of cinematography. I also concerned production techniques: *The Hero's Journey* would combine multiple disciplines and readymades, as an inspiration from *The Endangered Earth*.

5.4.1 Using multiple cinematographic techniques

This project is a non-dialogue animation, thus the process of storyline relies on visual narrative. The cinematograph of this project is to a large extent influenced by its production techniques. Since I employed multiple techniques, the cinematography reflected their different styles and thus was hybrid and eclectic. The transition between scenes (e.g. the two

worlds in section 1) was a significant concern, since it would drive audiences to consider the connection between scenes, and also influences the fluency of the animation. Alongside using corresponding visual elements, constant transition and empty shots were employed to bridge different scenes.

Figure 28 Split screen shots in *The Hero's Journey*

I also experimented with using split screen in some shots to describe the environment from different perspectives, to juxtapose the protagonist's activities, or to underline that he is in the environment (Figure 28). Split screen is a cinematographic technique which is close to videogame. In videogames, split screen can be used to provide multiple viewpoints, or to underline a certain character. According to Daly, split screen:

Simulates our experience of new media and particularly video games where the screen might be divided into sections or have overlays with different simultaneous viewpoints or information. One sector might show the first person perspective, another might show action in another location... (Daly 2009, p.16).

5.4.2 Deploying multiple production techniques

I chose 2D character based on my preference of anime, and because it has the capacity to express subtle emotion which is significant for this non-dialogue project. As discussed, in the

character design stage, many details of the characters were designed to convey certain information; and I planned to use mask and facial emotions to express the character's mental activities. Thus I thought that 2D characters fit my requirements best.

I initially used 3D as an auxiliary of 2D drawing backgrounds (like Makato's works); however I finally decided to use 2D style rendered 3D animation, since 3D animation tends to be additive and uses tons of details (Solomon 2006). In this project, I needed a great amount of detail to shape the post-apocalypse world, and to convey certain information. I also used graphic works (most of them are readymade works) in backgrounds to enhance the details. Like to *The Endangered Earth*, not all details were expected to be fully understood by all audiences, however, they helped to construct the post-apocalypse world. They influenced the understanding of other components, also were influenced by others.

3D backgrounds allowed me to use live-action-like cinematography in production, but meanwhile, the cost of 2D animating would increase significantly. With the change of perspective, the action circle (e.g. walking) was not available, thus I would have to use full animation. I sought a balance between the 2D and 3D techniques in the production process. In some shots I employed full animation to match 3D cinematography; in others I used static backgrounds so that the action cycles were available.

I used readymade models in my work. This decision was initially based on the considerations of budget control, but later I realized that the readymade components are found objects. They were found, modified and placed in the virtual space. I sought the source of the readymade models: they could be found from the internet, from the database of the 3D software, and from my friends in architecture studios. Since the found models were unpredictable, this stage of assemblage was flexible, and depended on the models that I could acquire.

Some objects (e.g. the worm) were 2D made, and they followed 2D conventions. These objects would interact with characters, and thus I believed that 2D techniques would be better than 3D techniques for these objects.

In my Master's thesis, I conducted two cases studies of Chinese machinima animation (*I Am*

Mt (2009) and *The War of Internet Addiction* (2009)), and I realized the potentiality of machinima as a production technique. In April 2012, Zeng Hanjing (an animation Master student of RMIT University) invited me to join his group meetings about machinima. After the study of machinima I decided to apply this technique in my project. I viewed some other machinima works such as the *Red vs. Blue* series (2003); I also referenced *I Am MT* (2009) which combines machinima and other techniques. I thought for my project, as a production technique machinima until now is not good enough to express the complicated facial emotion, but is an excellent technique to make 3D based backgrounds. However, I noticed that it is difficult to find high quality videogames that reproduce contemporary Chinese urban landscapes, and in this project, the use of machinima was limited.

Based on the techniques I listed, I designed the layouts of section 1 to guide the production. At last I made the animatics to test the storyboard. Some shots were added or removed in the process of storyboarding and making animatics; these changes were mainly based on cinematography.

5.4.3 References: animation works that employ multiple techniques and readymades

In the process of storyboarding I referenced several animation works that employ multiple techniques and readymade works.

The Tatami Galaxy (2010) is a TV anime work which combines multiple techniques and styles. It uses different kinds of found works, and merges them with 2D components (Figure 29). On some occasions live-action segments are also used as single empty shots (in which no main character appears). These shots are shot by the animator, but the image of landscapes and objects are 'found' by the animator and used in the virtual world of this anime. Due to the remixing process, some replicas of these landscapes and objects in the virtual space of this anime are not equal to their origins in reality. For example, this anime uses a photo of old apartments as the background of some scenes; however this photo does not represent the very

buildings in reality, instead it creates a part of the hyperreal world of this animation.

A: Readymades as an empty shot
B: Readymades remix with animation
C: Reproduced images of real landscapes
D: Live-action shot remixes with animated characters
E: Photo remix with other elements
F: Live action as an empty shot
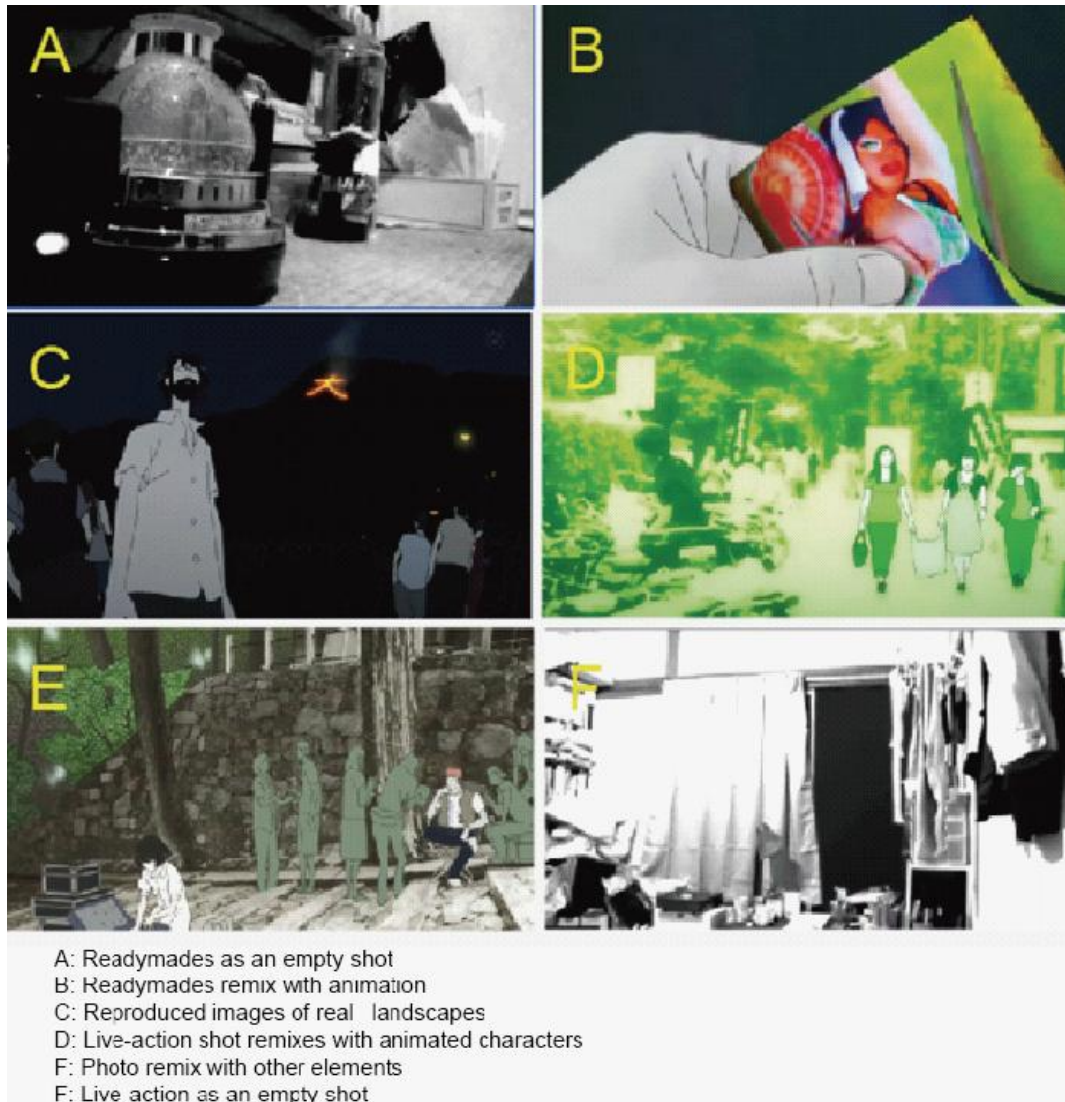
Figure 29 The readymade works in *The Tatami Galaxy* (2010)

Logorama (2009) is a short animation which possesses a strong sense of collage art and installation art. *Logorama* takes advantage of the visual similarity between the logo and other images, and use logos as characters, objects and landscapes (Figure 30). The story in *Logorama* is relatively less important than the idea of using the images of logo to build the world. All the logos picked by this animation are found objects, and the designation of them is automatically finished by linking the logos to the figures in ordinary experiences.

Figure 30 The found works in *Logorama* (2009)

I referenced *Logorama*'s thinking of appropriating readymades as found objects in a new context by depriving their original signifieds. In the signification system of the logo in *Logorama*, the relationship between the signifier and signified is designated as visual similarity, and thus the original signified is replaced by the object that the logo looks like. For example, the logo of MSN (Windows Live Messenger) represents butterflies in this animation rather than the software; it therefore becomes an icon rather than a symbol or index. The remixing of readymades, the replacement of the signified, and the change on the signification system make all logos in this animation being found objects.

Figure 31 The cute 2D style rendered 3D characters in machinima backgrounds in *I Am MT*(2009)

I Am MT (2009) employs multiple production techniques, and it uses the readymade digital space of *World of Warcraft* (WOW). It is a work of remix and remediation. Its backgrounds

are machinima that are captured directly from WOW. Filters are applied, but audiences can identify the landscapes in WOW. Main characters are not readymade models from WOW but designed by the producer. These 2D style rendered 3D characters are not the same relatively realistic characters as in WOW but use cute style, as shown in Figure 31. There is no traditional hand-drawing 2D animation composite in *I Am MT*.

The producer employs 2D style rendered 3D characters, and also uses some 2D conventions such as iconic facial emotions, however the emotional expression created by this technique is limited. Furthermore, according to my Master's Thesis, the appraisal of the combination of cute style characters and 3D machinima backgrounds is controversial, and thus resisted by some audiences. I referenced the way in which *I Am MT* combines machinima, 2D animation conventions and 3D animation production technique, and in *The Hero's Journey* I made efforts to shape an unified visual style from different sources based on my preference of anime style, rather than being similar to that of *I Am MT* in which elements with different styles were simply piled up on screen.

5.5 Production

The full length of *The Hero's Journey* was about 30 minutes, and was too huge for me as an individual animator. In order to explore how found works can be used in visual design, I animated the first section of the story. Due to the considerations of budget I used 12 FPS rate in this project. I asked a few friends to do the repetitive animating and modeling works, as I stated in the acknowledgements.

5.5.1 Workflow

I designed the workflow of this production. As shown in Figure 32, I divided the production stage into three aspects: characters, objects and backgrounds. According to this workflow, I would make characters, objects and backgrounds respectively before combining the sets.
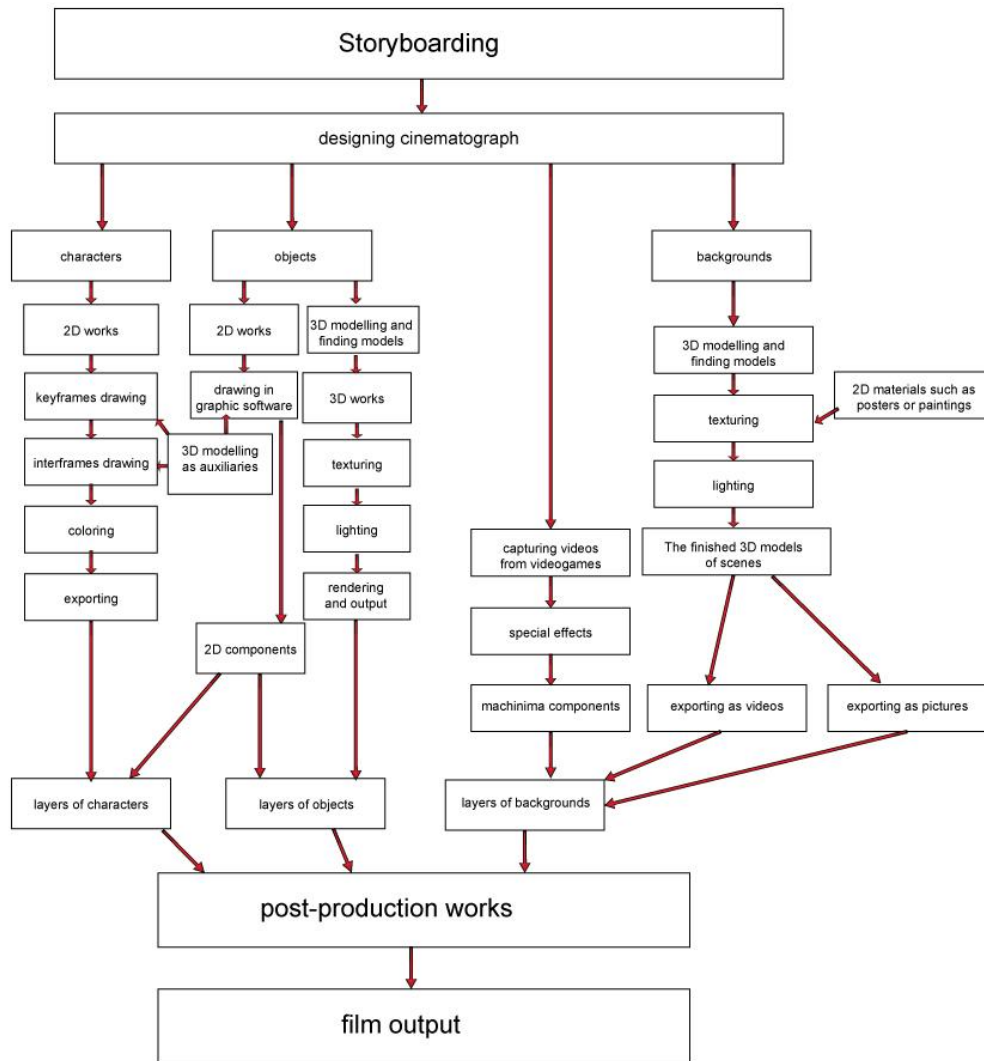
Figure 32 The workflow for the production practice of *The Hero's Journey*

In practice, I began to make backgrounds first, since I need the backgrounds as references for drawing characters and objects. However, I found that the 3D backgrounds provided freedom to experiment with shots in the model building process. In the digital space of 3D software, I could set cameras in different positions and move them in different ways to find the optimal angle and path. Thus the rough model building work was also a stage of improving the storyboard.
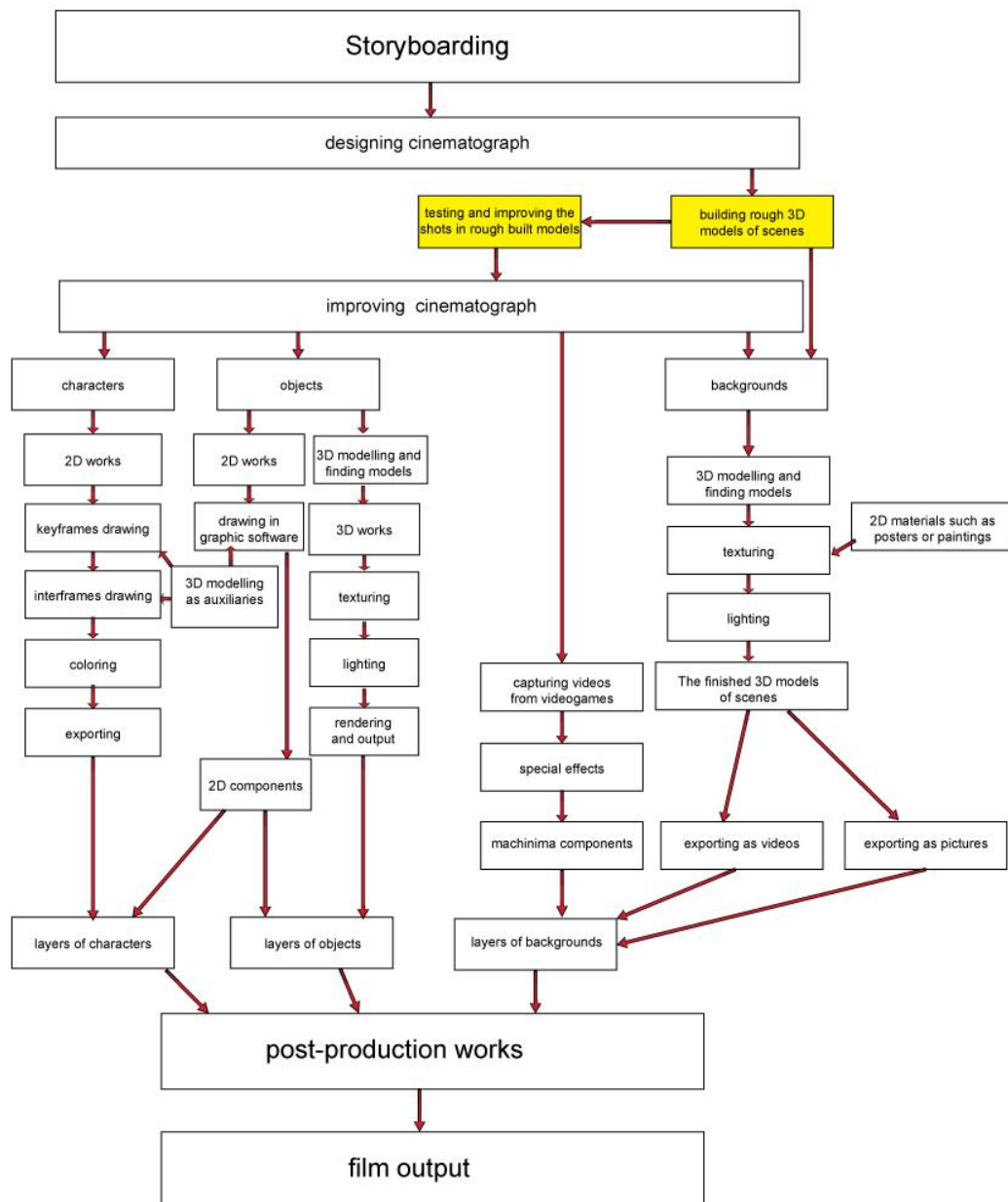
Figure 33 The improved workflow

This development step was actually extremely important in the process of combining the aesthetic of 3D and 2D animation and in shaping a hybrid and eclectic aesthetic style. During the storyboarding stage, many shots and transitions initially followed traditional 2D animation thoughts. In the process of model building, I tested the shots in roughly built models then made changes. For example, the transition between cut 14 and 15 were firstly designed a panning in storyboards, but after the experiment in the rough built models, I decided to use a 360 degree panning to make the transition. In the process of improvement, the 2D-based

thinking of cinematography was replaced by thoughts of 3D or live-actions. Based on the experiments, I improved my workflow in the process of production (Figure 33). This process fits my methodology of reflection-in-action.

5.5.2 Backgrounds: 2D style rendered 3D animation with machinima

As I mentioned in section 5.4, I designed the layers of backgrounds in the stage of storyboarding, and the production technique of each layer.

The major technique I employed to make the backgrounds was 2D style rendered 3D models. This work was additive, as I created a large number of details, and imported plenty of posters, illustrations, doodles and photos. After the modeling and texturing works were done, I set the virtual cameras to 'shoot' backgrounds according to the storyboards. The outcomes included videos and pictures; they were processed in visual effects software, and used as layers (background and foreground) for composition. I placed backgrounds that in different distances from the camera into different layers; by adjusting the saturation, brightness and blur, the effect of aerial perspectives could be simulated. I also created the depth of field effect by changing the lens blur of different layers.

Notably, some minor characters such as pedestrians were considered as parts of backgrounds in my work, since they did not have any actions. I put them in the models of scenes, and these characters were output within the backgrounds.

I applied machinima in background making. In order to find the proper machinima components, I viewed several games including *Fallout 3: New Vegas* (2010), *Call of Duty 4* (2007), and *Metro: Last light* (2013). Some other games such as *Grand Theft Auto 4* (2008) and *Second Life* (2003) were viewed but had not being used due to their inappropriate visual styles or qualities. I chose photo-realistic games that contain modern urban landscapes or post-apocalypse scenes, since these games are additive and can satisfy my requirements for the style. However since most high quality videogames are made by Western studios, their virtual worlds were the Westerner's imagination of China rather than representations of real

Chinese cities. This limited the scope that I could choose for this project. Materials from *Call Of Duty 4* and *Metro: Last Light* were mostly used, since some stages of these games are ruined Russian cities, which are more similar to Chinese cities than the wasteland of USA in *Fallout*. Most machinima segments are clouds, abandoned buildings and ruins of the city. They were combined with other components that show strong Chinese style. In most occasions they were not used as major figures in the layouts; however as parts of the whole, they contributed the whole visual effects and helped to shape the atmosphere of the post-apocalypse world.

5.5.3 Objects: combining multiple techniques and materials

In my practice, most objects that interact with characters were drawn in 2D software, such as the cat, the worm and the clown model in section 1.

Some 3D built objects such as the lift doors, the crane and the sliding doors of the train did not directly interact with the protagonist, and both 2D animating and 3D modeling could be applied. Components such as the sliding doors were exported as stationary pictures, and then imported in graphic software for further production. Thus, despite some of these components were 3D modeled and textured, they followed 2D animation thoughts.

Vehicles, appliances, furniture, newspapers and other products that could be easily found in ordinary life were reproduced and modified to enhance the details and the atmosphere of the post-apocalypse space in *The Hero's Journey*. The reproduced images of these products in the post-apocalypse world were connected to the ordinary experience of audiences, through reminding of their original functions in reality. For example, a wasted fridge recalls its original function of storing foods, and the protagonist's action of searching for foods in this fridge enhanced the connection between the post-apocalypse world and ordinary experience. In the post-apocalypse world, the original functions of products have been deprived, and some of them have new functions and meanings (e.g. as 'trash').

I collected and used many ready-made models. Some of them were contained in the 3D

software; some were open-sources and were shared by their creators through the internet; and the rest were provided by my friends as I stated in the acknowledgements. These readymades were used to create the virtual space. I placed them in the post-apocalypse stage randomly. This process was similar to placing the objects in the space of *The Endangered Earth* to construct its integral space.

Readymades were also used to make empty shots. For example, I had a dinner with my friends, and I took a photo of the leftovers on the table; when producing *The Hero's Journey*, this photo was picked and used as an empty shot after being simply processed. In the animated section, the post-apocalypse world and the ordinary life were juxtaposed, and the leftover echoed the plots of 'eating worm'. The remix of these images with other components in this project endowed the leftover new meanings of critical thinking about over-consumption; thus I considered it as the found object.

5.5.4 Characters: 2D animating

I employed 2D animating techniques to make the characters in this animation. According to the general process of 2D animation production, this contained three major steps: keyframing, interframing and coloring. The 3D background allowed me to employ the cinematographic techniques which are seldom used in traditional 2D animation works, such as 360 degree panning or tracing. In 2D animation, if the complicated cinematography was applied, it was difficult for animators to animate the moving characters precisely since the perspective keeps changing with the movement of the virtual camera. To solve this problem, I used the 3D modeling as an auxiliary measure. I put the paths of moving characters in 3D models to locate their positions for every frame. I also built rough models of characters in the models of some scenes, and then output the scenes in low level quality. These auxiliary models do not appear in the final work. However, in the process of production, they were helpful to handle the postures, positions and movements in some complicated shots.

5.6 Experiment with using found footages and machinima segments

5.6.1 Directly using found footages in post-editing

In order to experiment with using found works in a post-apocalypse animation, I used post-editing software to appropriate found footage segments as single shots. In an empty shot of a clock, I replaced the original shot with a segment from another animation (Figure 34). The outcome was not satisfactory: the new segment broke the consistency of the visual style, but it did not compensate for this by embodying new meanings in this context. Therefore, because *The Hero's Journey* was not a collage film, found footages were not necessarily being used as shots.
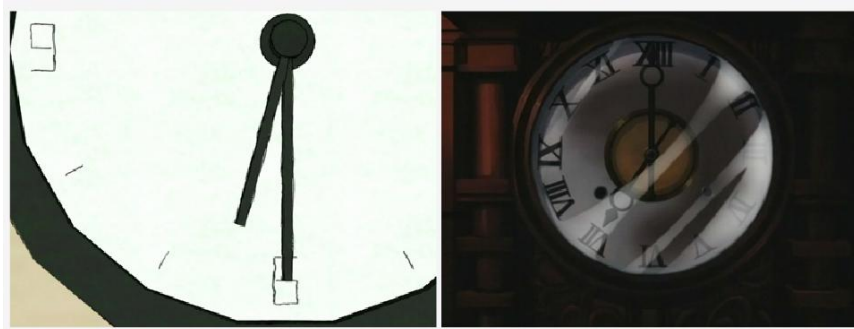
Figure 34 The original shot and the found footage

5.6.2 Using found footages in composition to create visual effects

I tried to use some found footage to create visual effects. The sources varied, and they became hard to identify after they were mixed with other works in an integrated entirety. Some of them were selectively exposed to express particular meaning or emotions.

1 a Neolithic art work; 2 Newspapers of squeezing bile from living bears; 3 my previous work; 4 a found footage from my friend;
5 a found footage from my friend; 6 machinima (Skyrim); 7 machinima (Fallout 3:New Vegas); 8 machinima (Metro:Last Light)
9: machinima (Fallout:New Vegas)

Figure 35 The found works in the segment of montage pictures

For example, in the pictures montage segment I experimented with using found footage and found objects to create visual effects (Figure 35). Different works were collected and remixed in this segment for specific purposes. Some of them (the Neolithic artwork, the newspapers and my previous illustration works) were used as a single shot to link to other scenes according to the screenplay; the others were used to make visual effects.

In the process of viewing videogames for machinima production, I found many interesting scenes. They could not be used directly as scenes in this project, but I thought they provided short but strong impressions that were related to the theme of *The Hero's Journey*. I wondered whether I could use these impressions to help express my ideas. As an experiment, I added a machinima segment which was captured from *Fallout 3: New Vegas* (2010). It was a first-person shot in which the character runs in a dark narrow corridor. In this process, I found

that the translucent machinima layer can give a split-second and discontinuous impression since it kept interfering and being interfered by other layers. Thus I tried to add more elements and made this segment even more fragmented, and this segment was considered as a set of fragments of impression. I captured videos of running, shooting, killing and missile launching from different videogames, as I wanted to display fragments that related to the self-destruction of mankind. I exposed the information explosively, and deliberately overloaded fragments so that audiences could not capture all the details; I made pictures shift faster and faster, and different footages overlapped with each other. This process was random, as I remixed multiple segments without a pre-designed order. Through controlling the transparencies of different layers, the fragments of impression such as running, shooting and killing were interwoven together.

Then two segments of natural scenes (trees and cloud) were added. They were expected to remind audience that mankind is living in nature. However the relationship between humanity and nature in my work is complicated, and these two videos are broken by the impressions of destruction of the machinima segments. This photo montage segment is significantly greater than its parts.

Chapter 6 Results and assessment

In this chapter I assess the process and outcome of the practice of *The Hero's Journey* to answer the three research questions of this project, which were presented in the Introduction.

6.1 The inspirations from *The Endangered Earth* in the practice of *The Hero's Journey*

In this project, I was inspired from the concepts and techniques of *The Endangered Earth* that do not involve the physical space, site and medium. This answers my research questions, and contributes to other screenplay writers, animators and installation artists.

6.1.1 The commonalities between the art forms of *The Endangered Earth* and *The Hero's Journey*

Both installation art and animation are closely related to postmodernism, since installation art is the 'focal point of Postmodernism' (Janson & Janson 2003, p.955), while animation is a form of popular culture. The two art forms have some similar postmodern artistic features, which provide the perspective to analyze the process of this practice, and to evaluate the outcome and strategies that I used in the production process.

(1) Creating the hermetic space as both context and content of the art work

Both *The Hero's Journey* and *The Endangered Earth* create their own hermetic spaces which can be considered as both context and content of the art work. When viewing *The Endangered Earth*, spectators are within its physical space; when watching *The Hero's Journey*, the audience's viewpoint is in the post-apocalypse world and the mental spaces of this animation. The space of *The Hero's Journey* is depicted on screen as a part of this animation, and it is the context of the story.

The space is one of the decisive aspects of *The Endangered Earth*. Like many other installation artists, I used the space of exhibition to create the space of my art work. In *The Endangered Earth*, the appearance of elements (e.g. the computer cases) is to a large extent decided by their positions in the space of the work, and their relationship with other elements. The space of *The Endangered Earth* endows the meaning of the objects in it; it also creates a certain atmosphere to engage viewers. Every sub-work of *The Endangered Earth* creates its own space; meanwhile, in the exhibition, the re-assembled art work uses the environment of the art gallery and creates its space. I built the space as a part of the contents of the work, and also used it as the context for its components.

In *The Hero's Journey*, the virtual post-apocalypse ruin and several dream-like worlds form the story space; they form the hermetic space of this story. In animation there are two animating spaces: the space within which animators work (e.g. the space of paper), and the virtual space that is created by the animator (Telotte 2010). The former is similar to the screen space, and the latter is the story space that characters are in. The motion pictures work on screen provides the experience, and audiences get this experience through watching the film (Bordwell & Thompson 2008; Peng 1991; Buckland 2009). Thus the post-apocalypse world is considered as the space of the experience of the story of *The Hero's Journey*, and I have paid great attention to this space (see Chapter 5). It is a part of the content of *The Hero's Journey*, as it is displayed on screen; meanwhile it is also the context of the story. The space explains the motivation of characters, endows elements with new meanings, and also shapes the atmosphere and tone.

Animation has the attractive capacity to manipulate, enliven and create space (Telotte 2010), and I took this advantage in the process of creating the space of *The Hero's Journey*. A post-apocalyptic world and other dream-like spaces were created, and I used montage to connect them and to constitute the space of the whole story. My personal experience of ordinary life was an essential part of the process of creating the post-apocalypse world, as the post-apocalypse world in this project was created through my imagination which uses the landscape of my hometown as its prototype (see 5.2.1).

I considered the story of *The Hero's Journey* as an experience that is created by imagination; like other forms of films, this experience is gained by audiences in the process of viewing the moving image. The narrative provides a means of articulating experiences and perceptions, and gives the shape of the understanding (Klich 2005). *The Hero's Journey* creates the virtual space for the experience of its story. The space makes the animation work similar to my installation artifact which set up borders to create physically separate spaces.

To avoid confusing the more common sense of space (the generalized physical extent) with the space of the experience that is provided by animation, in this exegesis I coin the term 'timespace' to indicate the latter. The timespace is created by the animation and has its spatial and temporal attributes; it also has its borders and thus is an enclosed scope of time and space. In an animation, the 'timespace' is largely overlapped with the concepts of story time and story space; and it is created by the artwork. A timespace can be represented as a 'world', a 'universe', or a 'domain'. It can be nonphysical, such as cyberspace, dream or memory; or can infer a certain period of a space, for example, 'London in The Great War' (see *Fullmetal Alchemist* (2003)) or 'the post-apocalypse world' in this project. A timespace is independent of other timespaces, and forms of connections are between two timespaces. In certain genres of films, the spaces of experience are constituted by multiple smaller timespaces (e.g. the matrix world and the real world in *The Matrix* (1999), or different layers of dreams in *Inception* (2010)). In such genres, the timespace of the story is the sum of all timespaces in the story. In *The Hero's Journey*, each section has its own timespaces, for example, section 1 contains the timespace of the post-apocalypse world and of ordinary life. The timespace of the whole story is considered as the sum of the timespaces of the five sub-stories.

The space of *The Hero's Journey* comprises the post-apocalypse timespace, the ordinary timespace and a number of dream-like timespaces. The screenplay of *The Hero's Journey* is based on the post-apocalypse fantasy, and timespaces help the narrative. Audiences will firstly see the two-timespaces structure in section 1. This section is like a road movie, and it emphasizes the post-apocalypse world since the storyline in this timespace has longer time duration. The details of the post-apocalypse world are conveyed to audiences, and this section

may remind audiences of the beginning of *The Road* (2009), in which the narrative moves between the memory (dream) of ordinary life and the post-apocalyptic reality. Section 2 continues the post-apocalypse story line of section 1, and enhances the post-apocalypse tone: whatever the understanding of section 1 the audiences have reached, the narrative in section 2 will progress the story in the post-apocalypse timespace. It may make audiences temporarily believe that the post-apocalypse timespace in section 1 is the reality. According to the conventions of the post-apocalypse genre, the story gives the expectation of being a fable of the self-destruction of humanity; and the depiction of the post-apocalypse world sets a context of the story. Some plots such as suicide in the two sections also provide a hopeless and cruel atmosphere. This post-apocalyptic context is initially built by sections 1 and 2, and is the framework of the following storylines. From section 3 onwards, the story shows an apparent tendency to depart from the 'reality'; instead the storyline enters unrealistic timespaces. Unrealistic elements remind audiences that the timespaces on screen are nonphysical. These sections begin with different forms of entering (e.g. dropping into) new timespaces, and end with leaving timespaces. However, the natures of audiences tend to consider the story integral (Arnheim 1958; Bordwell & Thompson 2008). Thus the post-apocalyptic context that has been built in section 1 and 2 is retained, and the interpretations of the following section are based on this context.

(2) Hyperreal forms

In the hermetic space of the work, both *The Endangered Earth* and *The Hero's Journey* produce rather than represent reality, their spaces are thus hyperreal. Developed from Baudrillard (1994), hyperrealism is one of the commonalities between installation art and animation. As Davidson & Desmond (1996) state, both installation art and motion pictures are hyperrealistic forms.

The hermetic space of *The Endangered Earth* aims to be defamiliarized from reality. The space shows a certain extent of randomness, as well as showing the feature of flawed statue which neglects to optimize the direct appearance.

The virtual world of *The Hero's Journey* is created as 'real'; it emerges in imagination, and is displayed on screen. In the hyperreal condition of this animation, the 'fiction' and 'real' are seamlessly blended, as the fictional post-apocalypse world is the reality for the characters in this story. Not only the space but also the time in *The Hero's Journey* are created and manipulated by this work. In this work, some scenes are unfaithful reproductions of the real world, and they are placed in the fictional post-apocalypse world which does not exist. These scenes do not represent reality but produce it.

In creating both the two artworks I dismissed the thought of mimesis that considers art works as imitation of nature and human behavior (Potolsky 2006; Campbell 2005). Instead I created the space of the two art works, and also the time of *The Hero's Journey*; the artifacts worked on the scope of sensory perception. Thus the hermetic spaces that are created by *The Endangered Earth* and *The Hero's Journey* provide the hyperrealistic context that is similar to Baudrillard's notion of Disneyland as an exemplar of hyperreality. The spaces in *The Hero's Journey* and *The Endangered Earth* reflect and adopt the characteristics of simulacrum (Baudrillard 1994). The two art works provide immersive experience, and in the subjective process of viewing, a viewer can only be sure of his own thoughts based on his own sensory perceptions.

(3) Allegoric expression

In *The Hero's Journey* and *The Endangered Earth* I avoided imposing arbitrary and explicit meaning on audiences. I expressed ideas in allegoric and symbolic manners, as the two works produce reality rather than represent it.

In *The Hero's Journey* I referenced allusions from different cultures, such as Christian scriptures and Chinese ancient myths; these works made this project more allegoric. There are pre-existing allegoric conventions and techniques of animation such as exaggeration and personification (Liu & Wang 2010; Lent 2001; Besen 2003; Chang 2009), and I employed them in the process of production.

For example, in the dream-like space in section 4, the protagonist finds a monkey tail on himself, and the tail transforms into a serpent; the protagonist joins the picnic of gods; he eats a fruit that the snake protects, and the fruit transforms into the planet earth. I combined different ideas in this allegoric segment, including ideas from Darwinism, animism and religious stories from different cultures; it thus possesses features of intertextuality, parody and pastiche. This segment expresses the idea that mankind forgets they are still a part of the eco-system but consider themselves as god, and also the idea of humanity consuming the world.

An allegory conveys its sub-text in symbolic manners; it has traditionally been regarded as inferior to symbol, and they are both large-scale expressions of conceptual metaphor (Crisp 2005). As one type of sign that has 'conventional connection between it and its object' (Williams 2004, p.239), the symbol is an essential device of *The Endangered Earth*; it allegorically and metaphorically expresses ideas. I designed most elements of this work as symbols to express greater ideas; some works, for example, *The Tower* and *The Metal Casket* were considered symbols in their entirety. I used conventional symbols, such as the skull and withered plants; and also used interpretive ones, through endowing them with special meanings in the specific context. I used found objects this installation work, and considered them as symbols.

The symbol is also an essential device that I used in *The Hero's Journey* to express ideas. As I discussed in Chapter 5, I designed symbols when creating characters and the virtual spaces. I used conventional symbols (e.g. the cola-can as a symbol of consumerism), and put them in the post-apocalypse space that is created by this animation, in which some conventional symbols were endowed new meaning and were transformed into interpretive symbols. The fictional story occurs in the virtual space and is connected to ordinary experiences. I designed visual symbols (a representation embodies a concept (Wittkower 1977)) to express ideas, to progress the storyline, and to drive audiences to connect different scenes. The symbol also helps the strategy of ambiguity I used to create an open story in this project (see 6.2.3), since the interpretation of symbol is a subjective process with great margin of misinterpretation,

and may lead to diversified understandings of the settings of the story.

In this project, the application of found works is also symbolic, since they are appropriated and remixed with other works in a new context to express different meanings. I further discuss this in 6.3.

(4) Eclecticism and hybridity

Eclecticism and hybridity are reflected in both the art work and the production process of *The Endangered Earth* and *The Hero's Journey*. They are closely related to the use of multiple techniques and materials.

In *The Endangered Earth* I employed different materials to created different works with different themes, and then used them to construct the whole work. In this process, techniques from multiple disciplines were applied, including painting, graphic design, photography, sculpture and performance. I also used found objects; this process was a collage and reflected eclectic and hybrid features, and also involved the appropriation of readymades. Through placing different material in one space, the work as an entirety was created. Therefore, *The Endangered Earth* is neither limited to one single art discipline, nor to certain materials or mediums.

The Hero's Journey shows strong eclecticism and hybridity in different layers, as animation is the hybridization of different disciplines (Daly 2009; Chang 2009; Moore 2007). This work uses multiple production techniques, and thus combines different aesthetics. The readymades I used in this project also bring the style of their original works. The remix of readymades also shows the cultural diversity. Since the story originates from three different small stories, their different themes are picked and mixed. The story combines SF and the supernatural; it mixes elements from different cultures, for example, the *Bible* stories and the Chinese creation myth of Pangu. These features are also reflected in the scope of visual design. For example, I designed the tree with altars of different religions (Figure 36) in section 4, and also used it in the montage pictures segment in the animation. The altar-tree is one of the most

representative examples of eclecticism and hybridity in this work. It is a work of pastiche, as it collects religious buildings with distinctive styles from more than one culture. In other parts of my work, found artifacts from different cultures, eras and styles have been used (see 5.4 and 5.5); they cover a huge range from the Chinese Neolithic pottery to Duchamp's *Fountain*. These works bring diversified elements into my project.

Figure 36 The tree with altars

6.1.2 New concepts and techniques from installation art

In this section I discuss the new concepts and techniques that I draw from my experience of *The Endangered Earth* and applied in *The Hero's Journey*. These concepts and techniques were used in the process of screenplay writing, visual design and producing of *The Hero's Journey*. They can be used by other screenplay writers and animators, and therefore constitute this research's contribution to knowledge.

(1) Inviting audiences to participate

Installation art invites spectators to participate (Blocker 2007), and encourages them to connect with the world 'through materials, providing the empirical reality that our society craves' (Davidson & Desmond 1996 p.4). In *The Endangered Earth* I thought about how to engage audiences' participation; and to what extent can they participate in. Two layers of participation are involved in *The Endangered Earth*: 1 the physical interaction; 2. the

construction of the meaning of the work.

The first level of participation is the physical interactive activities between the spectator and the artifact. For *The Endangered Earth*, the spectators are expected to interact with the art work physically (e.g. to walk through in the art work, or even to sit on the sofa). *The Endangered Earth* does not fully rely on the spectator's physical participation, but still the physical participation of viewers is encouraged.

The invitation of physical participation cannot be applied in this project directly, since the virtual space of animation is not interacted with physically. However, this concept inspires the creation of *The Hero's Journey* in both organizing plots and designing scenes, as the audience will witness the characters interacting with their environment. In other words, the character of the animation can physically interact with the installation artifact in the virtual space of the project; in this process the character as the avatar of audiences provides the experience of the physical interaction with the art work. Based on this thinking, one scene in an animation can be designed as an installation artifact, and the character physically interacts with it. In this project, I made exploration of designing scenes as installation artifact, which I will further discuss in 6.3.

The second layer focuses on the meaning of the artifact. I referenced the thinking that considers that 'texts' in postmodern condition are too abundant for individuals including both the reader and the author (Janson & Janson 2004). In the postmodernist condition, the meaning of an art work does not objectively exist but is constructed by spectators (Janson & Janson 2004; Davidson & Desmond 1996), thus the authority of authors is limited, while the reader is more activated (Williams 2004; Barthes 1957; Eco 1979). In the process of the creation of *The Endangered Earth*, I considered the meaning of artwork (the texts) to be finally constructed by the spectator; in other words, spectators were invited to participate in the artistic creation of this work. Therefore, in *The Endangered Earth*, as the installation artist I did not give explicit ideas and explain them to viewers, but instead I offered the context to invite the audience to construct the meaning. According to the feedback from viewers at the site of the exhibition and on the internet, the interpretations that were made by different

viewers varied. Thus the meaning of this installation work is open and writerly.

The Hero's Journey invites the participation of audiences in this second layer, and I consider the interaction with audiences as a part of the art work. The story lists all the plots in a given linear sequence, but the spatial, temporal and causal connections of them are neither explicit nor exclusive. I encourage audiences to make alternative understandings, by offering them freedom to decide the settings and the relationship between plots by themselves. Audiences can make choices about different ways to construct the story; they have the freedom, and are invited to interpret the story based on their contexts. They can also decide the narrative structure of the story based on their understandings of the settings of the story: as such they may choose to think that the story is not linear but is based on a parallel-worlds structure; or even to ignore the spatial and temporal attributes and to consider these as independent stories. I expect audiences to make interpretations that are beyond my intention, and consider these interpretations as equally valid.

Developed from Arnheim (1958) and Bordwell & Thompson (2008), audiences tend to accept invitations of participation by finding or building the connection between different scenes. To invite the participation of audiences, the giving of arbitrary meanings should be avoided; for this reason I intentionally used strategies such as ambiguity and self-contradiction, and explored new techniques to achieve them (see 6.2). By doing so, it becomes clear that the understanding of the story is based on the audience's use of imagination, as I actively invite them to participate in creating their own storylines. The openness of the story thus can be accessed. I further discuss this process in 6.2.

(2) Constructing the whole narratives from parts in relationship with others

The thought of parts and the whole reflects in *The Endangered Earth* in specific manner, and I draw this into animation. *The Endangered Earth* is constituted of five works, and every single work is composed of its components; as a whole, the work is greater than the sum of all

the sub-works and of all the materials. In the creation process of *The Endangered Earth* I paid attention to the relationship of parts, and considered the parts of this work to be intertextual. The intertextuality in *The Endangered Earth* reflects in two aspects: the relationship between this work and other pre-existing works, and the relationship between the independent small works. For example, *The Tower* uses the allusions of the *Tower of Babel* in *Bible* as well as the *Tower* in the *Tarot Cards*; and after this work was finished and dismantled, *The Metal Museum* was created from its components. Furthermore, *The Metal Casket* quotes and develops *The Metal Museum*, as I explained in Chapter 3. Another example is *The Circle, Dislocation*, in which I used renowned painting works. This process possesses features of pastiche, parody and collage, and reflects intertextuality; it is also connected to the concept of found, which I discuss in 6.1.5.

This thinking of intertextuality reflects in both the result and the process of the production of *The Hero's Journey*, and there are two aspects of intertextuality in this work as well: this work to other works, and the relationship between parts of this work. In this project, I referenced many other works and took inspirations from them. I used allusions from different cultures (e.g. the myths of Pangu and the *Bible* story of Eden) by means of quotation, translation, parody, etc. The story is developed from the three original stories that are independent to each other; and the relationship between *The Hero's Journey* and the three works is intertextual.

On the other hand, the story is experienced by audiences as a whole, but the intertextual connection exists between sections. As I explained in Chapter 4, I deconstructed the original stories and reassembled their plots to make new stories. In this process plots of different original stories were mixed. Due to the liner sequence of broadcasting, the relationships between different sections are also intertextual, as each section is in relationship with others. For example, the beginning of section 4 is a repeat of that of section 3, and section 5 uses scenes from section 1 and 2. I also used scenes from different sections in the photo montage segment in section 1: the picture of the tree with altars was inserted in the photo montage, and the scene in section 4 echoes this picture. Furthermore, some sections of this story are divided into several groups of events, and each group is connected to others; audiences are expected

to connect different scenes. Every segment is affected by other segments, and some groups of shots directly use shots from or links to other shots, thus some segments of this work are also intertextual. In short, this story is a collage of meaning of its intertextual segments; and the whole story is greater than all its fragments.

In the process of the creation of *The Endangered Earth*, remix and re-assemblage were widely used. In the exhibition of *The Endangered Earth*, the re-assembled work was the result of the remix of elements from the five sub-works (see Chapter 4). I referenced the thinking of re-assemblage in *The Hero's Journey*. In the process of drafting and developing the screenplay, I deconstructed some sub-stories, and used their plots to reassemble a new story (see 5.1.2). This process was inspired from the process of the re-assemblage of *The Endangered Earth*.

(3) Using multiple techniques and combining with other disciplines

Many animators use multiple animation production techniques in their works. However, the way I deployed techniques is from my vision of installation art which emphasize remix, collage, and the concept of found; meanwhile the techniques I used go beyond the scope of animation and are drawn from a range of disciplines. Therefore this practice is interdisciplinary, and brings new techniques and concepts to animation.

As explained, the material of *The Endangered Earth* was various and flexible. In the process of combining techniques from different disciplines, some conventions of certain disciplines were dismissed, but *The Endangered Earth* compensated for this by its novelty and the synaesthetic effect of the artifact.

In *The Hero's Journey*, the animation production techniques (e.g. 2D, 3D and machinima) I employed have different aesthetic styles, which are combined in this project. The backgrounds in this work consist of 3D perspectives, hand-drawing style lines, photo-realistic machinima elements, and 2D characters. These techniques generate a wide range of visual effects, and new style is shaped through the combination of different techniques.

The employment of multiple techniques also influences the cinematography. In one animation, conventional cinematography of 2D animation (e.g. panning and zoom-in/out) can be used to match the action circles; meanwhile animators can also use 3D software to generate some complex shots such as surrounding and tracing. Some complex shots have the aesthetic features of 3D videogames (Daly 2009) in which players use camera motions to observe the surroundings; in my animation, the functions of these cinematographic techniques are similar: to describe the environments that the character is in. I used one 3D model (the natural museum) to make a group of split-screen shots. I also made a videogame-like POV shot; it is not simply a zoom-in shot (like that in 2D animation production) but is based on a 3D model. I used script to control the virtual camera; and added visual effects to simulate the character running in a corridor. This shot has similar visual style to FPS games.

Furthermore, works from other discipline are imported and combined with animation techniques to enhance the details of the virtual world. For example, doodles, posters, illustrations and photography works are made or collected, and they are imported to the 3D models as a part of backgrounds. I also reproduce entire installation artifacts in the digital space (see 6.3.3).

The inclusive deployment of techniques and disciplines draws attention to the fact that *The Hero's Journey* is a hybrid and eclectic art work, since aesthetic styles of animation are highly associated with production techniques (Chang 2009; Wells 2002). By combining multiple techniques, this animation work dismisses some established conventions of certain genres of animation (e.g. traditional 2D animation), but compensates for this by introducing and incorporating new disciplines and aesthetic styles. This process of choosing and deploying techniques is influenced by my personal preferences and context; in this process the aesthetic style of different production techniques are integrated to shape a unified style.

(4) Appropriating found works

This research brings the concept of *found* from installation art into animation. In *The Endangered Earth*, I used various found objects, and combined them with other elements. As

I discussed in 6.1.1, an installation art work creates its hyperreal space. *The Endangered Earth* creates its space as the context of the found objects in it. This space does not represent but creates its own reality in which the original functions of found objects are deprived, and the found objects thus are endowed with new meanings. For example, the computer cases in *The Endangered Earth* cannot function as they used to, instead they are used as bricks (*The Tower*), coffers (*The Metal Museum*) and caskets (*The Metal Casket*). The found objects in *The Endangered Earth* link this artifact to daily experience in a critical manner. For example, the computer case links this work to the experience of modern technology and digital life, and drives viewers to critically reflect on the abuse of technology in the new context.

Pre-existing artworks from other disciples were used in *The Endangered Earth*, and I regarded them as found objects. I referenced some installation artifacts such as Guoqiang Cai's *Venice's Rent Collection Courtyard* (1991) (see 2.1). In *The Endangered Earth*, I appropriated artworks from other disciplines, such as the renowned paintings in *The Circle, Dislocation*.

The artifact of *The Endangered Earth* is to a large extent depended on the appearances of found objects; found objects are also influenced by their positions in the artifact and the relationship to others. Some of the found objects I collected were further processed, but most of them were kept in their original state. For example, in *The Tower*, I assembled this work according to the unpredictable shapes of the tree branch and the computer cases; in *The Metal Museum* and *The Metal Casket*, the computer cases were piled up without a certain sequence. The computer cases I collected were with different shapes, colors and sizes, and the process of assemblage showed flexibility and an extent of randomness. Thus the assembled work, such as the sculpture of *The Tower* and the 'throne' in the exhibition were depended on the appearance of computer cases and other found objects. The use of found objects also led to the feature of flawed statue, as in the process of assemblage I had no intention to create a perfected form of the appearance of the art work. The new meaning is endowed by the context (which is created by the artwork) and the designated title of the work.

Similarly, images of readymades in *The Hero's Journey* critically connect the experience of

the artifact to ordinary experience; some are used as 'found' to symbolically express ideas. The form and source of readymades in this project are various and cover a range of disciplines, and the ways of adapting and using them are flexible. In *The Hero's Journey*, readymade are placed in the fictional world. Some scenes of *The Hero's Journey* are significantly influenced by the appearances of the readymades.

However, an essential difference between the two art works is that the space of *The Hero's Journey* is virtual but not substantial, and thus the concept of 'found' also exists in the virtual form. I notice that for readymades in the digital world, there are two parallel layers of being remixed: the vehicle (e.g. the digital file of pictures or 3D models) and the image in the digital world. For example, a 3D digital model of a desk is collected and used in this project, and this file is a vehicle of readymade; more than a digital component, the image of this model is an icon that represents a real desk, and its functions and meanings. When this model is being used in my project, the digital file is remixed with other components; meanwhile, the image of the desk is also placed in the virtual world, which is displayed on screen.

In the post-apocalypse context, some readymade images lose the original functions and meanings them represent. For example, in the post-apocalypse world, the image of cash may lose the function of currency and the traditional meaning of wealth that it represents in ordinary life. They are endowed with new functions and meanings (e.g. 'cash' as 'fuel' or 'trash'). These readymades are combined with others, and are re-designated in this particular context. Based on the concept of found objects (see 2.1), these readymades are found.

In this project, the term 'found work' is used to indicate the components that are not originally created for this project but are sourced from somewhere else; they are appropriated and replaced into the new context of *The Hero's Journey*, in which their original functions or meanings are deprived, and new ones are endowed.

The concept of found relates to me as the animator, as well as to characters in the virtual world that is created by *The Hero's Journey*. For example, 3D digital models of computer cases have been collected and placed in this particular project which provides a new context;

this process is like that of an installation artist finding and appropriating readymades in his artifact. On the other hand, the images of computers that are shown on screen in *The Hero's Journey* do not function like computers in our daily life; they are used in different manners, and combined with other materials, to express new ideas (see 5.2.2). For characters in this virtual world, these computers are 'found', and are never expected to be used as they are in ordinary life.

In short, a found work in this project is: (1). a readymade; and (2). has new meanings or functions in the new context. In *The Hero's Journey*, there are two layers of the concept 'found' active: first, the vehicle of readymades that are found and appropriated in the production software; second, the images are found and reproduced in the space of animation. The first layer is primarily reflected in the process of animation production, as I used readymade components (such as 3D digital models) directly in my project. The second layer is predominantly displayed on screen as found images (or images of found objects).

In this project, I appropriate found works mainly in the process of designing scenes. The hardest task of designing a scene is delineating its latent meaning, or the subtext which connects to characters' needs and is related to what characters know and want (Cowgill 1997). In *The Hero's Journey*, many found works fulfill both tasks: their new uses in the post-apocalyptic world help to explain the characters' motivations, and as symbols they express the latent meaning. The appropriation of found works in my project is based on the defamiliarized post-apocalyptic space that is created by the animation. Examples to illustrate how I used found objects are discussed in detail in section 5.3. I also used some found works in the consideration of budget control, as I could use those readymade components directly in my work.

6.2 Creating a story for post-apocalypse animation through disrupting this genre

6.2.1 Exploiting the convention of post-apocalypse genre

The Hero's Journey is created as a post-apocalypse animation, and I use conventions of this genre as the mediating framework between the animator, the animation and audiences. The genre convention of the post-apocalypse work provides the context of characters' actions, as well as that of audiences' interpretations of the story (see 2.7).

The world of *The Hero's Journey*, like many other works, bears heavy influence of the catastrophe. As discussed in Chapter 5, I designed the process of the catastrophe that combines different kinds of human-led disasters, and the world reflects the continuing influences of them: plants and animals have died out, the clouds cluster so that no sunlight penetrates, and the district outside the dam has been submerged. This post-apocalypse space is linked to its prototype in the ordinary world and my daily experience. This story describes how survivors struggle for survival, and focuses on their psychology. The plot of *The Hero's Journey* occurs in the fictional post-apocalypse world and its related mental spaces. The post-apocalypse genre endows this work with unique aesthetic style and differentiates *The Hero's Journey* from other genres of animation such as love-love story or Sekai-kei (a sub-genre of SF anime).

In this project the convention of the post-apocalypse genre provides the context which makes audiences reflectively think about current social issues, and thus it helps the audience to handle the main idea of the story. As Bordwell & Thompson (2008) suggest, in a film, the interpretation of meaning is based on a range of major concepts and emotions that are usually provided by the author. Although this story encourages alternative interpretations, the audience can understand the story based on the post-apocalypse genre. The feedback from readers of the screenplay (see 6.2.4) supports this view, and is similar to that of *The Endangered Earth*: most readers grasped the general idea based on the space (the context);

however they emphasized different aspects, and interpreted the story from different perspectives. The genre also reflects and affects the strategies I used in this project; it has decisive influences of the visual design of this animation, as I explained in Chapter 5.

However, despite the fact that this project starts within the framework of the post-apocalypse genre, this work aims to disrupt conventions of this genre to create the new type of story for animation, as I stated in the Introduction. Genre can be deliberately broken, and as Cowgill (1999) states, great films fracture the audience's expectation through work against the genre. In this process some established conventions of the genre are dismissed, however, this is compensated for with novelty and freshness. In 6.2.2 and 6.2.3 I illustrate how I work against the formulaic genre.

6.2.2 The coexistence of SF and supernatural beings

The medium form of animation is a context which provides distinctive thoughts for both authors and audiences: if audiences know they are watching an animation but not a live-action film, they would not expect mimesis but rather accept the hypothesisty and exaggeration. As Besen (2003) states, animation films are born in a void and thus nothing is a given; in animation any physical laws could be defined or rewritten. The presumption of how things work in the fictional worlds of animation provides me the ultimate freedom and god-like power in the hyperreal space. In this project, if I reproduce reality like a live-action film does, I actually abandon the animation's advantages. This non-mimesis aesthetic feature is a kind of context that reminds audiences that *The Hero's Journey* creates its hyperreal space rather than representing real world; how things behave in the post-apocalypse world of this animation is not following the patterns of daily life.

The Hero's Journey enjoys the freedom that is provided by the form of animation; meanwhile it goes beyond the scope of SF. In this project, I combine post-apocalypse fiction with religious and mythical figures, scenes and plots, and natural laws are ignored in some sections; supernatural being and SF coexist in one singular animation. This coexistence can be described as a 'hodgepodge' (Lent 2001), as it combines different conventions. Personified or

reincarnated deities, super powers, eco-apocalypse, time travel and aliens… all these fictions can be integrated in one world setting, and in many cases make the genre of an animation work hard to classify. This feature makes *The Hero's Journey* not only inherit SF but also go beyond it. In *The Hero's Journey*, the storyline and settings in section 1 and section 2 are basically following SF thoughts; however supernatural and religious elements are widely deployed from section 3 onwards. The figures of gods in different cultures are used; also *Bible* stories and the Chinese ancient myth of Pangu are referenced. In the three sections, monsters, zombie-like figures and bizarre scenes (such as the eye in the sky) are designed; the soul is implied to exist in some potential storylines; and personification is used to endow some objects with life, such as the chatting creatures at the bottom of the sea. This coexistence reflects the eclectic and hybrid feature of animation, and also draws attention to that fact that animation is a form of hyperreality.

As discussed in 2.7, there are examples of post-apocalypse animation that combine the supernatural and SF. However, in these works, the supernatural objectively exists, and the story persuades audiences to believe that it makes sense. On the contrary, in *The Hero's Journey*, the supernatural has not been clearly explained by me as the screenplay writer; instead I employ a range of techniques to invite audiences to decide the settings. The coexistence is ambiguous, and uncertain, and it is left to audiences to decide and define; in other words, instead of the screenplay writer, the audience finds the way to make the coexistence reasonable. For example, the supernatural elements can be explained as figures in different layers of dreams, while the 'reality' of this story is still strictly based on SF; this explanation is made by audiences rather than being imposed by me as the author. Therefore, the way I combine the supernatural and SF in a post-apocalypse story is a new exploration. The techniques I used to achieve this openness are discussed in 6.2.3.

6.2.3 Techniques to achieve new narrative structure and to provide openness in a post-apocalypse animation

As I explained in the Synopsis, the title of this animation work '*The Hero's Journey*' is a parody of the formulaic template of 'the hero's journey'. In the process of improving the screenplay, I aimed to disrupt this formulaic model to create new possible narrative techniques.

The first draft of the screenplay references to Vogler's diagram of the hero's journey (Vogler 1998). The first half of the story (section 1 and 2) basically follows this template. The story starts in the dry ruined city, and for the protagonist, this world is his ordinary world. The exhaustion of food calls the adventure, and the protagonist enters the half flooded world outside the dam. In this story, the flooded world is the special world in Vogler's model. In the special world, the protagonist explores and encounters another survivor, and he gets his reward – a tuna tin. From the view of the whole story, this is the first test of the protagonist's journey. In the following sections, the protagonist explores the bizarre dream worlds which are a part of the special world. In this version of screenplay souls and deities exist, as this existence of supernatural beings is presumed by the post-apocalypse animation which is beyond the scope of SF as discussed. As the representative of humanity, the final ordeal of the protagonist in this story is to eliminate mankind by sacrificing himself (section 5). At the end, the protagonist gains the ultimate salvation for both of himself and humanity; he is resurrected in a new form. In this linear story, despite the fact that a number of layers of mental worlds are involved, and supernatural beings exist, the structure of the storyline is influenced by Vogler's formulaic model.

However, in order to achieve the openness of the story, and to explore new possible narrative techniques, in the next two versions of the screenplay I kept disrupting the formulaic genre. By freeing the storyline from the explicit and exclusive settings, the final screenplay of *The Hero's Journey* provides multiple alternative understandings. Figure 37 shows some potential storylines of this story based on the suitability of the plots. This diagram contains some

interpretations that are made by readers of the screenplay (see 6.2.4); audiences can also construct more storylines beyond this model. Therefore this story is open and writerly.

This diagram shows the characteristic of fragmentation of my screenplay: the story is considered as a series of fragments that are provided to audiences for constructing the story in the post-apocalypse context, and this subjective process of construction may lead to different endings and understandings of the story.

As a screenplay for animation, the sequence that the fragments display on screen is part of the work. In broadcasting these fragments will be displayed on screen in a linear sequence (the screen time). Like in *The Endangered Earth*, the fragments in *The Hero's Journey* are not isolated but are in relationships with others. As Arnheim (1974) and Wan (2006) state, in the sequence of events in human memory, every event is affected by later events; this applies in cinematic narrative. In a film, the currently broadcasting fragment would automatically be connected to previous ones, and it would become a part of the context of the following plots. However, unlike the films comprised of sub-stories that I have referenced (see 5.1). In this project, the understanding of a sub-story is more depended on its relationship with others rather than on its own plots. For example, if audiences consider the ordinary world in section 1 to be reality, this story will become a post-apocalypse fiction that is imagined by a character that lives in the ordinary world; section 2 and the following section then are pure imagination that is created by the protagonist, and all the characters in the post-apocalypse are also fictional.

The openness of *The Hero's Journey* is achieved by strategies of non-linear narrative, ambiguity and self-contradiction. These three strategies work together in the context of the post-apocalypse genre animation. These strategies have been used in other films, however, the way I apply these strategies is developed from my experience of installation art, and thus new techniques emerge in this process.

Figure 37 Some potential storylines *The Hero's Journey*

(1) Non-linear narrative: a web-like structure

Non-linear narrative is applied in *The Hero's Journey* to make this story open and writerly. Audiences of *The Hero's Journey* are not expected to passively watch the film and follow the given storyline; instead, they are invited to construct their own storylines. The openness in *The Hero's Journey* is based on diversified interpretations of events and their relationships with other events, and different understandings may lead to different storylines. In other words, one event can derive multiple consequences. Meanwhile, theme takes a great importance in non-linear narrative, as it defines what the experience is about, and also determines choice of events (Cowgill 1999). In this project, the theme is provided by the post-apocalypse genre, and the plots of the story are based on the theme. As I stated in 6.2.1, the post-apocalypse genre is the frame for interpreting this work.

The structure of the story of *The Hero's Journey* derives from the '*multi-draft*' (Wedel 2009) film which provides and juxtaposes multiple storylines (see 2.5). In *The Hero's Journey*, the thinking towards openness is similar to this structure: all the interpretations made by audiences are equally valid; these interpretations are juxtaposed and will lead to different storylines. With readers I discussed the interpretations that were made by other readers, and these readers agreed that all the different versions of storylines make sense (see 6.2.4). Therefore, *The Hero's Journey* allows audiences to create alternative storylines; these storylines are juxtaposed as they are equally valid, and this project does not deny any of them. In this process the openness of the story is accessed.

The structure of *The Hero's Journey* also references *The Endangered Earth*, in which there are multiple elements that can be interpreted differently. The parts of this work are in relationship with others, as the interpretation of one element may affect the understanding of others. The interpretation of the whole work is constructed from that of elements, thus the interactive and intertextual relationship between elements of this work makes the meaning of the entirety diversified and greater than the sum of the parts (see 6.1.3).

Based on this idea, *The Hero's Journey* goes further than a multi-draft structure. In multi-draft,

the meta-event is designed by the author who lists the possibilities that he/she wants readers to view and compare. The reader, on the other hand, passively views each juxtaposed storyline as given. However, in my project there is neither the meta-event nor the juxtaposed storylines based on the meta-event. I provide multiple potential storylines within the story, but they require audiences to construct them up from plots; audiences make choices to build the story but not passively view and compare the given storylines. Therefore, in *The Hero's Journey*, the audience's mental process of understanding an event and its relationship with others works as a 'meta-event' in the narrative structure, and audiences thereby participate in the construction of the storyline. For example, two storylines in the post-apocalypse world and the ordinary world are narrated respectively in section 1, but the settings and the relationship between them are not explicitly explained. There is no meta-event which makes the character enters different timespaces; instead audiences need to decide the settings of each timespace when they are watching this segment. The process of deciding the settings and the relationship between two timespaces is a 'meta-event' that leads to different storylines. This choice is within the scope of the dialogue between the author and the audience. As the author of *The Hero's Journey*, I expect different understandings to be made by audiences, and I consider all understandings (including mine) to be equally valid.

Another prominent difference between multi-draft and *The Hero's Journey* is the notion of whether the branches based on the meta-event are in parallel. The stories derived from the meta-event are independent to each other in a multi-draft narrative (Wedel 2009; Bordwell 2005; Gomel 2010). However, the potential storylines of *The Hero's Journey* are not parallel. Multiple events that allow alternative understandings in my story form a chain of events, which as Klich states can 'exhibit non-linearity if there is deviation in the causal entailment of event sequencing' (2005, p.62). This technique is similar to setting more than one meta-event in a story, and each meta-event will derive different branches. These branches on some occasions make the alternative storylines mutually penetrating. For example, no matter how the audience understands the settings of story 1, there are at least two potential storylines that may lead to the conclusion that '5.2b is reality, and P dies in the traffic accident' (see Figure

37). This work is thus more than a multi-draft work. Its structure is not fork-like but web-like, as the storylines are allowed to penetrate into others. Figure 38 illustrates this web-like structure.
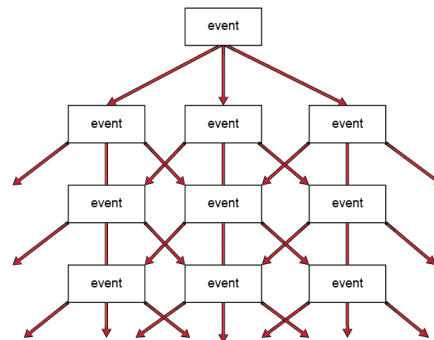
Figure 38 The web-like chains of events in *The Hero's Journey*

The Hero's Journey involves multiple timespaces. The transitions between two timespaces force audiences to think about the connections between them. As Bordwell & Thompson (2008) state, the audience will try to find or build the connection (such as causality) between scenes. Therefore, the transition between two timespaces may work as a meta-event in the storyline. In this process, the audience also decides the settings of each fragment, and furthermore, they use the fragments to construct the story based on their cultural codes and expectations. As Grumet (1991) and Markham (2005) state, the juxtaposition of fragmented narratives invites reflection and choice and thus requires 'participants to both explore situations and make choices within them' (Grumet 1991, p. 75). Audiences participate in the construction of the story of *The Hero's Journey*, in this process and they become the author who finishes the story. In the process of viewing this work, when a new fragment of the story is displayed on screen, the audience puts it into the post-apocalypse context and decides its temporal, spatial and causal relationship to the previous plots. This process is thus that of the audience picking up fragments of the story, and using them to construct the whole story and its meaning.

In *The Hero's Journey* I also employed other forms of non-linear narrative: I juxtaposed the storylines of the post-apocalypse world and the ordinary world in section 1; I repeated the

plots of 'setting alarms', 'being awakened' and 'being chased by shadows' at the beginning of section 3 and section 4; in section 5, fragments in different timespaces are combined. The story thus became fragmented, dream-like and discontinuous. The non-linear structure of *The Hero's Journey* challenges and disrupts the formulaic narrative template of 'the hero's journey' (see 2.4). I took advantages of the non-linear narrative to draw audiences' attention more efficiently and dramatically than linear narrative, and invite them to re-think what they saw and to build connections between plots. *The Hero's Journey* thus shows features of 'Contemporary Puzzle Films' (Buckland 2009, p.1) which reject the classic storytelling techniques and replace them with more complex manners of narrative.

(2) Ambiguity: controlling the exposure of information

Ambiguity makes the story of *The Hero's Journey* open, and provides audiences the freedom to make choices within the alternative understandings of events in the storyline. This strategy has been applied mainly in the third version of the screenplay, and it has influenced the design of characters and backgrounds. As the author of this story, I do not impose my idea on audiences, but rather let audiences understand this story in different manners based on their own contexts. Thus in the third draft of the screenplay, I have freed the story from the restriction of explicit settings, and have avoided giving exclusive information including the identity of characters.

In this project, the strategy of ambiguity works on the temporal, the spatial and the causal relationships between events. The process of viewing and understanding the story is based on the linear sequence of broadcasting, and the sequence of events in the audience's memory influences the new event through causality. The causality is the instrument that both the author and the audience use to connect a fragment to the previous fragments in the storyline (Bordwell & Thompson 2008). In this project, I intentionally make the causal connection between plots uncertain, random and implicit to achieve ambiguity and openness.

Three methods have emerged in my exploration of achieving this ambiguity. The core of these methods is to control the extent to which information of the story being exposed to

audiences.

(1). Hiding key information. In my project I intentionally hid some information to emphasize the randomness of experience, and to make the causality implicit, inclusive and uncertain. In the process of viewing, since the information between two plots is hidden away, the audience is forced to build the connection between plots as Bordwell & Thompson (2008) state. In this process the audience creates information about the story, thus this strategy also helps to invite the participation of audiences. The audience's personal context works in this subjective process of creating new information by imaginary, thus different explanations can be made, and openness is achieved.

(2). Adding unnecessary connections. In this project I designed a large amount of details in the screenplay, and many of them were intentionally connected in an ambiguous manner. I used similar details to imply connections between different scenes, characters or plots (e.g. similar figures between characters, see 5.3.3). However, while the implied connection induces audience to further develop the connection, the connection itself does not necessarily exist. This method sometimes is used to achieve the ambiguity through confusing audiences; I did this in *The Endangered Earth*. Alternative understandings can be generated based on this connection, however without this connection, the whole screenplay still works. The openness of the story is thus enhanced. This approach was usually accompanied by visual techniques.

(3). Using symbols. The symbol is inherently ambiguous, since the interpretation of a symbol is based on its own context as well as the viewer's context (Bordwell & Thompson 2008; Jung 1968/1974; Arnheim 1974/1997; Wan 2006; Hawkes 1977; Peng 1991). In an animation, if a symbol is used to expose information of settings and plots, it may contribute to the openness. For example, the stops signs and traffic lights in 5-2c of the screenplay have symbolic meanings, and may influence audiences' understanding of this scene. The clocks I set in section 1 of the screenplay can also be used to generate contradiction (see 6.2.4).

Notably, these methods in this project significantly rely on the visual design of scenes, since *The Hero's Journey* is a non-dialogue animation and employs visual narrative. According to

the feedback from readers of my screenplay, the interpretation of some plots depends on their visual effects (see 6.2.4).

(3) Self-contradiction: to let audiences reconstruct the story

The self-contradiction in my project is associated with ambiguity. It is mainly used in the epilogue, which is designed to push the audience to subvert the story, by adding contradictive connection between the epilogue and previous plots; audience will also be engaged to create information by using their imagination. The second shot of the epilogue is the last shot of *The Hero's Journey*. This shot is seemingly a reproduction of the murder plot in section 2, but it uses the victim's first-person view. This shot links to the murder plots directly in a self-contradictory manner. In section 2, this assault does not really occur; it exists only in P's fiction, and B commits a suicide. Here lays the self-contradiction that drives audiences to rethink and doubt the story of section 2, and from this they can make different interpretations. For example, the murder is truth, and despite the fact P does not want to do so, he has no choice; the suicide plot is his ideal and self-deceptive fiction.

From the perspective of the author, the setting and the identity of the characters in a story can be used to make contradictions and subversion, and the contradictions offer the audiences the freedom to make choices. In *The Hero's Journey*, I make the identity of characters open and uncertain. I referenced *Shutter Island* (2010) which provides two potential storylines. In the second half of this film, audiences are driven to re-think the identity of the protagonist, and may thus subvert the story by making choice between the two contradictive storylines. As Bordwell & Thompson (2008) state, audiences enjoy the game of rebuilding the story form plots.

The self-contradiction in *The Hero's Journey* is based on the consideration that audiences construct the context of the story in the process of viewing; this comes from the notion that the post-apocalypse space is both the context and content of this animation, as well as the notion that all parts in the whole narrative are in relationship with others, and the audience participate in the construction of the whole story. Developed from Arnheim (1958/1974), in

an animation, a theme might have appeared at the very beginning, but its feature can only be exposed gradually with the proceeding of the plots. It contains two sequences: one of them is the sequence of the inherent order of events in the story, with the beginning and ending of the story also being the beginning and the ending of the sequence. The other is the sequence in which the plots are exposed to the audience. The former is similar to the story time (or narrative time) and the latter to the screen time (Chatman 1980; Bordwell & Thompson 2008). The second sequence decides how audiences construct the storyline in the process of viewing, since they keep connecting and adding new plots to the ready built story. Meanwhile, the ready built story is also the context in which audiences understand new plots. In other word, audiences build the context simultaneously when viewing plots. Due to the audience's tendency to consider the artworks as a whole (Arnheim 1974; Wan 2006) and find connections for fragments (Bordwell & Thompson 2008), audiences tend to keep the consistency of a story-telling work. Therefore it is possible to work against the established story by deliberately setting self-contradiction, which will drive audiences to re-think previous plots in the context they have built.

The self-contradiction in my work does not aim to let audiences make choices among given storylines (like *Shutter Island* (2010)), but to re-construct new storylines. In *The Hero's Journey*, the plots lead audiences to question the existence of the 'reality' in this animation; meanwhile the information of the settings is exposed in the process of broadcasting. For audiences, the context is constructed in the process of watching the animation rather than being revealed from the outset. However, when audiences understanding the story based on the context, the context itself is also constructed through the accumulation of understanding of plots and scenes in viewing. The final established context will influence the recognition of the already known content, and the confliction between the fully established context and the storyline that is constructed in the uncompleted context may generate new understandings.

After the re-construction of fragments, audiences actually rewrite the story based on their contexts and expectations. Through this process, *The Hero's Journey* attempts to invite audiences participating in the layer of interpretation. In the process of viewing, the author's

ideas are expressed, and are further developed by audiences. In other words, when the story is finally constructed by the audience, it possesses some factors that come from the audience. The contradiction in my project provide greater openness than that in works which allow audiences to make choice in given storylines, since the storyline and the context are constructed by the audience rather than given by the author.

As a technique to confuse the audience, the self-contradictions can be intentionally employed. As Clover states

> If the movie is contradictory, this may not be at odds with the audience's ambivalences about its own experiences outside the theatre. And if the film's ideas fail to form some totality, they might still be partial to something rather specific, and rather evident (Clover 2004, p.15).

However, in a story-telling animation, the self-contradiction should be controlled in a certain scope so that it can be solved by re-construction, otherwise it might totally break down the story.

6.2.4 The feedback from readers: an interview

The final screenplay of my project is based on the third draft and the epilogue. Minor adjustments were conducted mainly due to the consideration of cinematography.

As discussed in the Methodology, I employed a range of approaches to avoid the excessive self-immersion in personal experience and one-sided subjectivity. I presented my work on the internet, however the feedback was too general; meanwhile viewers could see only the first section but not the whole story. In order to evaluate the openness of the screenplay and the techniques I applied, I sent the third draft with the epilogue to four interviewees, and conducted an interview to collect their feedback. The formal ethical approval has been granted for this interview (CHEAN A 0000015803-10/13).

All of the interviewees are animation practitioners or viewers. The inclusion criteria ensure that the interviewee is familiar with animation conventions, and has the experience and

capacity to appreciate animation works. This interview was conducted through the internet, by using 'Tencent QQ' software. The interview note document generated by this software is attached in the Appendix.

My interview contains three key questions that are related to the assessment of the openness of my screenplay:

1. What is the interviewee's (most preferred) understanding of the story of *The Hero's Journey*?

2. Are there any alternative understandings that make sense to the interviewee?

3. How does the interviewee interpret the symbolic detail I designed in the screenplay? (interviewees can also discuss some details in the animated section).

Questions of my interview are based on these issues. However, within each issue, the interview begins with a general question, and the dialogue is natural, and freely unfolding. I also used examples such as 'the alternative understanding of *Inception*' to inspire and encourage interviewees speak openly about their interpretations.

Some respondents asked about the settings or the identities of the characters in certain plots (e.g. the man in 5.2a and 5.2c). This was due to the ambiguity I deliberately set up. I encouraged them to develop their own understandings. All the respondents indentified this work as concerning environmental issues, but the feedback varied. Many prefaced their responses with 'in my opinion' or 'I think'/'I suppose'. This means that they noticed the certainty of understanding the story, and they made their choices based on their own backgrounds and preferences.

When being asked about their understandings of the story (Question1), all participants answered that the post-apocalypse world is the reality, and the supernatural worlds are dreams or fantasy. This storyline is the most preferred understanding by all interviewees. I consider this to be due to the convention of the post-apocalypse genre. According to the interview, the post-apocalypse genre significantly influences interviewees' understanding of the idea of the

story. The openness of story does not change its tone; as one interviewee said 'no matter which character is the protagonist, it represents a very painful and struggling theme'. Beside the environmental issues, some interviewees further noticed other ideas such as 'the circle of life', which was constantly existing in my installation artifacts and animation work. During the discussions, interviewees created diversified alternative understandings of the story within the framework of the post-apocalypse genre.

I encouraged interviewees to give diversified alternative understandings. I discussed one reader's understanding (namely, to consider the two juxtaposed storylines in section 1 as two independent stories, and both of them as real) with other participants. The other interviewees agreed this different understanding also makes sense. I also posed the question of whether - if the ordinary storyline in section 1 is real and the post-apocalypse is fiction - the story could still make sense. Although some interviewees stated that they prefer their own understandings, they also accepted this interpretation. This interview supports the notion that my screenplay provides multiple interpretations of the story that are equally valid, in other words, the techniques I used in this project have indeed led it to achieve significant openness. As one interviewee said, the openness of my story brings joys for some audiences, since '(to) discuss and discover multiple understanding(s) about one movie is another kind of fun'.

I asked interviewees to talk about the epilogue (especially 6-2), through which I set the self-contradiction. The understanding of 6-2 was various, and it further generated diversified storylines. The focal issue was the identity of characters. All interviewees developed storylines with different versions of 'a third person', and thus subverted their initial understandings. For example, I proposed one possibility: B is the real existing character, and P is a fictional character that was created by B's imagination. One interviewee then stated that both B and P could be imagined by a third character, and thus sections 1 to 5 were all set in different mental spaces. Furthermore he stated that the character in the ordinary world is the 'third person' (see the Appendix, pp.242). I thought this interpretation also seemed plausible. The contradictive connection between this shot and the previous plots generates greater openness. However, as one interviewee said, the effect of ambiguity and self-contradiction in

this work will be determined by the visual effect of the animation. However, I noticed interviewees tended to ignore this epilogue, and I had to intentionally ask them to think about this contradiction. Although interviewees' feedbacks on the effect of self-contradiction I set was satisfactory, I realized that this technique needs to be emphasized through using narrative and visual devices.

Some of the interviewees' interpretations went beyond my initial intentions. For example, in the screenplay I wrote that 'the clocks in the post-apocalypse world are still running'. I designed this detail to express the idea that time stops for no reason; but one reader gave me an opposite understanding. She noticed that the protagonist appears in these post-apocalypse scenes with working clocks. She understood this detail as meaning that the existence of the protagonist as a representative of humanity was what makes time flow. This interpretation is actually opposite to my intention, however, it is encouraged in my project. In these cases, some readers' interpretations create new meanings that I have not anticipated; their understandings develop my work further. Their contexts work in the process of interpreting symbols, for example, when discussing the animals in the museum scene, one interviewee says 'animals in museum is creepy to me', and he keeps this mood in the process of viewing and understanding museum scenes in my work. Therefore I consider them as secondary authors of *The Hero's Journey*.

6.3 Found works in *The Hero's Journey*

In order to explore the extent to which the concept of found works can be applied in a post-apocalypse animation, I animated the first section of my screenplay. In this section, the discussion will mainly be based on this segment.

6.3.1 Using images of found objects as symbols in the virtual world of the post-apocalypse animation

As one of the layers of found objects, images of found objects are used in the post-apocalypse world of *The Hero's Journey*. The focus of this is different from that of found objects in *The*

Endangered Earth. In installation art, according to Gunning (2012), ideas and definitions are usually more important than sensuous experience. In *The Metal Casket*, for example, the most essential aspect of this work is the idea of designating the computer cases as caskets. However *The Hero's Journey* is a story-telling animation, and the image of found objects serve the story of the animation; they are a part of the experience provided by the animation work. Therefore, the use of found images in my work is also different from that in *Logorama* (2009).

Developed from Benjamin (1993), in post-apocalypse works, the post-apocalypse timespace is influenced by the ordinary world that found objects originally occupied, and the audiences' daily experience remains connected to this in the framework of the animation. In section 1 of *The Hero's Journey*, I juxtaposed the ordinary timespace and the post-apocalypse world, and the connection thus was enhanced by this comparison. The animated post-apocalypse world, like an installation artifact, deprives the original functions that the image of found objects represents, and endows news. Thus the found images work as symbols and express the artist's ideas allegorically.
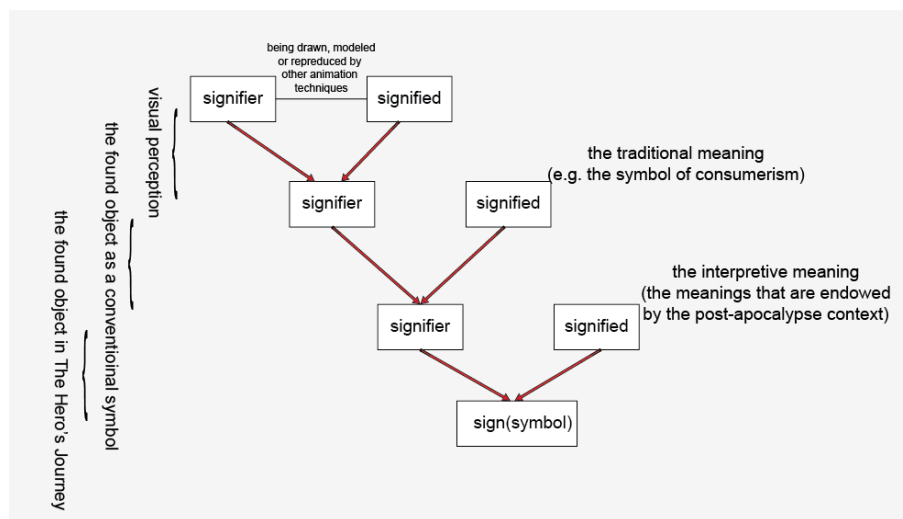
Figure 39 The three-level signification system of found objects in *The Hero's Journey*

In this project, some images of found objects are already conventional symbols, and in the post-apocalypse context they have new meanings; they become interpretive symbols. As Skinner states, with the increasing eco-consciousness, the found object art stands as a 'creative

testament to the need to rethink our trash' (2008, p.4). The post-apocalypse world also redefines the concept of 'trash', through depriving functions of objects. Some images, as conventional symbols of consumerism (e.g. the Coca-Cola can), are dramatically and ironically used in the post-apocalypse world.

Developed from Barthes' model (1957) of signification system, I use a three-level model to illustrate how images of found objects become interpretive symbols in *The Hero's Journey* (Figure 39). In this model, the first system is one of visual perception, and the relationship between the visual signifier and the visual signified is simulation which is accessed by animation production techniques such as 3D modeling or drawing. The second system is of the conventional symbol. In this system, the signifier is composed of the visual signifier and visual signified in the first system; and the signified is the traditional connotative meaning of this conventional symbol. The conventional symbol that is generated from the signifier-signified relationship in this system becomes the signifier of the next relationship in the third system. In the third system, the interpretive signified is endowed by the post-apocalypse context. The signifier and the signified in the third system generate the interpretive symbol in *The Hero's Journey*. I give examples later in this section.
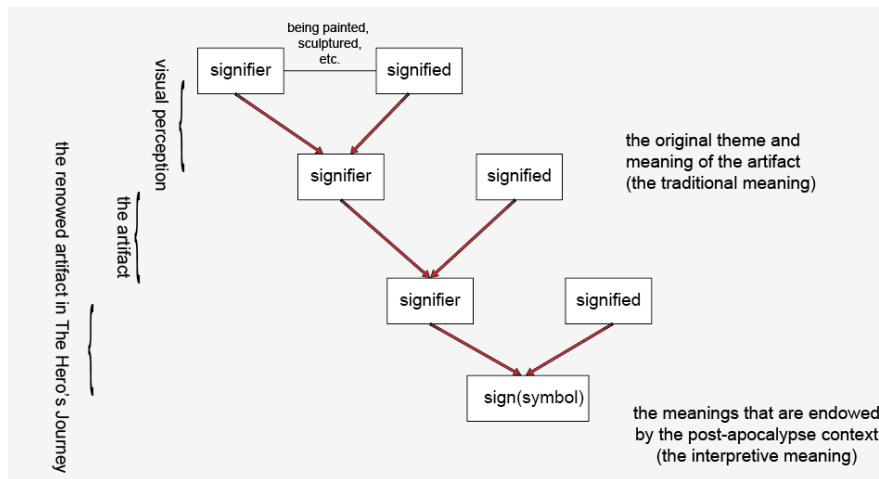
Figure 40 The signification system of the renowned art works in *The Hero's Journey*

The classic art works that I have appropriated in the project are also considered to be symbols. These artifacts also have their own themes and meanings, but in *The Hero's Journey*, they are

used to express new ideas (see 5.2.3). Thus the three-level signification system applies. On the third level of the signification system, the traditional meaning of the art work is replaced by the interpretive meaning that is endowed by the post-apocalypse context of *The Hero's Journey* (Figure 40).

In the animated section of *The Hero's Journey* that juxtaposes the post-apocalypse timespace and the ordinary world, images of found objects as visual symbols are used to invite audiences to compare the two timespaces. The different meanings of the same symbol in different contexts are juxtaposed and compared, and dramatic and sometimes ironic effects are generated. I give examples of the cola can and the clown model to demonstrate how found objects as conventional symbols are converted into interpretive ones in the post-apocalypse space of *The Hero's Journey*, and are compared with their original meanings. I will also discuss an example of using the replica of a symbolic landscape in reality to construct the post-apocalypse space of *The Hero's Journey*.

The use of the two symbols is based on my context of being a Chinese urban citizen. China is rapidly changing into a hypermodern consumer society (Wageman, in Wilson et al. 2006, p.6). Many elements of Western culture have been imported into China, and 'the influx of Western consumer culture has seemed to infiltrate every aspect of life from food to clothing' (Li 2010). As global brands, Coca-Cola and McDonald's are traditionally connected with consumerism (Watson 2006; Donnelly 2009), and they are favored by Chinese youngsters. Foreign culture impacts traditional Chinese culture, and traditional Chinese values are deflected.

(1) The cola can

The image of the cola can in *The Hero's Journey* references that of Coca-Cola in *The Road* (2009). This film describes a journey that a father and his son travel through in the post-apocalypse USA. The Coca-Cola in this work is a dramatic connection and also a collision between the normal life and post-apocalyptic world (Donnelly 2010); it is a 'holy relic from a lost regime of commodity fetishism' (Fisher 2010, p.73). As a mass-produced object and the representative image of pop culture (Williams 2004), the figure of Coca-Cola

in the context of the post-apocalyptic world expresses the reflective thinking about excessive consumption: the Coca-Cola and its placement in the post-apocalyptic world acts as a warning against the possible future that the novel portrays (Donnelly 2010).

For characters in the post-apocalypse world of *The Hero's Journey*, the cola can is a found object. In the ordinary world, an empty cola can is regarded as trash, but in the post-apocalypse world, empty cans are collected and used as alarm traps. In this process, the cola can is appropriated, and is endowed with new functions and meanings.

Figure 41 The Harmony Milk/Cola can in *The Hero's Journey*

In this project, to avoid license issues, a similar figure ('Harmony Milk/Cola') has been designed and used in *The Hero's Journey*, thus the image of cola can is not strictly a found work. However, the imitation of color and patterns remind the audience of Coca-Cola and other similar beverages; in this case, it can be replaced by the found image of Coca-Cola. The essence of the use of a image similar to a cola can is to appropriate a conventional symbol of consumerism in the new context; in other words, the consumerism symbol is found. As a conventional symbol of consumerism, the cola can is all too common in the ordinary world and this links it to daily experience directly; but within the context that is defamiliarized from ordinary life, it becomes an interpretive symbol.

To achieve a dramatic comparison between the images of the cola can in different worlds, in cut 12 and 13, the cola can is set in the foreground (Figure 41), and a dissolve is used to make this transition between two different timespaces. The visual juxtaposition of this image generates a comparative connection, and emphasizes the new function and meaning of the cola can as a found object in the post-apocalypse world.

Additionally, the brand 'Harmony' comes from the Chinese politic slogan of harmony society ('the harmony relationship between humanity and nature'，this slogan is also 'found'), and in the post-apocalypse context it contains vague sarcasm for audiences who know the slogan: it implies the contradiction between the slogan and the human actions that led to the catastrophe. Thus the three-level signification system also applies to the slogan as a found image.

(2) The model of McDonald's clown

The image of the McDonald's is appropriated in *The Hero's Journey*; in this project, this image is used to express different meanings from its original ones. As a symbol of consumerism, the model of McDonald's clown is in many ways similar to Coca-Cola. McDonald's is one of the representatives of foreign fast-foods in China. As Watson states, affluent Chinese families have begun to distinguish themselves 'by engaging in conspicuous consumption … and McDonald's becomes a powerful symbol of the new life-style… McDonald's is expanding rapidly in China to capitalize on these cultural developments' (2006, p.18). In China, the McDonald's clown is widely known as a funny figure on the internet. The clown models are often set in couches in commercial districts as an advertising device. However, in the post-apocalyptic context, the clown model shows tragic and ironic meanings, due to the clown's nature of masking (Simon 2012). According to Simon:

> Clowns bridge worlds. They are ambassadors of connectivity, traveling at will between lightness and darkness, knowingness and ignorance, fulfillment and emptiness, acceptance and rejection, and life and death. It's this lack of easily identifiable boundaries that allow them to shift from one state of being to another; they illuminate myriad states of being because they are not beholden to the same laws of existence as non-clowns. Clowns exist in

144

theatrical worlds while commenting on the realities of life (2012.p.6).

The facial masquerade means that clowns with laughing faces are always seemingly laughing. In *The Hero's Journey*, the masquerade works as a mask that block the expression of clowns' inner worlds. In films or videogames, many clown-figures look hilarious but are full of negative emotions, such as those in *Les Chinois à Paris (P.L.A in Paris)* (1974), *Paris I love you* (2006), *The Dark Knight* (2008) and *The Elder Scroll V: Skyrim* (2011). The negative inner worlds of the clowns in these works, together with their positive exterior make these clowns look even more sad, insane and horrific (e.g. the 'Laughter' and 'Slaughter' in *The Dark Knight* (2008)).

In *The Hero's Journey*, I give a close-up shot of the always laughing face of the clown model (Figure 42). It exploits the symbolic meaning of both the consumerist brand and the clown, and it sharply contrasts with the ruins around. Before leaving, the protagonist gives the model a gentle petting and leaves a mark in dust. This is a nostalgic scene which makes the post-apocalyptic context collide with the ordinary experience; and the nostalgia is also ambiguous and subtle: people in this world yearn the past prosperous time, but it was the way they used to live that led to the catastrophe. As in *Wall-E* (2008), despite the fact that the earth has been ruined by uncontrolled consumerism, the nostalgic atmosphere in this film is highly influential, and leads the reflection to be combined with the nostalgia of the past age of consumerism.

Notably, this found object is placed in the ruin of a Chinese Confucian Temple in the virtual world of *The Hero's Journey*, which leading to a cultural collision between the West and the East. I presented this scene at the 11th Asian Cinema Studies Society Conference: Post-Asia Film, Media and Popular (Macau, 14-16 July 2014), and interpreted this symbolic scene from the perspective of post-colonialism. This example also supports that the appropriation of found objects as symbols provides freedom to generate different meanings.

Figure 42 The clown model in the post-apocalyptic world in *The Hero's Journey*

(3) The golden tree and the Confucian Temple

In *The Hero's Journey* the images of golden tree and the Confucian Temple work are used as visual symbols that link the ordinary world and the post-apocalypse world. The golden tree and the Confucian Temple are two pre-existing traditional Chinese symbols, and the meaning of the set is different to the sum of each of them. In the ordinary world, this artificial tree is a conventional symbol of the longing for richness. The Confucian Temple is a conventional symbol of Chinese traditional culture, and it can be found in many cities. The combination of the two symbols can create an ironic scene, which implies that people are paying too much attention to material life rather than spiritual life. However in the post-apocalyptic world, the real trees are gone but this false tree has remained in the ruin of the Confucian Temple. The longing for richness ends in vain, and this idea is vaguely expressed: the money worship may be one of the reasons that caused the destruction of culture and humanity. Both the found images of the golden tree and of the Confucian Temple in this scene are interpretive symbols, and the three-level signification system applies to them.

As Figure 43 shows, this scene is an unfaithful replica in reality, and is used to construct the post-apocalypse space of *The Hero's Journey*. Among the pre-existing works that I referenced, there are many different styles to reproduce real landscapes in animation, such as Makoto Shinkai's works. Images in these artifacts are collected from different places in the real world, and are assembled in the virtual world of animation. However, I argue that in some kinds of

ordinary experience based animation (such as the school story or the love-love story), the reproduced objects and landscapes retain their ordinary functions, and thus are more like the icon which has resemblance or 'fitness' to its object (Williams 2004); they are not found but only readymades and being remixed. In contrast, in the post-apocalypse world of *The Hero's Journey*, due to the defamiliarization of the context, the original functions of the reproduced objects are deprived, thus they work as symbols. Although some of these scenes may visually remain unchanged, they do not retain the original meanings and functions for characters in the post-apocalypse world. For example, the shopping centre, museum and the amusement park in the digital world of *The Hero's Journey* do not provide their ordinary services. Instead they have become large scaled found objects in the digital space: the images of buildings or natural landscapes are found, reproduced and placed in the post-apocalypse space.

Figure 43 The golden tree in *The Hero's Journey* and in reality

The reproduction of reality in the post-apocalypse world links the fictional world to ordinary experience. Certain objects are already symbols, for example, a library can be a symbol of culture, and the Oriental Pearl TV Tower is a representative of Shanghai. The images of these objects in the post-apocalypse world may no longer represent their ordinary functions; furthermore, their original connotative meanings can be deliberately distorted for irony, for example, Lincoln Memorial in *Fallout 3* (2008) becomes a stronghold of slavers. In my project, the reproduced golden tree and the Confucian Temple in the post-apocalypse world also contains irony, as all the plants died but only this man-make tree remains as a totem of money in the ruin of the Confucian Temple which was a symbol of culture.

6.3.2 Reproducing/designing installation artifacts as scenes

As discussed in Chapter 5, my previous installation artifact *The Metal Casket* is reproduced and combined with other elements as a post-apocalypse scene of section 1. The whole artifact is considered as 'found' in this scene. This reproduction is not faithful, and the artifact is modified according to its surroundings; the process of assemblage is flexible and partially random. Besides, the form of animation provides more freedom for this creative process, for example, the scale of artifact is enlarged as I use more computer cases. The installation artifact as a whole is used as the image of found objects in this project.

Due to the linear broadcasting sequence, cinematography is needed to control the route and viewpoint of the audience, which in installation art is usually unpredictable. In this process, the dimension of time has been added, and thus needs additional planning of how to display the images of the installation artifact in the virtual space on screen. This is also a device to emphasize some key elements, since the animator can arrange the order of the exposure of the artifact, and selectively display it on screen.

Figure 44 The sketch of the corridor scene in section 2

Based on my exploration of reproducing installation artifacts as scenes, I designed installation artifacts as scenes within this project: for example, the corridor with its ground covered with plastic tableware (Figure 44). This scene was initially designed as an alarm system set by another survivor who the protagonist would encounter. However, when designing the details,

I realized that I am actually designing an installation artifact: within the post-apocalypse context, this scene expresses ideas more than its expected functions in the ordinary world. This process involves the use of found objects, as the tableware is 'found' for characters in this virtual world; it loses its original functions, and has new functions and meanings (a part of an alarm trap, and a critical reflection on the over consumption). This scene possesses characteristics of my installation artifacts, and the idea of this scene can be used to create a real installation artifact.

The Hero's Journey successfully shows that a singular scene of a story-telling animation can be designed from the perspective of being as an installation artist, and a scene can be considered as an installation artifact. For this scene as an installation artifact, spectators are expected to walk through the corridor, and stamp through the plastic tableware (see Nauman's corridor works). I found that in animation it is possible to provide the experience of interaction with the art work through the character as avatars of audiences. As Rheingold states, 'at the heart of VR [virtual reality] is an experience – the experience of being in a virtual world or remote location' (1991, cited in Bolter & Grusin 1999, p.22). This interaction between the artifact and character provides the experience of viewing and physically participating in the artifact in the virtual space of *The Hero's Journey*. Therefore, this corridor has a double identity: a scene of this animation (an alarming system for the survivor who lives in the building); and an interactive installation art which expresses my anti-consumerist ideas.

Several other scenes are also designed as installation artifacts, including the hole at the end of story 3, the tree with altars (in story 4), and the scattered sculptures (in story 4). I used these scenes to reveal the characters' mental worlds, and allegorically express my ideas. All these scenes are composed of images of found objects in defamilarized environments, and the character participates in these artifacts. These scenes are in different forms of mental timespaces, and the dream-like feature they possess matches the abstract and symbolic features of my installation artifacts. In the virtual world of animation, the animator is less restricted by physical condition, and the interaction between the artifact and the character can provide more dramatic experience than that in real world (e.g. the viaduct collapse, and the

protagonist falls down into the hole in section 3). The appropriation of installation artifacts as scenes will help animators express ideas allegorically.

6.3.3 Found footages

I experimented with replacing one empty shot with a found footage from another animation; but the outcome as discussed in section 5.6, was not satisfactory. One of the key reasons was that the found footage I used does not express ideas more than itself in this new context. If the animation is not a found footage work, using found footage as a single shot sometime has the risk of losing the consistency of visual style. I suggest that for a story-telling animation with its own visual style, found footages should be used to symbolically express particular ideas in the new context. For example, in this project, found footage is used in the process of composition to create visual effects (see 5.6.2).

6.3.4 Machinima as found works

Not only real objects, but also images of virtual objects (such as those in another animation or videogame) can be found, reproduced and remixed in an animation. Machinima as an animation production technique is used in this project; it appropriates digital scenes of games directly in animation, and in this remediation process some resources of videogames can be considered as found works.

All the machinima segments in this project are captured directly from the original videogames; none of them are specifically created for this project. As discussed in Chapter 5, the use of machinima in *The Hero's Journey* is limited in the scope of background, and the machinima segments are combined with other elements. One of the major reasons is that most videogame works do not represent the landscape of Chinese cities, and the 'Chinese cities' in these works are seemingly more like Hong Kong, or Chinatowns in Western cities. However, some recently released videogames represent real Chinese cities, such as Shanghai in *Battlefield 4* (2013); these games can be used in future machinima practices, for example, the later sections of this story. Some game engines allow players importing new models, textures and scripts,

thus machinima has the capacity to reproduce the expected landscape; and animators can benefit from the powerful visual effects provided by game engines.

Machinima segments can be used to create visual effects, and in this process they can be found works. For example, this project uses machinima videos with a similar theme of killing and running from several games, and combines them with other images in the photo montage segment (see 5.6.2). In this segment the original context of the videogame is eliminated, but the images and the space of this animation provide the new context for the segments. These machinima segments lose their identities of combats in *Fallout 3* or other games, but a part of the memory of the protagonist of *The Hero's Journey*.

However, not all machinima are found works, some are not strict readymades. For example, in some machinima works, the animator creates new models, textures and plots; in others, the contexts of the original games are completely kept, and these works are more likely recorded game videos. The former is not readymade but is created by the animator; the latter, in contrast, has not been set in a new context and re-designated.

The machinima components in this animation have two identities: (1). the images in the digital space of the games that are found and appropriated in the animation space, and are considered as found objects; (2). the video segments (the vehicle of readymades) that are created by me, and despite the fact that the images of games are readymade, the video segments are seemingly not found or readymade in them. However, the second identity is still closely related to found works; it is similar to when an installation artist uses found objects to create a part of his artifact, and remixes these components with others.

For the animator who intends to combine machinima with other production techniques, visual style is one of the essential issues. Machinima components will undoubtedly bring the style of original videogames. It will make the animation work aesthetically eclectic and hybrid; however it also has the potential danger of breaking the consistency of aesthetic style. In *The Hero's Journey*, machinima segments are usually used to make the subordinate part of the scenes, and are integrated with other techniques. This is based on the consideration of

building a unified visual style.

Chapter 7 Conclusion

This research is a practice-based research and also an art-based research; it is centered on the project of *The Hero's Journey*. The aim of this research, as stated in Chapter 1, is to draw concepts and techniques from installation art into animation. The project starts within my experience and interest of installation art, post-apocalypse fiction and life, and I experience self-understanding and self-growth in the heuristic journey of this research. I sought inspirations from my experience of installation art creation, and used them in my animation project. I wrote a screenplay to explore how to disrupt the formulaic genre to create an open post-apocalypse story for animation; I animated the first section of the screenplay to explore using found works in the post-apocalypse animation.

The outcome of this research is a screenplay, a short animation segment and the exegetical documentation. A methodological model has been designed for my research. Through my self-reflexive practice, and through reviewing both the pre-existing literature and my experience of the creative production of installation artifacts, I have answered my research questions, and transferred concepts and techniques from installation art to animation.

This research mainly benefits screenplay writers and animators without experience of installation art practice. It contributes the methodologies of the creative practice of animation in screenplay writing and visual design. My research into reproducing/designing installation artifacts in animation (including machinima) as scenes will also benefit installation artists who want to use animation/videogame as a medium.

7.1 New concepts and techniques from installation art practice

There are commonalities existing between the two art forms, which helps to use concepts and techniques of installation art in creating a post-apocalypse animation. The commonalities also provide the criteria for the assessment of the outcome, and the new techniques and concepts that are used in an animation. In this project, the commonalities below are reflected:

(1). Both installation art and animation create spaces for the experiences of the works, and the spaces are considered as both context and content.

(2). Both installation art and animation are forms of hyperreal.

(3). Both the two art forms are allegoric.

(4). Both the two art forms are eclectic and hybrid.

Based on these commonalities, some concepts and techniques of *The Endangered Earth* that do not involve the site and medium form inspire the screenplay writing and visual design of *The Hero's Journey* a post-apocalypse animation. The concepts and techniques that I draw from my experience of installation art practice can be used by other screenplay writers and animators. Key inspirations are listed below:

(1). Inviting the participation of audiences. In this study I propose that animators can be inspired by this on two levels: the physical interaction, and the construction of the meaning of the artwork. In the first level, the animator can use animation characters to create the experience of physically participation within the digital space, and the audience gains this experience in viewing. In the second layer, the screenplay writer can actively avoid giving arbitrary meaning, but invite the audience's participation by disrupting the formulaic model such as Vogler's template.

(2). Constructing the whole narrative from parts in relationship with others. This inspiration can reflect in the creative process of production and also in the result of an animation. Based on this thinking, the understanding of one plot can be mainly dependent on its relationship with other parts of the story. It helps to enhance the openness of the whole story, since different understandings of one singular part may influence others.

(3). Using multiple techniques and combining with other disciplines. The use of multiple production techniques can be a process of remixing, which makes an animation work aesthetically hybrid and eclectic; meanwhile artifacts from other disciplines also import their distinctive aesthetics. These diversified aesthetic styles can be unified in one project to shape

a unique style which provides novelty and synaesthetic effect.

(4). Appropriating readymades as found. In this research I argue that there are two layers of 'found' can be involved in the production process and the outcome of an animation: (1).the directly used component (the vehicle), and (2).the reproduced image. The first layer reflects in the process of using ready-made works such as 3D models and pictures. In the second layer, I argue that objects, architectures and landscapes that exist in the real world can be reproduced and used in the virtual world of a post-apocalypse animation, and their images are considered as 'found'. Furthermore, images that exist in the virtual worlds of other works can also be found and remediated in an animation by using the form of machinima, and this will bring the aesthetic style of the original works into the animation work.

7.2 Disrupting the genre convention to create a story for a post-apocalypse animation

The construction of meanings of installation artifacts can inspire the process of creating the story for a post-apocalypse animation through disrupting the genre convention. The story of an animation can be considered as experience that is gained by audiences in watching the animation, and the virtual world created by this animation is the space of this experience. In this study the virtual space of the post-apocalypse animation is both the context and content of the film. The depiction of the post-apocalypse world significantly influences audiences' understandings of the storyline, settings and the idea expressed through this work.

Despite the fact that *The Hero's Journey* disrupts the genre convention of post-apocalypse animation, the understanding of the story of this animation is still framed by the post-apocalypse genre. A post-apocalypse animation is beyond the scope of SF, as it enables supernatural elements exist within the SF stage, and can be combined with other genres such as fantasy fiction. However, in this project I make an example of the fact that the coexistence of SF and supernatural beings can be used in an ambiguous form and left to audiences to decide, rather than being explained by settings to 'make sense'. This kind of coexistence

provides more freedom to understand the story through considering something in story as supernatural.

The media form of animation is also an important aspect of the context of a post-apocalypse animation: the conventions and expectations of the animation constitute the framework to interpret the story, and also decide how things should behave in the virtual world.

The openness of a story can be achieved by existing strategies of nonlinear narrative, ambiguity and self-contradiction. This research develops new methods of applying these three strategies based on my experience of installation art. These methods can be employed by other screenplay writers to achieve openness and bring in novelty and freshness.

(1). This project develops the structure of 'Multi-draft' to achieve greater openness. The audience's activity of understanding an event and its relationship with others can be considered as the 'meta-event', and different understandings may lead to different storylines. Through setting up a chain of events that allow alternative understandings, a web-like structure is formed, and the openness of the story can be significantly enhanced. By using this method, audiences are not passively viewing given storylines derived from a meta-event; instead they are invited to construct their own storylines.

(2). Through controlling the extent to which the information of the story is exposed to the audience, the ambiguity of a story can be achieved to provide freedom for audiences to make alternative interpretations. When information is withheld, the process of viewing is affected. Audiences create information through their imagination, and thus they participate in the artwork. Adding information that implies unnecessarily existing connections between elements can also access the ambiguity, and it may lead to new alternative understandings. Symbols can also help to ambiguously convey information, and may enhance the openness.

(3). The way this project creates self-contradiction is based on the consideration that audiences construct the context of understanding the current plot in the process of viewing, and audiences have a tendency of finding ways to solve self-contradiction within the story. This project indicates that self-contradiction can drive audiences to re-construct the storyline

rather than simply to make choices in the given storylines. This project also shows that the screenplay writer can consider the audience as the secondary author of the text, and combine self-contradiction with non-linear narratives and ambiguity to achieve greater openness.

The openness of the story, and the techniques that are used to achieve this openness can be evaluated through interviews, as the openness is reflected in audiences' diversified interpretations. The outcome of my interviews supports the conclusion that the techniques I developed in this production practice have contributed to achieving a great openness of the screenplay of *The Hero's Journey*.

7.3 Using found works in a post-apocalypse animation

The found works in an animation can include found objects (both in the layer of the directly used component and of the reproduced images) and found footages. In this research, I argue that the focus of using found objects in a story-telling animation is not necessarily on designating, but rather on narrative purpose or symbolically expressing ideas. Derived from ideas of installation art, the virtual world of a post-apocalypse animation is the hermetic space that the image of the found object is in; the post-apocalypse space endows the image with new meanings, by deriving their original functions. Thus images of found objects can be used as symbols, and they can link the post-apocalypse world to daily experience directly.

Some images of found objects are already conventional symbols, and they are appropriated in the virtual space of the post-apocalypse animation. This endows them with new meanings, and thus they become interpretive symbols. For these symbols, the traditional two-level signification system is expanded to a three-level signification system, in which the conventional symbol works as the signifier of the interpretive symbol (see 39 and 40).

My practice indicates that pre-existing installation artifacts can be reproduced in the virtual space of a post-apocalypse animation. The replicas inherit the original meaning of the installation artifacts, and the specific virtual world of the animation endows them with new meanings. Furthermore, scenes of animation can be designed as installation artifacts in the

animation world. I argue that in a storytelling animation, a scene can have the identity of both a part of the story, and an integral installation artifact that uses the virtual space of the animation as its environment and context. Animation provides greater freedom to create installation artifacts in digital spaces in which the animator is not restricted by physical condition. In animation, the dimension of time has been added and emphasized, and the animator can employ cinematography to control the route and viewpoint of the audience, and display the artifact on screen selectively to emphasize some key elements. According to this project, the animation character can work as the avatar of audiences, and provides the experience of physically participating through interacting with the virtual post-apocalyptic environments.

In this project I argue that the vehicle of a machinima component (a digital video segment) that is created by an animator for him is not found. Nonetheless some machinima works can still be considered as found, since animators collect readymade resources of videogames and appropriate them in new contexts which endow machinima segments with different meanings. Based on the application of machinima in *The Hero's Journey*, and the definition of the found object and found footage (Benjamin 1993; Oliveira, Oxely & Petry 1994; He 2008; Davidson & Desmond 1996; Fossati 2012; Bolemheuvel, Fossati & Guldmond (eds.) 2012), I propose two norms to identify machinima components as 'found work' in an animation:

(1). The animator uses original works of the game, or other readymade resources (such as mods that are made by other players). The readymade works can be found within the game, or within the develop kits (such as map-editor). In this process, the animator records and remediates the gaming experience that is provided and framed by the game developer. However, if the animator makes new models, texts, textures or other components specifically for his project, it is not a found work;

 (2). The machinima component must be put in a new context through being re-edited and remixed with other works. As a found work in an animation, the machinima segment is not simply a recording of its original game; instead in the new context provided by this animation, the meaning of the machinima component should be changed.

In short, in order to identify a machinima segment as a found work, it should come from ready-made resources, and it needs to be used in other contexts to express new ideas. In this appropriation, the machinima segment may lose the connection to its original game. In a broader view, these norms will also help to define 'found objects' in the digital space.

In this project, due to the concern of visual quality and style, machinima is limited to the production of backgrounds and visual effects; however it has the potential to be applied in a greater scope.

7.4 Recommendation and further research

This research explores new concepts and techniques for creating a post-apocalypse animation. Further research based on this project can proceed in a number of directions.

This project is experimental, and aims to benefit independent animators. A feature-length animated film may have different focuses. However, the new concepts and techniques I found in this research can be developed and applied in a wider scope; this is one of the directions of further research.

My cultural context and personal experience direct the creative process of this practice. Meanwhile the interviews in this research also indicate that audiences' contexts form a decisive influence on the understanding of an open story. How the process of coding and decoding are influenced by the cultural background and personal experience is an expansive area of this research, and it can be further explored.

This project is based on the context of post-apocalypse genre and of the form of animation. As discussed in this exegesis, supernatural being can exist in the virtual world of the post-apocalypse animation. Therefore the post-apocalypse animation usually goes beyond the scope of SF. How the post-apocalypse genre and animation form work together in an animation work could be further explored.

Based on the thinking of inviting the participation of audiences, in this research I used a range of techniques to achieve the openness of the story. These techniques can be further explored.

For example, in my interviews, I found that viewers tend to ignore the contradiction I set up in the epilogue; further research could explore how to drive audiences to notice the self-contradiction in a story. Furthermore, how can visual devices be used to help applying these strategies are also expected to be further explored.

Dialogue and sound are vital parts of an animation. This research does not focus on them, however, I realize they are also related to my research. They can be employed to control the exposure of information, create ambiguity and contradiction, and guide or confuse audiences. They can also be used to depict the post-apocalypse space, and work as both content and context. They can also be readymade or found. This is also one of the major directions of further research.

The use of found works in animation production can also be explored in further practices. In this research I noticed that two layers of the concept 'found' are involved in animation; and the research in the layer of the reproduced image may benefit animators (especially independent animators) in terms of allegoric and symbolic expression. The way of using found work is varied, and the relationship between the virtual space of animation and new connotative meanings of found works can also be further explored.

I reproduced my pre-existing installation art works such as *The Metal Casket* in the virtual world of *The Hero's Journey*, and also designed new installation artifacts as a part of this virtual world. Both the two creative process are expected to be explored in further research, as they are one of the convergences of the two art forms. Two issues are primary interest: (1). in my research I explored how to use characters to provide the experience of physical participation of the installation work in the virtual world; however to what extent the experience can be provided needs further exploration based on more extensive practice. (2). I explored using cinematography to display installation artifacts in the virtual world of animation; this covers the two art disciplines and could also benefit from further interdisciplinary research. The research on these issues will benefit animators without installation art experience, as well as installation artists who wish to take advantages of animation and create their works in the digital space.

Machinima as a relatively new production technique has proven its potential in many studies including this project. From my perspective as an installation artist, I have explored the possibility of creating installation artifacts in the virtual space of animation. However, installation artifacts can also be created in the digital space of videogames, and both videogame and machinima can be the medium. For example, I can create the corridor of the amusement park (see 6.3.2) as an installation artifact in the digital space of a videogame. In order to illuminate this idea, I find a similar place in *Fallout 3: New Vegas* (2010), collect a large number of tableware and bottles, and place them on the ground of the corridor (Figure 45). In this process, I use the mechanic of *Fallout 3: New Vegas*, and the in-game objects are considered as 'found objects'.

Figure 45 Creating an installation artifact in *Fallout 3: New Vegas* (2010)

Furthermore, game characters can be used to interact with the installation artifact in the digital world. For example, I can control the game character stepping through the corridor (Figure 46) and create the experience of physical participation. This in-game action can be recorded by using machinima; by doing this, the ephemeral experience is recorded. My research on machinima as found works will be a reference in this field. Furthermore, if the installation artifact exists in an online-game, players can participate in this artifact directly. For installation artists, the digital space of videogame (especially online game) as a media still needs further research and practice. My norms in 7.2 involve the identification of the found

objects in videogames, and thus it will become helpful for future research and practice in this field.

Figure 46 Using a game character to interact with the installation artifact in game

7.5 Afterword

In this research project, I have explored new concepts and techniques for the production of a post-apocalypse animation based on my experience of installation art practice. This uniquely contributes to the methodology of creative practice in the field of animation. The new concepts and techniques cover the stages of screenplay writing and production, and help to achieve openness of the story as well as allegorical and symbolic visual expression. The outcome of this project does not involve any changing of the media form or methods of animation broadcasting, which means it can be widely shared in the community of animators, including those without experience of installation art practice. The outcomes of this research project can be used as the foundation of further researches and art practices in related disciplines including but not limited to animation and installation art.

References

ARNHEIM, R. 1958. *Film as Art,* Berkeley and Los Angles, University of California Press.

ARNHEIM, R. 1974. *Art and Visual Perception,* California, University of California Press.

ARNHEIM, R. 1997. *Visual Thinking,* California, University of California Press.

BARTHES, R. 1957. Myth is a Type of Speech. *In:* HARRISON, C. W., P (ed.) *Art in Theory 1900-2000: An Anthology of Changing Ideas.* MA & Oxford & Carlton: Blackwell Publishing.

BARTHES, R. 1975. *The Pleasure of the Text,* NY, Hill & Wang.

BAUDRILLARD, J. 1976. The Hyper-realism of Simulation. *In:* HARRISON, C. W., P (ed.) *Art in Theory 1900-2000: An Anthology of Changing Ideas.* MA & Oxford & Carlton: Blackwell Publishing.

BAUDRILLARD, J. 1994. *Simulacra and Simulation,* Ann Arbor, University of Michigan Press.

BENJAMIN, A. (1993). *Installation Art*. London: The Academy Group Ltd.

BERKELEY, L. 2006. Situating Machinima in the New Mediascape. *Australia Journal of Emerging Technologies and Society,* 4**,** p.65-80.

BESEN, E. 2008. *Animation Unleashed,* CA, Michael Wiese Productions.

BEST, S. 2003. *A Beginner's Guide to Social Theory,* Thousand Oaks, Sage Publications.

BLOCKER, J. 2007. Blink: The Viewer as Blind Man in Installation Art. *Art Journal,* 66**,** p.6-21.

BOLEMHEUVEL, M., FOSSATI, G & GULDMOND, J 2012. *Found Footage Cinema Exposed,* Amsterdam, Amsterdam University Press & EYE Film Institute Netherlands.

BOLTER, J. & GIBSON, R. 1999. *Remediation: Understanding New Media,* Cambridge & Massachusetts, The MIT Press.

BORDWELL, D. 1985. *Narration in ht Fiction Film,* US, Routledge.

BORDWELL, D. & THOMPSON, K. 2008. *Film Art, An Introduction,* NY, McGraw-Hill Companies, Inc.

BROPHY, P. 1994. Ocular excess. *Kaboom! Explosive Animation from America and Japan.* Sydney: Museum of Contemporary Art.

BUCKLAND, W. 2009. *Puzzle Films,* West Sussex, Blackwell Publishing Ltd.

CAMPBELL, J. 2005. Hysteria, Mimesis and the Phenomenological Imaginary. *Textual Practice,* 19**,** p.331-351.

CANDY, L. 2006. Practice Based Research: A Guide, Creativity & Cognition Studios. Available: http://www.creativityandcognition.com [Accessed 20 Aug 2013].

CHANG, Y. 2009. *Toward a Hybrid Aesthetic: An Interplay Between Traditional 2D Hand Drawn and 3D Computer Animation for a Dream-inspired Story.* PhD Exegesis, RMIT University.

CHANG, Y. Strategies for a Reduction to 2D Graphical Styles in 3D Computer Graphics with Hybrid Aesthetics. Animation Studies Online Journal, 2011.

CHATMAN, S. 1980. *Story and discourse: narrative structure in fiction and film,* Ithaca, Cornell University Press.

CHELIOTIS, G. & YEW, J. An Analysis of the Social Structure of Remix Culture.   C&T '09 Proceedings of the Fourth International Conference on Communities and Technologies, 2009 NY. ACM, p.165-174.

CHEN, QJ. (陈奇佳) 2009. *The Report of the Influence of Anime: on The Cultural Consumer preferences of contemporary Chinese graduate,* Beijing, People's Publishing House.

CLARK, J. 2000. *Chinese Art at the End of the Millennium,* HongKong, New Art Media

Limited.

COLLINS, H. 2010. *Creative Research: The Theory and Practice of Research for the Creative Industries,* Lausanne, AVA Publishing SA.

CONRADI, I. 2012. Art at the Edges of Materiality. *Journal on Multimodal User Interfaces,* 5**,** p.69-75.

COWGILL, L. 1999. *Secrets of Screenplay Structure: How to Recognize and Emulate the Structural Frameworks of Great Films,* CA, Long Eagle Publishing Company.

CRAWFORD, A. 2003. The Digital Turn: Animation in the Age of Information Technology. *In:* HARRISON, M. S., CA (ed.) *Prime-time animation.* London: Routledge.

CRISP, P. 2005. Allegory and symbol - a fundamental opposition? *Language and Literature,* 14**,** p.323-338.

DALY, K. New Mode of Cinema: How Digital Technologies are Changing Aesthetics and Style.   Kinephanos Journal, 2009.

DANCYGER, K. & RUSH, J. 2007. *Alternative Scriptwriting: Successfully Breaking the Rule,* MA, Elsevier Inc.

DANIEL, C. 2000. An introduction to Genre Theory. Available: http://www.aber.ac.uk/media/documents/intgenre/chandler_genre_theory.pdf [Accessed 25 Sep, 2011].

DAVIDSON, K. & DESMOND, M. 1996. *Islands: Contemporary Installations,* Canberra, National Gallery of Australia

DEMATTE, M. 2000. Chinese Art at the Venice Biennale: 2. Chinese Art… It's dAPERTutto! *In:* CLARK, J. (ed.) *Chinese Art at the end of the Millennuim.* HongKong: New Art Media Limited.

DOCX, E. 2011. Postmodernism is dead. *Prospect* [Online], 185. Available: http://www.prospectmagazine.co.uk/2011/07/postmodernism-is-dead-va-exhibition-a

ge-of-authenticism/.

DONNELLY, B. 2009. "Coke Is It!": Placing Coca-Cola in McCarthy's THE ROAD'. *The Explicator,* 68**,** p.70-73.

DRAZEN, P. 2003. *Animation Explosion: The What? Why? And Wow! Of Japanese Animation,* CA, Stone Bridge Press.

DUBOWITZ, D. 2010. *Wastelands,* Heaton Moor, Dewi Lewis Publishing.

ECO, U. 1979. *The Role of the Reader: Explorations in the Semiotics of Texts,* Bloomington and London, Indiana University Press.

ERICKSON, B. 2000. Cai Guoqiang takes the Rent Collection Courtyard from Cultural Revolution model sculpture to winner of the 48th Venice Biennale international award. *In:* CLARK, J. (ed.) *Chinese Art at the end of the Millennium.* HongKong: New Art Media Limited.

FISHER, M. 2010. Post-apocalypse Now. *Architectural Design,* 80**,** p.70-73.

FISKE, J. 2011. *Television Culture,* NY, Routledge.

FOSSATI, G. 2012. Found Footage Filmmaking, Film Archiving and New Participatory Platforms. *In:* BOLEMHEUVEL, M., FOSSATI, G & GULDMOND, J (ed.) *Found Footage Cinema Exposed.* Amsterdam: Amsterdam University Press & Eye Film Institute Netherlands.

FOSTER, H. 1983. *The Anti-Aesthetic: Essays on postmodern culture,* Washington, Bay Press.

FREUD, S. 1900. *The Interpretation of Dreams,* Harmondsworth, Middlesex, Penguin Books.

FURNISS, M. 1998. *Art in motion : animation aesthetics,* London, John Libbey.

GENETTE, G. 1990. *Narrative Discourse and New Narrative Discourse,* Beijing, China Social Science Press.

GOMEL, E. 2010. *Postmodern Science Fiction and Temporal Imagination,* NY, Continuum International Publishing Group.

GOTTDIENER, M. 1995. *Postmodern Semiotics: Material Culture and the Forms of Postmodern Life,* Cambridge, Massachusetts, Blackwell Publishers.

GRAY, C. & MALINS, J. 2004. *Visualizing Research: A guide to the research process in art and design,,* Burlington, Ashgate.

GRUMET, M. 1991. The Politics of Personal Knowledge. *In:* WITHERELL, C. N., C (ed.) *Stories Lives Tell: Narrative and Dialogue in Education.* NY: Teachers College Press.

GUNNING, T. 2012. Finding The Way Films Found on a Scrap Heap. *In:* BOLEMHEUVEL, M., FOSSATI, G & GULDMOND, J (ed.) *Found Footage Cinema Exposed.* Amsterdam: Amsterdam University Press & Eye Film Institute Netherlands.

HANSON, C. 2011. *Postmodernism: Dead but not Gone* [Online]. Available: http://thegospelcoalition.org/blogs/tgc/2011/08/23/postmodernism-dead-but-not-gone / [Accessed 7th Oct 2011.

HARRISON, C. & WOOD, P. 2003. *Art in Theory 1900-2000: An Anthology of Changing Ideas,* MA & Oxford & Carlton, Blackwell Publishing.

HAWKES, T. 1977. *Structuralism and Semiotics,* Suffolk, Richard Clay Ltd.

HAYES, C. 2006. Open Yale Course: Introduction to the Old Testament (Hebrew Bible). Yale University.

HE, WL. (贺万里) 2008. *Chinese Contemporary Installation Art (1979-2005),* Shanghai, Shanghai Fine Arts Press.

HETCHER, S. 2009. Source Using Social Norms to Regulate Fan Fiction and Remix Culture. *University of Pennsylvania Law Review,* 157**,** p.1869-1935.

HIRAMOTO, M. & PARK, Y. 2012. *Media Intertextualities,* Amsterdam, John Benjamins

Publishing CO.

HORWATT, E. 2007. New Media Resistance: Machinima and the Avant-garde. *CineAction,* 73-74**,** p.8-14.

HUANG, JF. (黄霁风） 2010. *On the Implementation of Independent Animation under the Background of Industrialization in China.* Master, SouthEast University.

JAMESON, F. 1982. Postmodernism and Consumer Society. *In:* FOSTER, H. (ed.) *The Anti-aesthetic: Essays on Postmodern Culture.* Washington: Bay Press.

JANSON, H. & JANSON, A. 2004. *History of Art: the western tradition,* Upper Saddle River, Pearson Education.

JOHNS, C. 2009. *Becoming a Reflective Practitioner,* West Sussex, Wiley-Blackwell.

JOHNSON, P. & PETI, D. 2012. *Machinima: The Art and Practice of Virtual Filmmaking,* Jefferson, North Carolina and London, McFarland & Company Inc.

JUNG, C. 1968. *The Archetypes and the Collective Unconscious (Vol.9.1 of the collected works of C.J.Jung),* Princeton, Princeton University Press.

JUNG, C. 1974. *Dreams,* London, Routledge.

KIRBY, A. 2006. The death of Postmodernism and Beyond. *Philosophy Now* [Online]. Available: <http://www.philosophynow.org/issue58/the_death_of_postmodernism_and_beyond.

KLICH, R. 2005. The Play's the Thing' no longer: Non-linear Narrative in Kate Champion's Same, Same But Different. *Australia Drama Studies,* 46**,** p.58-69.

KNOBEL, M. & LANKSHEAR, C. 2008. Remix: The Art and Craft of Endless Hybridization. *Journal of Adolescent & Adult Literacy,* 52**,** p.22-33.

KRAUSS, R. 1979. Sculpture in the Expanded Field. *In:* FOSTER, H. (ed.) *Postmodern Culture.* Washington: Bay Press.

KRAUSS, R. 1999. *'A Voyage on the North Sea': Art in the Age of the Post-Medium Condition,* NY, Thames & Hudson.

LAGO, F. 2000. Chinese Art at the Venice Biennale: 1. The Virtual Reality of Chinese Contemporary Art. *In:* CLARK, J. (ed.) *Chinese Art at the end of the Millennium.* HongKong: New Art Media Limited.

LENT, J. 2001. *Animation in Asia and the Pacific,* Eastleigh, John Libber Publishing.

LEVI, A. 2001. New Myths for the Millennium: Japanese Animation. *In:* LENT, J. (ed.) *Animation in Asia and the Pacific.* Eastleigh: John Libber Publishing.

LI, X. 2000. The Pluralistic Look of Chinese Contemporary Art since the Mid-1990s. *In:* CLARK, J. (ed.) *Chinese Art at the End of the Millennium.* HongKong: New Art Media Limited.

LICHTY, P. 2009. The Translation of Art in Virtual Worlds. *Leonardo Electronic Almanac,* 16.

LIN, L. 2000. The China Dream. *In:* CLARK, J. (ed.) *Chinese Art at the End of the Millennium.* HongKong: New Art Media Limited.

LIU, M. W., P 2010. Study on Image Design in Animation. *Asian Social Science,* 6**,** p.39-43.

LYOTARD, J. 1979. The Postmodern Condition. *In:* HARRISON, C. W., P (ed.) *Art in Theory 1900-2000: An Anthology of Changing Ideas.* MA & Oxford & Carlton: Blackwell Publishing.

LYOTARD, J. 1982. What is Postmodernism. *In:* HARRISON, C. W., P (ed.) *Art in Theory 1900-2000: An Anthology of Changing Ideas,.* MA & Oxford & Carlton: Blackwell Publishing.

LYOTARD, J. 1993. Reserves of Spatial events: Arakawa and Madeline Gins. *In:* BENJAMIN, A. (ed.) *Installation art.* London: The Academy group Ltd.

MANOVICH, L. 2002. Ten Key Texts on Digital Art:1970-2000. *Leonardo Electronic*

Almanac, 35**,** p.567-575.

MANOVICH, L. 2005. Remixing and Remixability. Available:
http://imlportfolio.usc.edu/ctcs505/manovichremixmodular.pdf [Accessed 25 Aug
2013].

MARINO, P. 2004. *The Art of Machinima,* Arizona, Praaglyph Press Inc.

MARSH, J. 2010. *Alexis Rockman: A Fable for Tomorrow,* London, D Giles Limited.

MCNIFF, S. 1998. *Art-based research,* London & Philadelphia, Jessica Kingsley.

MCTIGHE, M. 2012. *Framed Spaces : Photography and Memory in Contemporary
Installation Art,* Lebanon NH, Dartmouth College Press.

MONDLOCH, K. 2010. *Screens: Viewing Media Installation Art,* Minneapolis, University of
Minnesota Press.

MOORE, G. 2007. *Overcoming the Curse of Precision: Exploring the Ambiguous Nature of
Visual Perception Using 3D Animation Software.* Master, RMIT University.

MOUSTAKAS, C. 1990. *Heuristic Research: Design, Methodology, and Applications,*
London, New Delhi, Sage Publications.

NAPIER, S. 2005. *Anime from Akira to Howl's Moving Castle: Experiencing Contemporary
Japanese Animation,* NY, Palgrave Macmillan.

NAPIER, S. 2005. The problem of existence in Japanese animation. *Proceedings of the
American Philosophical Society,* 149**,** p.72-79.

NAPIER, S. 2008. *From Impressionism to Anime: Japan as Fantasy and Fan Cult in the
Mind of the West,* NY, Palgrave Macmillan.

NEALE, S. 1980. *Genre,* London, British Film Institute.

NEALE, S. 2000. *Genre and Hollywood,* NY, Routledge.

NITSCHE, M., RIEDL, M & DAVIS ,N 2011. Creativity, Cognition and Machinima.

Animation Journal, 19**,** p.50-66.

NORRIS, C. & BENJAMIN, A. 1998. *What is Deconstruction?,* London/NY, Academy Editions, St.Martin's Press.

NORTON, S. 2011. *Applications of Theoretical Models for Interactive Narrative Animation.* Master, RMIT University.

OLIVEIRA, N., OXELY, N & PETRY, M 1993. On installation. *In:* BENJAMIN, A. (ed.) *Installation art.* London: The Academy group Ltd.

OLIVEIRA, N., OXELY, N & PETRY, M 1994. *Installation Art,* London, Thames & Hudson Ltd.

ONO, Y. 2008. Nostalgia and futurism in contemporary Japanese Sci-Fi animation. *Asiascape,* Collection Vol.1**,** p.87-102.

OSTWALT, C. 1998. Visions of the end. Secular apocalypse in recent Hollywood film. *Journal of Religion and Film,* 2.

PEARSON, S. 2006. *A Brief History of the End of the World: From Revelation to Eco-disaster,* NY, Carroll & Graf Publishers.

PENG, JX. (彭吉象) 1991. *The Charm of the Cinematic World on Screen,* Beijing, Beijing University Press.

PHEASANT-KELLY, F. 2012. Institutions, Identity and Insanity: Abject Spaces in Shutter Island. *New Review of Film and Television Studies,* 10**,** p.212-229.

POITRAS, G. 1999. *The Anime Companion: What's Japanese in Japanese animation?,* Berkeley, Calif, Stone Bridge Press.

POTOLSKY, M. 2006. *Mimesis,* NY, Routledge.

RAN, F. 2009. *A History of Installation Art and the Development of New Art Forms: Technology and the Hermeneutics of Time and Space in Modern and Postmodern Art from Cubism to Installation,* NY, Peter Lang Publishing, Inc.

ROSE, G. 2007. *Visual methodologies: an introduction to the interpretation of visual materials,* London, Thousand Oaks, Calif, Sage Publications.

ROSEN, E. 2008. *Apocalyptic Transformation: Apocalypse and the Postmodern Imagination,* Lanham, Lexington Books.

SCH ö N, D. 1983. *The Reflective Practitioner: How Professionals Think in Action,* US, BasicBooks.

SCRIVENER, S. 2000. Reflection in and on action and practice in creative-production doctoral projects in art and design. *Working Papers in Art and Design* [Online], 1. Available: http://www.herts.ac.uk/__data/assets/pdf_file/0014/12281/WPIAAD_vol1_scrivener. pdf.

SCRIVENER, S. C., P. 2004. The practical implications of applying a theory of practice based research: a case study. *Working Papers in Art and Design* [Online], 3. Available: http://www.herts.ac.uk/artdes/research/papers/wpades/vol3/ssfull.html.

SIMON, E. 2012. *The Art of Clowning: More Paths to Your Inner Clown* NY, Palgrave Macmillan.

SKINNER, T. 2009. *Found Object Art 2,* PA, Schiffer Publishing Ltd.

SOLANKI, H. 2013. The Distinctive Language of Animation. *The Phoenix Papers,* 1**,** p.26-36.

SOLOMON, C. 2005. And the debate goes on! What today's CG artists can learn from 2D? *Animation Magazine,* sep 2005**,** p.14-5.

SPONSLER, C. 1992. Cyberpunk and the Dilemmas of Postmodern Narrative: The Example of William Gibson. *Contemporary Literature,* 33**,** p.625-644.

SUDERBURG, E. 2000. *Space, Site, Intervention: Situating Installation Art,* Minneapolis & London, University of Minnesota Press.

SULLIVAN, G. 2005. *Art Practice as Research: Inquiry in the Visual Arts,* Sage Publications, London.

TELOTTE, J. 2010. *Animating Space: From Mickey to Wall-E,* Lexington, The University of Kentucky.

THANOULI, E. 2006. Post-Classical Narration. *New Review of Film and Television Studies,* 4**,** p.183-196.

THOMAS, F& JOHNSTON, O. 1981. *Disney Animation: The Illusion of Life,* NY, Abbeville Press.

THOMPSON, K. 2007. *Apocalyptic Dread, American film at the turn of the Millennium,* Albany, State University of New York Press.

TONG, T. (佟婷) 2007. *Animation Aesthetics,* Beijing, Communication University of China Press.

UROSKIE, A. 2010. From Pictorial Collage to Intermedia Assemblage: Variations V (1965) and the Cagean origins of Van Der Beek's Expanded Cinema. *Animation Journal,* 5**,** p.223-241.

VOGLER, C. 1998. *The Writer's Journey: Mythic Structure for Writers,* Studio City, M.Wiese Productions.

WAN, S. (万书元) 2006. *Wan, SY,* Beijing, Higher Education Press.

WATSON, J. 2009. Backbeat and Overlap: Time, Place and Character Subjectively in Run Lola Run. *In:* BUCKLAND, W. (ed.) *Puzzle Films.* West Sussex: Blackwell Publishing Ltd.

WEISS, A. 2005. *The iTour Project: A Study of the Design and Testing of Effective Online Animated Tours as a Form of Interactive Online Documentation.* PhD exegesis, RMIT University.

WELLINS, M. 2006. *Storytelling Through Animation,* Hinghan, Charles River Media.

WELLS, P. 1998. *Understanding Animation,* London, New York, Routledge.

WELLS, P. 2002. *Animation: Genre and Authorship,* London, Baker & Taylor Books.

WHEALE, N. 1995. *The Postmodern Arts: An introductory Reader,* London and NY, Routledge.

WILLIAMS, R. 2004. *Art Theory : An Historical Introduction,* Malden MA, Blackwell.

WILSON, M., ZIJPP, S, WANG, S & LU, Y 2008. *New World Order: Contemporary Installation Art and Photography from China,* Rotterdam, Nai Publishers.

WITTKOWER, R. 1977. *Allegory and The Migration of Symbols,* Boulder, Westview Press.

WRIGHT, T., EMBRICK, D. G. & LUKÁCS, A. S. 2010. *Utopic dreams and apocalyptic fantasies : critical approaches to researching video game play,* Plymouth, UK, Lexington Books.

YUE, G. 2007. The Last Picture Show: Film and Video Installation in the Late '60s and Early '70s. *Senses of Cinema*.

ZENG, HJ. 2012. *On the Influence of Chinese Machinima Based Fans Re-creation on Chinese Independent Animators.* Master, RMIT University.

Films and animation works

2012 2009, directed by Emmerich, R, Centropolis Entertainment, US.

5 Centimeters Per Second 2007, directed by Shinkai, M, CoMix Wave Inc., Japan.

9 2009, directed by Acker, S, Relativity Media, US.

A Movie 1958 directed by Conner, B, US.

Animatrix 2003, directed by Morimoto, K, Watanabe, S Maeda, M, Chung, P, Jones, A, Kawajiri, Y and Koike, T, Village Roadshow Pictures, US & Japan.

Cat Soup 2001, directed by Sato, T, J.C.Staff, Japan.

Chongqing Express 1994, directed by Wang, KW, Jet Tone Production, HongKong.

City of Ember 2008, directed by Kenan, G, Walden Media, US.

Crayon Shin-chan 1991, directed by Hong, M, Shin-Ei Animation, Japan

Fight Club 1999, directed by Ficher, D, Art Linson,US.

Finding Nemo 2003, directed by Stanton, A, Walter Disney Pictures, US.

Fullmetal Alchemist 2003, directed by Mizushima, S, Bones Studio, Japan.

Hare+Guu 2001, directed by Mizushima, T, Shin-Ei Animation, Japan.

Hare+Guu Final 2003, directed by Mizushima, T, Shin-Ei Animation, Japan.

Hero 2002 directed by Zhang, YM, Beijing New Pictures Studio, China.

House of Flying Daggers 2004, directed by Zhang, YM, Beijing New Pictures Studio, China.

I Am Legend 2007, directed by Lawrence, F, Village Roadshow Pictures, US.

I Am MT 2009, directed by 'Nut', Studio Qicai, China.

Inception 2010, directed by Nolan, C, Legendary Pictures & Syncopy Film, US.

Intolerance 1916, directed by Griffith, DW, US.

Kill Bill 2004, directed by Tarantino, Q, A Band Apart Productions, US.

Kung-Fu Hustle 2004, directed by Chow, S, Beijing Film Studio, China.

La Maison en Petits Cubes 2008, directed by Kato, K, Kusakabe, M & Hata,Y, Japan.

Les Chinois à Paris 1974, directed by Yanne, J, France.

Logorama 2009, directed by H5, Alaux, F, Hervé de Crécy,H,Ludovic, France.

Millennium Actress 2001, directed by Kon, S, Bandai Visual Company, Japan.

Mulholland Drive 2001, directed by Lynch, D, Universal Pictures, US.

Neon Genesis Evangelion 1994, directed by Anno, H, Gainax, Japan.

Paprika 2006 directed by Kon, S, Madhouse Studio, Japan.

Paris, I love you 2006, directed by Assayas, O, Canal+ Victories International, France.

Pulp Fiction 1994 directed by Tarantino, Q, Miramax Films, US.

Rashomon 1950, directed by Kurosawa, A, Daiei Film Co., Ltd, Japan.

Red vs. Blue 2003, directed by Burns, B, Hullum, M, Free, G & Luna, M, US.

Paranoia Agent 2004, directed by Kon, S, Madhouse Studio, Japan.

Perfect Blue 1997, directed by Kon, S, Madhouse Studio, Japan.

Planet Earth 2006, BBC, UK.

Princess Mononoke 1997, Miyazaki, H, Studio Ghibli, Japan.

Scrapped Princess 2003, directed by Masui, S, Bones, Japan.

Shutter Island 2010, directed by Scorsese, M, Appian Way Productions, US.

Skyblue 2003, directed by Kim, MS, Korea.

Sliding Doors 1998, directed by Howitt, P, Miramax Film,UK.

Sophie's Secret 2009, directed by Chang,YJ, Taiwan,China.

Spirited Away 2004, directed by Miyazaki, H, Studio Ghibli, Japan.

Syuusaku 1998, directed by Fukuda, Elf, Japan.

The Adjustment Bureau 2011, directed by Nolfi, G, Media Rights Capital, US.

The Dark Knight 2008, directed by Nolan, C, Legendary Pictures & Syncopy Films, US.

The Day After Tomorrow 2004, Emmerich, R, Centropolis Entertainment, US.

The Matrix 1999, directed by Wachowski, A & Wchowski, L, Village Roadshow Pictures & Sliver Pictures & Groucho II Film, US.

The Lovely Bones 2009, directed by Jackson, P, Film4 Production, US.

The Road 2009, directed by Hillcoat, J, 2929 Productions, US.

The Shawshank Redemption 1994, directed by Darabont, F, Castle Rock Entertainment, US.

The Tatami Galaxy 2010, directed by Masaaki, Y, Madhouse, Japan.

The Triplets of Belleville 2003, directed by Chomet, S, Sony Corporation, France.

The War of Internet Addiction 2009, directed by 'Corndog', Studio Ilaohuyou, China.

The Wizard of Oz 1939, directed by Fleming, V, Loew's Studio, US.

Tokyo Godfathers 2003, directed by Kon, S, Madhouse Studio, Japan.

Wall-E 2008, directed by Stanton, A, Pixar Studio, US.

Waterworld, directed by Kevin, R, Gordon Company, US.

Videogames

Battlefield 4 2013, EA, US.

Borderlands 2011,Gearbox Software, US.

Call of Duty 4: Modern Warfare 2007,Activision, US

Fallout 1997, BlackIsle Studio, US.

Fallout 2 1998, BlackIsle Studio, US.

Fallout 3 2008, Bethesda Game Studios, US.

Fallout 3: New Vegas 2010, Bethesda Game Studios, US.

Grand Theft Auto 4 2008, Rockstar North, US.

Metro 2033 2010, 4A Games, Ukraine.

Metro: Last Light 2013, 4A Games, Ukraine.

Rage 2011, id Software, US.

Second Life 2003, Linden Research, Inc, US.

Spore 2008, Maxis, US.

The Elder Scroll V: Skyrim 2011, Bethesda Game Studios, US.

World of Warcraft 2004, Blizzard Entertainment, US.

APPENDIX

Drafts of the screenplay

The first draft

Protagonist-P

Story 1 – the last tuna tin

plots	notes
Story 1 – the last tuna tin	In the wasteland (a post-apocalypse), survivors struggle for survival in any way.
A worm crawls across the screen. A hand (in a glove) snatches it up.	
After staring at the worm for a couple of seconds, P lifts his gas mask up and swallows it.	The greedy eyes. (referring The Shawshank Redemption). The gas mask implies that air in this world is toxic and fatal $\rightarrow$ one reason for the catastrophe: air pollution
P is in the ruin of a city. Half of the city is submerged.	The city is implied to be excessively urbanized (referencing some large cities in China). The submerged city implies that the rising sea level is one of the causes of the catastrophe.
There are no green plants but only fungi, moss, worms and bugs. Some are mutated and have become bigger with odd shapes. Wasted tanks and other military vehicles can be found.	One of the causes of catastrophe: The collapse of ecosystem. Other reasons include: war, rebellion or the chaos after the natural disasters.

Skeletons can be found.	
The 'cement jungle' (in the Chinese city) is dead. Some skyscrapers are collapsing.	The excessive urbanization may make the metropolis uninhabitable. The collapse is a metaphor for the end of civilization. It is also potentially a visual metaphor of deforesting.
A great dam appears in sight. It was expected to protect the city from the rising sea level, but apparently it has been damaged and no longer works. Buildings have been submerged, but it seems that the water is withdrawing and those buildings are reappearing.	The dam implies the last effort that mankind has made to save themselves, but that was too late and the apocalypse was irreversible. To build such a dam may need decades. This implies the process of global-warming: the rising sea level is a slow but unstoppable process.
The cloud is so heavy that no sunshine penetrates.	One cause of the catastrophe: the nuclear (or asteroid) winter that is led by a nuclear war (or an asteroid). The winter freezes the world, and it will last for hundreds of years. The sea level is going to decline, however it could take years or ever decades. The disaster is similar to that in *The Day after Tomorrow*.
P tries to find food or tools from vending-machines, vehicles, rooms, and ruins. But his efforts are in vain.	Social system and civil services have gone. Living resources are exhausted. Scenes in rooms indicate the subversion of value-view, (wasted currency, luxury, hi-tech products, etc).
He goes down the dam, and enters the flooded area.	He has to go to the once submerged area to find resources.

There are no fish in the water. The water is grey-green; it is dirty, with oil and garbage floating on the surface.	
In one room, he finds a photo of a family, and he gazes at it for a while.	This plot implies his memory of pre-apocalypse life, and suggests his humanity has been sealed in the depths of his mind.
He enters into a well covered place that looks like a secret shelter. Actually that was the basement of a shopping center. This shopping center was on the top of a hill, and thus it has become an island during the period of flood.	Maybe there are some people struggling to survive in this world. They are unknown to P.
Plenty of empty tins are piled up with fridges and trolleys. They form a wall.	These objects are the symbol of consumerism (reference to *Wall-E*).
He hits the pile of tins. The garbage wall collapses. All of them are empty	Food is exhausted.
Another man behind the pile appears. He is also in gas mask.	Again: the toxic air.
A table is behind the man. There is an opened tin (with tuna in it) on the table.	Cheap food in ordinary life, but it is invaluable for survivors in the post-apocalypse world.
The breaking in of P scares the man (B) for a few seconds. But soon he recovers, and gets a knife in his hand.	Survivors are extremely sensitive and lack of sense of safety. They tend to consider strangers as enemies rather than friends.
Both of them notice the tin, and realize the other is also focusing on the tin.	The relationship between survivors is not cooperative, but hostile. The tin is the focus of the conflict between survivors.

B moves to the tin slowly, and wants to grab the tin, A table calendar beside the tin indicates the date.	Do we need this information?
P dashes forward and hits the man, and kills him. The corpse lies on floor, and his hand still grasps the tin.	The world is an immoral (or amoral) world. People will do anything to survive, even killing others. Mistrusting, selfish and cold-blooded are the tone of this era.
P sees a photo in a frame on table. The photo is seemingly of B and his family. P wipes dust from the photo frame and puts it in B's hand, and loots the tin.	A symbol of the memory of the ordinary life. It implies the humanity P retains, which has been hidden for survival

The catastrophe occurred several years ago. It was not a single disaster but a series of events. It swept away most of the earth's population. In story 1, no supernatural theme is revealed.

The consequence of the apocalypse is the total collapse of human civilization, both materially and morally. With the passing of time , the only remaining resource is being exhausted. Survivors do not trust others and become coldblooded.

Although the story does not deny the possibility that some human communities are still remaining in far distant locations, they do not exist in the vision of P.

P had a family in the ordinary world, but now he lives alone. (His family was a nuclear family, also he had a cat) (Is there anything he has kept for a memory of his past? Like a necklace or something else.) (what happed to his family?) Before the apocalypse he was an ordinary citizen in china: an employee of an IT company. He had to work hard, otherwise he may lose his job.

It can be assumed that he follows the law of the wasteland but not the moral standard (he commits robbery and murder in the story). However, as a people grew up in modern society, it suggests that his conscience and morality were sealed but not forsaken.

Story 2

P is trying to find some place safe enough to have the half tin of tuna. However, every time he is about to enjoy his lunch, something collapses near him.	This section has some features of comedy. The remaining human world is collapsing (The collapsing is a visual metaphor of this).
The collapse of:	Most of these man-made objects are tall pillar-like objects. Looking from the ground, these objects like pillars which are sustaining the firmament (reference Chinese myth of Nvwa). Some scenes of collapsing will invoke disaster films.
A dead tree	(a symbol of) The eco-system
A chimney	Industry
A large sign board	The social system
A radio tower	Communication and media
A skyscraper	Modern life
A tower of temple	Religion and traditional culture
A statue (of a political leader)	Political propaganda
A giant suspension bridge	Transportation
A parliament style building	Government, law and social system
At last, P lies down in a bathtub in a room without a ceiling and with only one side of wall remaining, has his dinner.	Nothing has been left. The behaviour of the consumer lasts.
This room is just above sea level, things are floating on water.	
Jazz-type items are around him, and posters (further design needed)	Elements of cyberpunk, steampunk, war, futurism, etc. Referring to Fallout.

Story 3 Dream   (dreadful reality and dream, self destruction)

P returns to his lounge, puts empty tins on steps (one by one), and sleeps on an old mattress. The tins are used as an alarm system.

At midnight, the noise of tins awakes him. P runs to the other exit of the lounge without any hesitation.

Some shadows are pursuing him.

A shadow almost grabs him, but only manages to rob his gas mask. *P is supposed to die without the protection of the gas mask, however he is seemingly not affected by this.

P slips down and drops into the sea. He is sinking. A giant shadow swims beneath him (reference Spore, stage 1).

P sinks down to the bottom of the sea, and strange creatures are around him.

He can breathe and walk as if the water has gone (Here the story begins to move far away from reality). He enters a cave, and sees a fresco on the wall. The theme of the fresco is the multiplication of mankind.

Eyes are monitoring him. They are hiding in the shadows.

He manages to climb up to the top of a pile of stone, and crosses the exit of the cave.

He stands on the edge of a cliff. A giant hole is at the front of him. Statues of political leaders (all of them are with similar gestures) are scattered in and beside the hole. They stand in mud, and are slowly sinking. P can also see a parade or march in a the far distance (only vague figure, so it also could be something else).

Some tins drop into the hole, and makes noise.

Story 4 Dream 2   （dreadful reality and dream ,self destruction）

The noise of tins awakes P. P runs to the other exit of the lounge without hesitation Some shadows are pursuing him.   (*repeating the beginning of story 3)

A shadow almost grabs him, but only manages to snatch his gas mask.

P slips down and drops.

He drops down to a plain which is covered with bushes. The leaves of bushes become eyes

when P passes by. Statues are scattered on the plain.

P reaches an odd tree with messy artificial buildings on it. Patterns on bark look like eyes that are gazing him.

P drops into the tree when he is touching on the tree.

A black and white world is in the tree, and landmarks in reality can be recognized in an abstract geometric form.

Some god-like figures are having a picnic. They invite P to join them. A tin is on table. P picks it up.

In the tins there is a fruit-like object.

He gets the fruit and throws it into mouth.

The fruit turns out to be the earth.

P wakes up, and finds he is now in the sea. Seaweeds around him look like a cage.

He struggles to swim upward. A big fish underneath swallows him.

Story 5   Genesis   (blurred boundary between dream and reality, traditional apocalypse, a new circle of time, Chinese genesis: Bangu/Pangu)

P wakes up. He is lying on the ground of a desert. There is only silence.

The bushes and statues are gone, only darkness and brown ground can be seen. (now it returns to reality)

He sees another him is lying on the earth. The gas mask drops beside him. (It is suggested that the body on earth is P's physical existence, and the walking one is his spirit. However, other understandings may also make sense).

P (the soul) kills the lying body.

Twigs grow up from the corpse.

He's body is scattered and broken down; his eyes turn into the sun and moon;his body turns into mountains; veins becomes rivers, and his hair becomes trees and grass. (*see the myth of Pangu)

P (his soul) walks in the green new world.

The second draft

Protagonist: P (the abbreviation of the term protagonist). What's his name?   He once had a name, but now it is meaningless. In this world, no one will call it and care about it. In this story his name will not be mentioned (and I won't design a name for him).

Story 1		
Space 1 the post-apocalypse world	Space2 the ordinary world	Explanations, references, inspirations.
	The alarm rings. A hand stops the alarm. P wakes up. A cat is sleeping on his neck. He grabs the cat and throws it away (the dissatisfied cat cries), and reluctantly gets up. A fallout Bipop-boy (3) is beside the clock. A calendar (2) is on desk. P opens the curtain, dazzling sunshine appears (fade out).	The Bipop-boy indicates P was a fan of the wasteland game.
P wakes up. He sees himself in a mirror. He makes sure that his backpack and short shovel are behind him, and then sits up		

He is in a bath tub that is in a high level of an apartment building. A clock is on the wall, and it is still running (while clock is working, P is shown on the screen). One side of this room has gone. Mosses and mushrooms are growing everywhere. The cloudy sky is dark and without sunshine.		Time is flowing. The apocalypse is not the end of time. Time is circular rather than linear in Chinese traditional Taoist belief.
	P brushes teeth, washes face in his bathroom.	
In the ruined bathroom, there are sink broken mirror, wasted toothbrush, and toothpaste, etc.		Link to the bathroom in space 2.
	P leaves home for working.	
P leaves the apartment. Empty cans are on steps one by one. (4)		The behavior of the survivor. The similar scenes in following scene echo this scene.
	P buys breakfast from vendors (nearby the 24h	An ordinary scene in Chinese cities.

	shop).	
P searches for food in a ruined <u>24hr shop</u>. There is nothing left. Electrical appliances such as a microwave oven (1a) have been abandoned. Posters are on the wall, but the contents are hard to recognize.		Appliances and other goods are left, foods are exhausted.
	P goes through the <u>street between McDonad's (MC) and KFC (not exactly these two logos)</u>. Buildings in this area are traditional Chinese style. (the Confucius temple)	Symbols of junk food and foreign (western) culture，the alienation of Chinese traditional views. Also the criticism against consumerism.
P sits on a bench, beside the <u>model of MC</u> The model keeps smiling, while P's eyes keep staring the camera.		The meaning of the clown model (reference to clown models in films)
	P walks along the street. A scavenger is searching a trash bin. Dust floats from the <u>construction site</u> beside the street. An <u>overloaded muck truck</u>	Muck trucks in China are regarded as a social problem. Being driven by profits, drivers ignore traffic rules and cause many traffic accidents and pollution.

	exits the construction site, ignoring traffic signals. Trees (Indus) beside the street have been cut down. Green ribbons are tied on the trees.	It can be understood that economic achievements are at the price of environment and public safety (however it is not directly indicated in this work). An event that occurred in NanJing. The government cut Indus trees beside main streets in the city. The trees were planted 70 years before. This decision led to wide protesting from local residents and social organizations, by tying green ribbons on the tree.
P walks in the street. Trees (Indus) beside the street were cut down. A <u>muck truck</u> travelled across the street crashed into an ambulance, other vehicles hit others or were forced to stop and abandoned. Their wreckages have been remained.		The tree and muck truck line this scene to the last one.
	P enters a metro station A clock without second hand is on the wall.	

	Too many people are in the train carriage.	
P wanders in the ruin of the city. Cables divide the sky into small pieces. P walks through a train station. Trains were abandoned.		Referring photos that I have taken.
	P enters the building of his company. A clock without second hand can be seen in the hall.	
The entrance of an office building. A plastic Christmas tree is lying on ground.		
	P sits down in his chair and begins to work on a computer. There are two clocks in the office. One is on the wall, and it has no second hand; the other one is on P's desk, it seems to be not working. P looks his watch, then begins working.	Clocks: a symbol which implies the individual's life is ruled by the society. * institutionalization (see Shawshank Redemption)

P enters a junior school. Bones are scattered on ground.		The circle of life 1 (here I reference to The Circle, Dislocation in The Endangered Earth).
	P keeps working	
P passes by a hotel. The grand hall was used to hold weddings. Plenty of tableware covers the ground.		The circle of life 2 Over numbered tableware: symbol of over-consuming
	P is using toilet	
P searches a trash bin in a hospital. The clock on the wall is not working, but its second hand is shaking.		The circle of life 3
	P keeps working. P looks his watch.	
P passes through a bookstore, and searches the fridge, but nothing is in it. Some evidence shows that some people tried to survive here. They may dead or moved to another place. Empty book shelves. All books were burnt, and only covers are left. A fish tank. Nothing is left but bones and sand.		Computers are the symbol of contemporary tech. But they are useless in a post-apocalypse world. A visual symbol of extinction of creatures. A symbol of the destruction of culture and knowledge (refers to The Day after Tomorrow). *A reproduction of my

192

*Many computers are piled together. Photos are stuck on them. Maybe these are monuments of those who died earlier than others; or just something like doodles to spend time. Clocks are not working. (while clocks are not working, P is not in screen)		installation work The Metal Casket. This scene indicates that some communities of survivors appeared and disappeared after the apocalypse event. It implies the possibility of existence of other survivors. Note: If the clock in space 1 is broken, P will not appear on screen. If P appears, the clock is still working. 2. The clocks in the public space in space 2 do not have the second hand, and the watches (time, or life) of individuals are ignored.
	P sends text by mobile	
P passes through a shopping hall, and he finds many goods, but no foods and drinks among them. Clocks of different time zones are on the wall, and they do not have second hands. The artificial pond in the mall is full of rubbish.		

	P is viewing an advertisement of natural history museum	To make the transition from wandering in wasteland to the ruin of the museum.
P passes a 'starbacks' café which suspiciously looks like Starbucks.		'shanzhai' culture in China
	P orders a cup of coffee from Starbucks. Glass wall cleaners are working. Cleaners are cleaning glass wall.	Connection between Starbucks and Starbacks.
P passes through the hall of dinosaurs of the Natural History Museum. Skeletons of mankind, and of dinosaurs can be seen. Clocks are working. P passes through the hall of specimens.		The same fate of dinosaurs and mankind. Suggests some survivors struggled for a period. Reference to photos pf Shanghai Natural History Museum. Humanity is so tiny before the skeleton of dinosaurs.
P walks through the exhibition room of specimens.		
	P buys a can from a vending machine	Vending machine: a symbol of consumerism
P examines a vending machine (in museum), no food available.		

	P keeps working.	
	P looks at his watch, and shakes his hand.	Is his watch still working?
P passes by a game center，gives a glance at the vending machine. There is an empty fish tank in the game center. Clocks are not working.		
	P heats this lunch in a microwave oven (1a) (camera focus on the oven) (a plastic container with rice and chicken is inside). A fish tank is beside the oven.	A comparison to fish tanks in other spaces.
A worm crawls across the screen. A hand (in glove) snatches it up. P gazes at the worm for a few seconds, then lifts his gas mask up and <u>swallows the worm</u>.		Greedy and hungry sight (reference to *The Shawshank Redemption*).
Wind becomes stronger and stronger. Sounds of waves can be heard. P keeps walking and reaches the edge		

of the dam.		
Notes:		
Clear shape but gloomy colors	Blurred visual effect with vivid colors.	See the post-apocalypse world from the view of a people who were born before in the ordinary world.
Survivors in gas masks.		The mask is a cinematographic symbol which means a shield of inner world. In this background, it implies survivors do not trust each other.
Scenes of wandering in ruins.		Social system and civil service are gone. Living resource is exhausted. Details indicate the subversion of value (wasted currency, luxury, hi-tech products, etc).
Clocks Some of them in this world are still running.	Most clocks in this world are not working, or without a second hand.	In the post-apocalypse world, time is still running. In the ordinary world, the individual's life is institutionalized.

Story2	
This dam was expected to protect the city from rising sea levels, but apparently it failed. Buildings outside the dam were	The dam was the last effort humanity had made to save civilization, but that was too late and the apocalypse was irreversible.

submerged. But now the flood is withdrawing and those buildings begin to reappear. P stands on the top of dam, overlooks the half submerged area outside the dam.	To build such a dam needed many years, which implies the rising of the sea-level was gradual but unstoppable.
He goes down the dam, enters the flooded area. He is walking in shallow water. No marine creatures can be found. The water is grey-green and dirty, with oil and garbage floating on the surface.	
He keeps searching. He climbs up a hill. During the period of flood it was probably an island.	
He enters a well covered place which looks like a secret shelter. Actually this was a shopping center with a basement.	There are still some people struggling to live like P. The doomsday bunker probably was built by a survivalist.
A large room, numerous plastic forks, spoons, lunch boxes and one-time chopsticks are on the floor. When P across the room, he tramples through those forks, and smashes them.	Consumerism (as in wall-e)- trolleys. This show anti-consumerist ideas. This scene is like an installation work or performance work.
There is evidences that someone lives here. P sneaks in.	There may be still survivors. But survivors do not trust others, thus P sneaks rather than uses other activities (e.g. shouting) to communicate.
P sees a man in a large room through the gaps of a window shutter. (1) The man is in a gas mask.	

197

Numerous messy things are piled in the room. Most of them are empty containers. Posters of posters (my works?) and paintings on the wall, one of them is a drawing of a window and landscape outside, another one is an apple.	It is a process that survivors consume their stock. It is still a process of consumption. Here I can use my previous illustrations or graphic design works.
P breaks in, which scares that man for a short while. The man gets a knife in his right hand.	The relationship between survivors is not cooperative, but hostile and full of mistrust.
A table is behind the man, and an unopened tin is on the table.	
Both of them notice the tin, and realize the others is focusing on the tin.	
The man living in the shelter (* we call him B) moves to the tin slowly, switches knife from right hand to left hand, and wants to grab the tin with his right hand. A table calendar(2) beside the tin indicates the date. The date is the same as that in the post-apocalypse world of story 1. A bipop-boy (3) is on the desk.	The focus is on the tin. Normally, the right hand is stronger. Using the left hand is a great risky action in battle. This plot suggests the extreme importance of food. The bipop-boy comes from Fallout. It is a salute to this work that inspired me.
P dashes forward and hits B, and kills B. The corpse of B lies on floor, and his hand still grasps the tin.	The world is an immoral (or amoral) world. People will do anything to live: they collect all resources by all means including killing.
P sees a man in a large room through gaps of shutter window.	Indicates the just happened plot is P's delusion. Repetition of (1)
P sneaks to the door	
P breaks into the room. He sees that the man	Despair sometimes is the most dangerous

has just committed a suicide	enemy in post-apocalypse world. This plot makes the previous murdering scene a fiction. Therefore P in this story is not described as a murderer However his fiction indicates that P has this willingness.
P puts the tin into his package. Then he notices a photo in photo frame on table. The photo is seemingly of the man and his family. P stares at the photo for seconds and puts it in the man's hand.　P then leaves the room.	This plot implies his memory of pre-apocalypse life, and suggests his humanity sealed in the depths of his mind.

One of the explanations of the storyline: the post-apocalypse world (space 1) is the reality. In story 1 and 2, no supernatural themes have been revealed. The specific reasons that caused the catastrophe are not given, but clues are designed so audiences can determine why and how the apocalypse occurred. In story 1, a series of scenes emphasize that time is running, and the post-apocalypse surely is not for eternity. It is an age with its beginning and end. In eastern traditions, time is circular, and all things will experience the circle of birth and death, and rebirth.

The consequence of the apocalypse is the total collapse of human civilization, both materially and morally. The only remaining resources have been exhausted, and survivors are desperate.

About P's life in the normal world: he was an ordinary urban resident of China. He was educated, kind-hearted, bearing heavy social pressure, leading a regular but unhealthy life. Also he was a fan of films, animations and videogames, and he learned some survival skills.

In the wasteland, P does not follow the normal moral standard (it suggests he may have committed robbery, stealing or murdering if necessary). However, as a people who grew up in modern society, it suggests that his conscience and morality were changed but not forsaken.

(Another alternative explanation: space 2 of story 1 is the reality. The post-apocalypse world exists only in P's fantasy)

	Story3	
3-1	P puts empty cans on steps one by one, and sleeps on an old mattress.(4)	The alarm system, see story 1.
	At midnight, noise of cans awakes P. He takes up backpack and runs out through other exit of the lounge without hesitating.	Survival skills, or implies it is in dream so he knows what is happening without seeing it.
	Some shadows are pursuing him. The shadows look like the man he met in day (B).	Zombies in dream. This scene comes from my dream experiences. The B-like figures may imply how the post-apocalypse life influences P's inner world.
	P wants to run, but the backpack is too heavy and he is overweight. (a bipop-boy overloading warning in corner of screen as in fallout3).	The overloading icon is an explanation and also makes the space of story more complex (is this a digital space?).
	A shadow cracks the backpack and all things (which are supposed to be survival items but turn to teaching materials for mid-school) are dropped on floor. With the backpack crushed, P can run freely.	The educational pressure on the Chinese student. My experience of dreams.
	A shadow almost grabs him, but it only manages to rob his gas mask.	The gas mask likes glasses in a symbol of a mentally shield. To remove the mask is a symbol of revealing his true mind and emotion (in the mental space).

	P keeps running. An eye opens in the sky.	A combination of my dream and fantasy. I once wrote a short novel based on this fiction of an eye in the sky. This reflects my view of supreme gods (not spirits): gods are indifferent to human beings, and they have no intention to interfere, destroy or save mankind. (8)
	P tries to jump to other building but fails, and he falls down and drops into the sea.	Entering a new world.
3-2	Giant shadow swims beneath him. Seaweed and odd creatures are around him.	Imagination and fear derived from unknown.
	P sinks down to the bottom of the sea. Strange animals surround him. But they are seemingly harmless, and are curious to P. They are observing him. Chatting bubbles are above those creatures, however their dialogues cannot be identified.	Enters another world. Refers to animism.
	P can breathe and walk as if the water has gone.	
	P enters a cave, and sees the fresco on the wall. The fresco describes the multiplication and degeneration of mankind.	Multiplication of humans with degradation of eco.
	Eyes are monitoring him.	(6) Animism, relationship between mankind and creatures. Sense of be monitoring.

3-3	He manages to climb up to the top of a pile of stones (*or garbage? Wasted machines?), and crosses the exit of the cave.	Enters a new world. *This will connect to consumerism. Also see Spirited Away.
	He stands on the edge of a cliff, and a giant hole is at the front of him.	The hole can be explained as evidence of nuclear war, and it reflects in dreams.
	Statues are scattered in and aside the hole. Things in the mud at the bottom of the hole are sinking, and bubbles float up. Maybe some things are lurking beneath the mud.	(7) The hole refers to Lovely Bones. It is a symbol of the end of every existing thing (being consumed). It can also be interpreted as the self purify of earth.
	A large number of tins drop into the hole, and make a shape noise. The cliff collapses, and P is falling.	The end of this dream/world

	Story 4	
4-1	Noise of cans alarms and awakens P. He runs to the other exit of the lounge without hesitating.	A new layer of dream/ world Circularity: repeating 3-1
	Some shadows are pursuing him, but they are different from those in story 3. They are twisted, look a bit like crabs or lobsters or spiders. Dead trees are twisted and look like shadows, smoke or tentacles.	This space is further away from reality

Here I can use my illustration works |
| | A shadow crushes his backpack (with claw), and the photos in the pack drop out. | |

	A shadow almost grabs him, but just snatches gas mask.	
	Eyes in the sky open.	(8)
4-2	P tries to jump to other building but fails, and he falls down and drops to a plain which is covered with bushes. Shadows disappear. The leaves of bushes become eyes after P passed by	(6) Similar to the eyes in the bottom of the sea in story 3.
	It is a dark plain, and statues of great people are scattered on the plain.	(7) Statues of great people: symbols of the arrogance of mankind, and the pursuing of immortal.
	P reaches an odd tree with artificial shrines of different cultures on its branches. Patterns on bark look like eyes that are gazing P.	The tree is designed as an installation art.
	P touches the bark, and drops into the tree.	Enters a new world
4-3	Darkness. P sees a monkey tail is attaching on him. He grabs the tail out and throws it away. The tail switches to a serpent and runs away.	The style of character changes, and colors turns to black and white. The tail is a symbol of Darwinism. The serpent is a symbol of Biblical creationism. A dualism is reflected.
	Geometric shapes are around P.	Geometric shapes indicate this is the most abstract layer (the deepest layer of the dream-like space).

	Some god like figures are having a picnic under a tree.	Gods from different cultures. Use my previous character sketches.
	P notices a fruit.	Referring to Bible.
	The serpent is guarding the fruit. P dispels the serpent.	A subversion of Bible.
	P picks down the apple. Leaves, buildings, shrines and small spirits fall down from the tree with the sound of cans. (among them are some bipop-boys)	Falling represents collapsing of eco and civilization. References Princess Mononoke.
	P eats the apple, (zoom in) the apple turns to be earth. (Zoom in, the camera goes down to the sea)	A metaphor: the consumption leads to the total crash above. A new layer of dream/ world (actually the upper layer)
4-4	P is awakened and finds that he is in the sea. Submerged buildings are surrounding him.	A new layer of dream/ world (the upper layer)
	He struggles to swim upward. A big fish from below swallows him.	A new layer of dream/ world (the upper layer)

	Story 5	
5-1	P wakes up. He is lying in front of the tree. Silence.	A new layer of dream/ world (the upper layer)
	He looks at the dark desert that he is in.	
5-2a	P walks through the desert, then he sees a man lying on the ground. The gas mask is beside that man, and that man seemingly is P. He is still breathing	The identity of the lying man: he could be the ego of P; he can also a representative of mankind; or his physical

	Sculptures and rubbish are scattered on ground.	existence.
5-2b	A sharp noise of a vehicle's horn, and the sound of braking and crashing. P turns back.	This is an ambiguous scene and can be explained from many perspectives: 1, the whole story is the 'flashback' (the accident really happens); 2, the soul exists and lasts for many years; 3, dream or delusion; 4 parallel worlds with different time axis, etc. To adopt which explanation is up to audiences.
	The odd tree is gone. There is a modern building (the building P works in story 1).	Using the scenes of section 1. The space is fragmented.
	A man is lying in front of the building (a crossroad, with 'stop' signs in different direction). He looks dead.	The crossroad represents the choice people made that led to different consequences. The 'stop' signs in all directions represent the end of age (no choice can be made). This metaphor is an obstacle explanation of a secular apocalypse, and also of the life of individuals. Some elements are designed as installation works (e.g. the sign post).
	The lying man is unconscious but is still	A collision of two worlds.

	breathing. An album dropped is beside him (with other items).	This album can be understood as the memory of P or mankind.
5-2a 5-2b	P picks the album, reads and turns over pages. Photos of green lands, P and his family, rainbow and blue sky, etc.	The idea of protecting the environment and the relationship of family members.
5-3	P strangles P to death, then puts the album on the chest of the corpse.	Sub consciousness? or sacrifice himself for salvation of nature? Or regret?
5-3a	The buildings turn to blank, frame, ground, and finally disappear. Meanwhile the tree stumps turn to trees (*).	(*)Not as a twig growing up to a tree but from a tree stump.
5-3b	Twigs grow from P's body, and spread out.	See Pangu's myth.
5-4	P wakes up (with no gas mask). The sky is clear and blue. Wind blows, the sound of birds can be heard. Rainbows are in the sky, shining.	Is this The past world or ideal world? Up to audience.
	Black screen, the mixed sounds of cans and alarm.	Open end. Is that a dream? Link to the noise of cans in previous plots.
	end	
	note	
	This story design is based on the inspiration of installation art, most plots are ambiguous and the explanations are up to the audiences. The style is similar to Kon's works, but maybe more complex since it is not a full length work and can be more experimentally. The worlds in	

	the story are the blurred boundaries of reality, film, dream, delusion, future, past, present, cyberspace ,etc.	

The third draft

Section 1		
Space 1 the post-apocalypse world (unstable, fragmented)	Space 2 the ordinary life(oppressive)	notes
	(OS) breathing Eye-opening effect. P wakes up. His cat is lying upon his neck. He catches the cat and throws it away (the cat angrily cries).	6:30am The background of this scene is not so clear (use blur effect). Fish eye lens effect.
P wakes up. He sits up suddenly, and grips his hair. P sees his reflection in a broken mirror (in gas mask). P sits in a bathtub that is in a ruined apartment. P stands up, gets out of the bathtub.		6:30am Broken mirror: fragments of memory.
	P is practicing the 'commercial smiling' in front of the mirror.	7:00 How people survive in modern society.
There is a (traditional) clock on the wall, it is still running. One entire wall of the bathroom has disappeared, with only the door frame remaining. The landscape outside can be seen.		No evidence shows that in which space the clock is (using an empty shot). 7:00 The gas mask: beak

Gloomy and cloudy sky, no sunshine penetrates the clouds. The glass lens of P's gas mask reflect this repressed scene.		shaped gas mask, it is inspired from the gas mask in The Great War.
	The cat is eating cat food. (fisheye lens effect) P goes to work. He shuts the door, turns the key 3 rounds, pulls the handle (to confirm the door has been completely shut) then goes downstairs.	7:30 Modern urban life: a sense of being monitored, lack of a sense of being safe, and communication with neighbors.
P is going down stairs. There is a fallen telegraph pole near the camera. (close-up) Empty cans have been set one by one on stairs. P passes by the cans. P leaves the apartment.		7:30 am Alarm trap. This survive skill implies the world is dangerous.
	(fisheye lens) P is buying breakfast nearby the entrance of a supermarket. A Chinese character '拆' (that means 'demolishing') is painted on the wall.	8:00 Massive demolition of old buildings in the name of boosting the development in China.
P enters a 7-11. Some electrical appliances and inedible goods are scattered on floor. A clock on wall is running.		Dumplings- Chinese custom: eat dumplings on winter solstice day and spring festival. It

A Poster of dumplings is on wall.		is a connection between the ordinary life and the post-apocalypse world.
	P is walking through a road between a McDonald's and a KFC. Buildings are traditional Chinese style. Many characters 拆 have been written on the walls of traditional buildings nearby. A news stand. A poster with the words 'winter is ..' the other parts are covered by other posters.	8:15 KFC and McDonald are typical cases of the invasion of foreign fast food and culture, like Coca-Cola. Nowadays they have become an important part of the Chinese food industry and are very popular among the younger generation. 'Winter is coming' is a reference to A Song of Ice and Fire. It works in this work, like a prophecy.
P passes by a golden tree. Golden artificial leaves, bronze coins and red strips of clothes are in the tree. P (in gas mask) sits on the couch at the side of the smiling McDonald clown model.		The golden tree is an ironic manmade object. The tree is artificial, and the golden leaves are the symbol of wealth. People buy coins with

P stands up, touch the model's head gently, leaves a mark of his hand in dust.		red strips, write their wishes on the strips, then hang the coins on branches. Later the staff will remove and recover coins, then sell them to other people. The laughing Model of McDonald: it has witnessed the decay of human society and humanity. Is it ironically implying the tragedy of humanity? Or mourning? The dust covers the model: the past prosperity of humanity. The interaction between P and the Model: does P consider the Model as an old friend? (or even to personify it as that in *I am Legend*)?
	(rearview mirror perspective of a muck truck) P is walking.	

All trees have been cut down. A track which went in the wrong direction has hit an ambulance. Excess signs and wires are everywhere.		A metaphor of the conflictat between economic development and public service and safety.
	P walks through the street. The camera is behind the window and curtain of another person's home. There are telescopes and a cactus.	People are peeking at others and are also being monitored by others. (people have a lack of sense of safety, and do not trust others). Telescopes: a symbol of peeking. Cactus: a symbol of distrust between people.
P is sitting on the platform of subway. A large poster advocating environmental protection is on the wall. A clock without a second hand is hanging on ceiling		Ironic meaning of the poster of environment protection in a post-apocalypse scene (use my previous posters). The clocks in the post-apocalypse world are still running. In space 1, P will not appear together with a

		broken clock on screen. In space 2, none of clocks in public space have a secondhand.
	The train is full with people. The door opens, people are pushed out.	8:30 Use the door and the pushing out movement to make the transition to the next cut.
A crane falls in the same direction that people are pushed out from the carriage in the previous shot.		Reference to Collapsing in draft 1.
	The lift room. All people are looking at their watches or the LED light on the wall. The lift opens, people rush in.	8:50 Use the door of the lift to make the transition.
Vanguard bookstore. A clock without a second hand is on the wall. P walks through a bookstore which is on the basement. The room is quite wide, with many twisted tubes on the ceiling. A giant black cross is obliquely hanging by iron wire at the side of a white wall. Some posters		This scene comes from a bookstore named Vanguard in Nanjing. Vanguard bookstore has a huge black cross. It can be interpreted as a symbol of mental belief. Posters and photos on wall: idols, value

and photos are beside the cross. The largest photos are Bill Gates, Jobs, Buffett (great merchants and speculators, the common feature of them is their wealth), others are Guevara, Coburn, Monroe, and some photos of common people (a poverty stricken Chinese girl who is in the poster of Hope project, an old farmer, rescuers in an earthquake, etc.). All photos and posters are faded. The cross collapses. Some grey dead plants are in the room. Some pictures are on the floor: Skrik(Munch), the Persistence of Memory (Dali), the Raft of Medusa (Gericault) P stepped through these pictures.		orientation in China. They also reflect the cultural invasion of the West. Other small pictures: the marginalization of ideals, arts and traditional moral value, but though marginalized they are not gone. Reference to Collapsing (draft 1) The paintings on the floor: a metaphor of people in an apocalypse event. Reference to the theme of these paintings.
	P sits in his unit, begins to work. A clock without its second hand is on the wall. A small broken clock is on P's desk. There are some other objects	9:00 Blood donation: After the 512 earthquake (and other disasters), Chinese people in all cities went to donate

	on the desk:	blood. This perhaps is an unique phenomenon in China. The broken clock on P's desk and the clock without a second hand on the wall is a metaphor of institutionalization. Individuals must obey the social codes, and their personal wills are ignored.
	1 a Bipop-boy	
	2 a certificate of blood donation	
	3 a book of A Song of Ice and Fire (it is covered by other objects)	
	4 a calendar	
	5 an ashtray	
A clock without a second hand. (still in the bookstore) Some pieces of bones (maybe mankind's or animals') are scattered in the corner, in a glass tank and in a suitcase. All bookshelves are empty, and all books are burnt. An empty glass water tank, some pieces of bones are in it with sand. A pile of computer cases and monitors. Photos are stuck on them with doodles.		An empty shot, which it is not indicated the space that the clock it is in. Bones: they may imply cannibalism. Bones in travel cases enhance this cue. Photos on the computer cases: my installation art work The Metal Casket. In this environment some new meanings are added.

	(FI) An animation film is playing on P's screen. The title of the video contains Chinese characters '自然博物馆'(the Natural History Museum). The protagonist is running nervously in a corridor between specimens. (The video player software switches to full-screen mode automatically) The broadcasting stops, and then blue screen (the computer appears to shut down).	10:00 To make the transition to the ruin of Natural History Museum The sequence follows evolution. *use POV shot A visual metaphor of the collapse of the (computer/eco) system
P walks through a corridor in the Natural History Museum, The human plaster models are with elegant smiles. The shadow of P is upon the showcase. In the showcase there are skeletons of a human, an ape and a monkey. An eye in the showcase reflects the twisted mirror of P, and some skeletons. It seems these things are live, and they could move at any time.		This scene is inspired by the scenes of Shanghai Natural History Museum. *see photos In the post-apocalypse context, this scene as a whole is an installation artwork. The environment endows it with new meanings.

A group of art works: David, Venus and Fountain.		To link the two worlds. (Museum and toilet)
	P is using the toilet.	10:30
The hall of the Natural History Museum The clock is running. P stands in front a giant skeleton of a pre-historic animal, he touches the fossil. A group of pictures (montage): 1. A octopus in a glass vessel filled with formalin 2. A broken deer specimen 3. A king crab specimen 4. A group of embryos (of human and other animals) in glass vessels filled with formalin 5. Specimens of breast-feeding animals in a broken showcase. The mother has lost her head. The glass reflects another group of skeletons 6. A moving pendulum 7. A group of monkey specimens 8. A blue peacock specimen		The sequence can be adjusted. Instant impressions. The time duration of each pictures decreases progressively. Some frames will be used to echo plots of other stories.

9. A dissected pigeon with its organs hanging down		
10. Microscope perspective of parasites (a dynamic scene)		
11. Flayed animals in flooding blood		
12. Collecting living bear's bile (pictures on newspaper)		
13. A mummy in a glass container		
14. Brahmin (cow with two heads) from FO		
15. An ugly ulcerated fish in formalin. The fish has a large open mouth with spike-like teeth (like the fish in story4)		
16. A carousel （likes that in story 5）		
17. A worm in a broken dead tree. The worm is white, with blood around		
18. Purple slender mushrooms (like those in story 2)		
19. An empty beaker, anatomical cuts and drops of blood in a white tray		
20. A big pale moon		
21.A hammerhead shark		

specimen (like those in story 3) 22. Sculptures in mud (like the scene that in story4) 23. A panoramic view of a factory, dark smoke is floating out from the chimneys (like the photos in story 5) 24. The odd tree with altars (in story 4) Rewind.		
	12:00 P is reheating his lunch in a microwave oven. There is a glass goldfish bowl beside the oven. The clock (without its second hand) on the wall indicates that it is 12 o'clock.	
A worm is crawling. Suddenly a hand snatches it up (greedy and hungry expressions). P stares at the struggling worm for a few seconds, and lifts his mask up and swallows the worm.		
	P is sitting on a sofa beside the floor-to-ceiling window of the rest room for staff. A window cleaner is working outside. The	12:30 The Ferris wheel and the amusement park on hill links to section 2

	panoramic view of the city can be seen through the window, including a Ferris wheel, an amusement park on a hill, viaducts, a lake, a broadcasting tower, etc..	
Montages: P is wandering in city, searching for food. The pendulum is running. opening book pages effect between shots.		
The wind becomes stronger. (Noise of tidal wave) P is walking upstairs in a dark narrow passage, and finally he reaches the edge of the dam. Outside of the dam is the flooded city, Ferris wheel, viaduct, broadcasting tower can be seen in a far distance.		The symbol of tunnel (see Spirited Away)

Section 2: This section tells a story of surviving in the wasteland.
This dam was used to protect the city from being submerged by the rising sea, but obviously it has been seriously damaged and is no longer functional. The dam looks like the ancient Chinese city wall. A ship crashed the dam while the sea level reached its summit. It has stayed there after the floodwaters withdrew. Buildings outside the dam were once submerged. Now they have appeared again. Water stains are obvious. Some slogans have been written on the surface of dam, but they are now hard to recognize.

P walks down the dam. Giant outlets of sewers can be seen.
P is walking on a viaduct. Many barriers and stop signs are in his path. Slender twisted mushrooms are everywhere. The color of mushrooms mixes dark green, brown and purple, which makes them very ugly.
P pinches a piece of mushroom, and ugly juice outflows from it. P throws the mushroom away.
The frontal viaduct has collapsed into deep water. With the descent of terrain, buildings nearby sink. Only a few tall buildings emerge from the water, including the broadcasting tower. The water is dark brown but not blue or green. P stands at the edge of the fractured viaduct, sighs and goes back.
P goes down through the ramp of the viaduct, and hesitates for a few seconds before the water. He probes the depth of water (which is knee-high) by using a long stick. The water is incredibly dirty, gray weathered rubbish and bubbles are floating, and there are no fish.
P goes though the shallows and then goes uphill. The declining Ferris wheel and facilities of the amusement park are reflected in the glass wall of the nearby building. The reflections are twisted, and they become even more twisted with the movement of the camera.
Indoor facilities such as a roller coaster have been wasted. The camera is upon the steel structures of the ceiling.
Carousel and tentacle-like non-green plants.
The scenes of an amusement park: a large clown's head with a big mouth, hanging dolls, pirates in the Viking boat, sorts of personified objects, giant-sized tableware (P walks on the plate, fork and knife are beside the plate* this scene looks like he is giant's food), and large sunflower models. Mushrooms and tentacle-like plants are growing. They are slightly trembling. Some silk-like plants (or maybe not plants) are hanging down from the ceiling. Flashback: frames of Pre-apocalypse scenes (reference to some vaults in FO).

P hears a man-made noise of a can. He notices a stairway that is blocked by barrier. The barrier indicates maybe there are some people living here.

P holds a crowbar and sneaks through the stairway. Shadows of large sunflower models fall upon stairs. Human models beside the way are intertwined by the tentacle-like plants; some of them are hung up from earth.

P avoids hitting the empty cans (on stairs or hung on wire) in his way

In a large room, numerous plastic forks, knives and chopsticks are on the ground. Many of them are standing, look like grass, or like spikes/traps. While P goes past, he stamps and breaks the tableware, some of them are catapulted out, a few hit the camera.

* this scene is designed as an installation artefact

P encounters a wall that is built by boxes and empty cans.

P is looking through the gaps of boxes and cans; he sees that a man in gas mask is in the room. The clothes that man (B) is in have many same features as those P is in (see character design).

Numerous wasted containers are around the man, most of them are empty cans and water bottles. Some human models are in the corner (reference to I Am Legend).

There is a desk. An unopened can is on it.

P breaks in by kicking down the wall of cans. The wall is scattered and cans fall down to the ground. The man in the mask is frightened by this unexpected breaking in. He holds a knife in his right hand.

(shaking and blurring effects)

* This scene can also be considered as an installation. A man lives in the space that is constituted from empty cans.

Both of the two men notice the can, and realize that their opposites are focusing on the can. The man living here (we call him B) moves to the can carefully, and switches the knife to his left hand.

B plans to grab the can by his right hand.

P dashes forward. A series of frenzy montage of un-sequenced fighting, some of them are

bloody. P kills B.

B still holds the can even when he died. P snatches the can from B's hand which is still trembling.

Rewind effect. *(this rewind makes these killing scenes as not reality but just in P's fantasy; it means P practises the murdering many times. But, he has the willingness and determination to kill people for a can).

P is looking through the gaps of boxes and cans. He sees that in this room there is a man (B) in gas mask. B's clothes have many same features of P's.

Numerous wasted containers (empty cans and water bottles) are around B. Some human models are placed in a corner.

With deep breathing, P hands his weapon.

P breaks in by kicking down the wall of cans. The wall is scattered and cans fall down to ground.

All P sees is that B is lying on ground. B holds a knife, and blood is pouring out from a wound on his neck. It looks like B is attempting to commit suicide.

Looking through the lens of gas mask, B sees P, his eyes open bigger but the pupils (actually only one on screen) contract abruptly and then extend slowly. His throat makes some unrecognizable sounds, as if he wants to say something. Finally B's pupils spread, he dies.   (*what is B thinking at this moment?)

P gets the can from the desk. P notices the photo frame beside the can and he stops for a few seconds, P picks up the photo frame and looks at it. Then he puts it into B's hand, steals the knife by which B committed suicide, wipes off blood on B's clothing. The blade is flickering in the darkness.   (B in the photo is like the figure of P in pre-apocalyptic world in story1, the two figures are overlapped)

PLOT	Section 3	
3-1	P sets empty cans on stairs one by one, and	

	then he sleeps in a gorgeous bed without a mattress. Many beautiful but faded lanterns are hanging down from the ceiling. A pile of body models are thrown in a corner.	A nostalgia review on gentrification.
	At midnight, the noise caused by crashing cans makes P awaken. He picks up backpack and escapes.	
	Some shadows are chasing him. The shapes of shadows look like B, some of them are lack of limbs. The shadows move starkly. They look like models or zombies but not living things.	(Maybe) this dread has troubled him for a long time since he saw people murdering others first. (Or, we can think it is due to the witness of a people dying in section2)
	P wants to run but the backpack is too heavy for him. An overloaded icon appears in the top right corner of screen.	A confusing junction with a videogame. It adds the unreality meaning of this story.
	A shadow cracks the backpack, all things in it are scattered out. These things are expected to be survival items but are textbooks and examination papers. A series of chasing actions. [flashback]The shadows are eating a man's body. A running clock (flashback).	A dream (my dream). A symbol of excessive pressure upon Chinese students. P's fiction or dream, or he has witnessed that?
	A shadow almost catches P, but it just manages to rob his mask.	A visual symbol: the mask is also the mask of people's inner world. Idealized self in dream.

	P tries to jump to another building but he fails. He falls into water.	(1st perspective, the sky surrounded by buildings. The screen pauses 1 sec, then fall down rapidly).
3-2	P falls into water, and keeps falling into darkness. Enormous shadow is swimming slowly beneath him. The shadow is so huge that its full view cannot be shown in screen, thus we don't know what exactly it is, but obviously it is not a fish. Seaweeds around P look like claws and cages. Sharks are swimming around above P. Bubbles come out from P's mouth.	Referring to Spore, stage 1. It links to the montage pictures (the shark). The shadow and the shark can be symbols of fear.
	P falls down to the bottom of the sea. Some odd creatures are surrounding him, but they are not aggressive. They are seemingly very curious to P. Chatting bubbles are above them, but the contents in the bubbles cannot be understood.	The chatting bubbles can represent the natural codes. Maybe human has forgotten the codes. It has features of online games.
	P finds that he can breathe. P stands up, and it appears that the water has gone.	The feature of discontinuity of dream.
	P enters a cave. (The character occupies a tiny proportion of screen). A fresco of proliferation (Chinese pre-history style) can be seen on the wall. The fresco describes the multiplying of humanity.	The figure of people in the fresco refers to the Neolithic art work. It is linked to the montage pictures segment (section 1).

	P looks like in spotlight.	
	Eyes are peeping at P. When P turns back, the eye appears.	
3-3	P climbs up a pile of mixtures of stones and rubbish, and then crosses the exit of the cave.	
	He now stands at the edge of cliff (viaduct). In front of him is a huge hole.	
	Viaduct (in story2) goes down to the bottom of the hole. Sculptures of greats scatter in and around the hole. Along with the sculptures are wasted industrial productions such as electrical appliances. The bottom of the hole is a swamp full of mud. Sculptures and rubbish in mud are sinking. Bubbles rise from mud. It looks as if the swamp ---likes stomach---- is swallowing all things. Maybe there is something lurking in mud.	Great people made statues to announce their power, to achieve a kind of immortality, but from the universal perspective, they are transitory. This scene is like an installation. Refers to Lovely Bones. It links to the montage pictures.
	P goes forward a step. The rock collapses immediately. P falls into the hole, together with plenty of empty cans (referring to Story2). Cans make noise.	

	Section 4	
4-1	The noise of cans wakes P up. He picks up back pack and escapes.	Repeating story 3
	Shadows are chasing him. Those shadows	

	move promptly. Probably they are human or human-like creatures. Tentacle-like shadows are shaking in the sky. The shapes of those shadows are similar to twisted trees or smoke. The blood-color swirl-like clouds are in sky. Fireworks are launched form some places.	Bizarre scenes in dream, fragmented and illogic.
	One of shadows cracks P's backpack which is filled with photos. Photos of beautiful natural scenes scatter everywhere.	Things in P's backpack can be his memory.
	A shadow almost catches P, but just manages to rob his mask.	
4-2	P ties to jump to another building but fails, and he falls into water. (POV perspective, the surface of water reflects P and the blood-colored swirl-like clouds in sky. An eye opens in the center of the swirl. Paused 1 sec, then P falls down rapidly)	If there are some supreme beings such as gods, I believe they are amoral and disinterested in the fate of human beings. They are just observing indifferently.
	P falls into bushes. The shadows are gone. P stands up. Leaves of those bushes behind him change into eyes. They are peeping P.	
	P is in a vast, silent and dark plain. Sculptures are scattered in this area.	
	P keeps walking in bushes until he sees an odd tree. Many religious buildings are in the tree. The patterns on bark look like eyes which	It links to the montage pictures.

	are staring at P.	
	A huge planet is in the sky.	
	P touches the bark and he is sucked into the tree.	
4-3	P finds a monkey tail on him. He pulls the tail out and throws it away. The tail changes to a snake and runs away.	Black and White color, Lighten edges effect, cartoon style character. Cute style (see my previous works) and Hare+Guu
	Sorts of clocks are surrounding him, they are running. Some god-featured people are having a picnic under a tree. They are eating colorful fruits. Those people are in sorts of clothes, and it is too hard to decide who they are. But the Egyptian god possesses only one side and another side? Tiny people can be seen on the branches of the tree .	In different cuts of this scene, the picnic table is with different styles. e.g. in one shot, some people are sitting beside a round table (half of it is on screen), and in the next shot, the others are sitting beside a long table. This shows discontinuity, and also implies the eternal theme of universe in 'change'.
	P sees an apple. (the apple grows from a strip of vine, and suddenly falls down in front of P)	
	The snake (serpent) is guarding the apple. But P drives it away easily. The serpent looks so weak.	A subverted story of The Eden Garden.
	P picks the apple off (the sound effect of switching an old-style power switch), the light becomes dim. Leaves, buildings, tiny people fall down	

	together with Bibop-boys. Screaming and noise of the dropping empty cans.	
	Ignoring the chaos, P is about to eat the apple. He picks up fork and knife, and then he put them down. He picks the apple (it is too small for an apple, but more likes a cherry). He is putting the apple into his mouth. (zoom in) the apple becomes the earth (zoom in) .The camera moves into the sea.	Mankind is consuming the earth. It is human instinct, the instrument is unnecessary.
4-4	P wakes up, finds himself is in water. Submerged buildings are around him.	(colored screen) * return to the anime style
	P is about to swim up, a fish from beneath swallows him.	

	Section 5 (the figure of P has some different details)	
	P wakes up. He finds himself in front of the odd tree <Silence>.	
5-1	He looks at the dark desert. Some sculptures, or dead trees, or rocks, or plants are scattered in the vast plain. They are too far to be recognized.	Use blur effect.
5-2a	He walks in the plain. After a short while, P sees people (in suits) lying on ground. Mask (P's mask) and album are beside him. The man is still breathing.	
5-2b	(OS) noise of horn, braking and hitting.	

	P turns back.	
	Instead of the tree which is supposed to be there, the place is in front a modern office building.	Here reference to Millennium Actress
	A pole with too many signposts on it.	This is an installation work.
5-2c	P turns back again, now he is at the center of a cross road in front of an office building. Stops signs are everywhere, ever direction. A man (in suits) is lying in front of him.	It links to the montage pictures.
	P picks up the album, opens it. In the album there are photos of polluted land.	*Or the green land? Greenland perhaps is better for the next scene.
5-3	P strangles the lying man to death (as if he is sleepwalking), then puts the album on his chest. The man opens his eyes, looks at P killing him peacefully.	Complicated emotion. Self hatred? Self judgment and salvation (as human)? Does anyone have the right to judge others?
5-3a	Buildings become roughcasts, frameworks, foundations and finally disappear, (dissolve effect)	
5-3b	Twigs grow up from the corpse. Green spreads out and covers the whole planet. His body becomes the earth. His body becomes mountain, eyes become sun and moon….etc.	The myth of Pangu. The world rebirths on human's corpse; this myth is also a final alarm.
5-4	P wakes up (not in mask, but we still cannot see his face). He opens eyes, sits up. During	

	the period of this action, plants around him grow up. Pure blue sky, gentle wind, two rainbows are shinning in sky.	
	Black shot. Voice of alarming and empty cans.	
Story 6	The epilogue	
6.1	(FI) A cat is lying upon his neck.(wipe) (1st viewpoint)	
6.2	First view. Empty cans are falling. A man in a beak shaped gas mask appears. His figure is similar to P, however there are some different details. (the weapon he holds is crowbar-like, but also likes a blade of other objects) The sight becomes dim. The surrounding is like B's room in section 2. He dashes toward the camera, Cut. OS. Breathing.	Who is the protagonist? Who is in reality? Is P a savor or death? Use blur effect. The murder plot does not happen in section 2.
	End	

The backstory

Story 1

6:30

It is a cold morning.

The air conditioning does not work, and the windows are open. He is groaning as if he is being tortured in a dream. Thanks to the alarm, he awakes and feels colder. He is shivering, and suffocating since something heavy is on his neck and makes it difficult to breathe.

He opens his eyes reluctantly since he always suffers from the lack of sleep. As expected, the thing on his neck is his cat, the white cat with blue eyes. Obviously the cat is enjoying the warmth from the cold morning.

He grips the cat and throws it away, and the cat squeals in dissatisfaction. He sits up, adjusts the focal length of his eyes. The scene in his bedroom becomes clearer and clearer, so clear that he can remember almost everything -- everyday, everything before the cold year, especially the warmth of his cat.

P wakes and sits up suddenly. Upon his chest is not the cat but his backpack. The fragments of memories before the cold year disappear. P is gasping as if he just escaped a nightmare. He looks around: it is a ruined bathroom and he is now in a bathtub. He finds his reflections in many fragments of a mirror. All of them are in the beak shaped gas masks. His breath in the mask gives him a bit of warmth, just like the feeling of his cat. He grabs his hair to confirm that he is in a cold desperate world, which makes him feel better. The dream flickers a last time, until the remaining warmth dissipates completely.

It is the 7th or 8th year after the catastrophe which combines flood, cold, gas, plague and the subsequent starvation and chaos. But for P, he cannot remember how much time his past since the catastrophe. He can't remember his name because it has been a long time since someone has called it. He doesn't care about that. In such a silent world, these things make no sense. During the first year he recalled and yearned for his past life every night, but now he has

managed to ignore it since he has found that memory never helps. No matter how much he misses the past world, what he can do is only survive in this cold world alone. He has buried his memory with his name into his deepest self, by repeating 'the memory never helps, it only hurts' again and again. The only occasion that the memory surfaces from the ocean of conscious is in a dream, or more precisely, a nightmare.

Once P has dispelled the effects of the nightmare, he regains his strength. He stands up, stretches his limbs. This is the 11th floor of the building. One side of the bathroom has collapsed, but the frame of the door remains as an ironic monument. Through the lens of his gas mask, P sees a grey world: grey buildings under the grey sky. No sunshine can penetrate the clustered heavy clouds. A 26-floor building stands nearby. Surely it blocked the sunshine in the past world. Surely the residents who lived in the shadow had complained and cursed numerous times in vain.

7:00

Several years ago, at this time, he would brush teeth, wash his face, and practice smiling – 'commercial face' as he called it- for his career. During this time his cat would continue to annoy P until he put the cat food in his bowl. P always believed that souls are living in cats.

P glances at the broken mirror again. In the gas mask he doesn't need to wash his face or practice his false smiling. It is good to free himself from those social duties, he once thought, the only pity is all the toothpaste has disappeared thus he has to endure his bad breath in the mask.

He has confirmed everything is ready and nothing valuable is left, then walks downstairs and leaves the door open. This is the last time he sleeps in the room, since he has run out of supplies. He must move to another place to get food, just as the nomadic tribes did thousands of years before.

On the stairs there are dozens of empty cans. They had remained sealed until P found them in a wasted fridge. Those are all P has found in this building, and P really enjoys the week he doesn't need to worry about his next dinner. P put every empty can on the stairs, so the cans

work as a security alarming system (at least as P hoped so, although there is no living creature known to P).

8:00

Walking in the once prosperous street, P catches sight of a golden tree. The tree is the only feature that remains as all the others are dead and rotten. The only reason it stands is because it is not a real tree but an artificial construct. All the leaves on the tree are golden plastic, and the tree itself is made from cement and concrete. The way people prayed was to write their wills on red silk strips, tie them to bronze coins and fix them to the branches. Of course the prayer tradition was not free, and as expected, the staff recovered coins from the tree once a week - otherwise there would be no room for more wills and coins - then sold them to people again (and the red strips were thrown away). Now the golden and red colors fade and are covered with dust.

This street was in a traditional scenic area. The buildings (including a Confucius temple) are its distinguishing feature. Many of them are replicas, for example, the McDonald's and the KFC. They offered breakfast, lunch, afternoon tea, dinner and supper. Usually P walked straight to this street at 8:15am and bought his breakfast from one of the fast food restaurants. But for now, the only things left are those empty buildings. P sits beside a McDonald's clown model in a couch. The clown keeps its unchanged stupid (and terrified) laughing pose and ironically stares at the once prosperous street.

'Buddy,' P says. He touches the clown's head – it is covered with thick dust – like an old friend.

'Fare well.' He says.

The sky begins to lighten, although still no sunshine can penetrate the cloud. P now arrives at one of the major roads at the centre of the city. Formerly the city was a sanctuary-like city built to protect people from being submerged by the rising sea. The city was famous for its street trees. The trees stood beside the roads for seventy years before they were cut down on the eve of destruction. Thanks to those great trees, people could enjoy coolness even in the

hottest days -- especially in the years while the climate becomes warmer. The trees witnessed several generations of residents growing up in this city. In the year before the catastrophe, the government decided to cut them down, so new subway stations could be built. Despite local residents protesting (by tying green silk strips on trees), the plan was implemented. Ironically, people didn't have enough time to enjoy the convenience of those subway stations, because soon both the human society and eco-system would collapse after a sudden freezing night. P believes that it is the revenge of the planet and undoubtedly those trees are the vanguards. Walking on the platform of the subway station, looking at the disingenuous grand environment-protecting posters, P still cannot help cursing the mayor who masterminded the cutting down decision. As he guessed, the mayor didn't grow up in this city.

P sees a slogan 'winter is coming' on the remains of one of those posters stuck on the board by the owner of a newsstand. This sentence comes from the novel A Song of Ice and Fire which had been popular in the last year before the catastrophe. P can see the remains of posters of the novel. But at that time while people are still crying 'the earth is becoming warm', who would believe that this sentence would become true in just a few years?

9:00

P looks at a clock hanging on the wall. It has no second hand, so P waits for a few minutes to confirm it is still running. This is a bookstore in the basement floor, twisted tubes are hanging under the ceiling. The name of the book store is 'vanguard'. It has its own café, P used to come here to enjoy his leisure time once or twice a month. The most notable thing here is the giant black cross hanging by an iron wire on the white wall. Now it sits off the wall and rests on an angle. On the walls at the other two sides of the hall, photos are stuck on. Among them, Guevara, Coburn, Monroe, the monkey king, and some photos of common people: a poor Chinese girl who is in the poster of the Hope project, an old farmer and rescuers in an earthquake. But the largest ones are Bill Gates, Jobs and Buffett, with flattering titles such as genie, artist, emperor or god. The bookshelves are all empty, all the books have gone but their covers remain, maybe because those delicate covers are too hard to burn. Broken furniture, empty containers and spoiled paintings are scattered everywhere, among them there are

copies of terrified Skrik, The Raft of Medusa, and obscure surrealism paintings including 'the Persistence of Memory'. But P has no leisure time to appreciate artworks for now. The broken beverage vending machine is far more attractive, although soon it disappoints P. So P treads on the artworks from the miscellaneous genre without any hesitation or pity. At this second, the iron wire that holds the giant cross breaks. The cross collapses and breaks into pieces, making a shocking noise.

P notices that there are many clues indicating that this place could have been a shelter for a group of people. He finds piles of bones in corners, in a glass water tank, even in suitcases. P cannot identify whether the bones once belonged to humans or animals. He becomes cautious, holding a crowbar in his hand. He sees many computer cases piled together, photos of people have been stuck on them, and crazy doodles cover most photos. All the monitor screens have been slashed and holes on screens look like the hunger from wrathful mouths. All this disordered hysteria shows how people vent their desires, rage and horror. The inhabitants here were probably a gang of thugs, or they had become thugs. Fortunately, all those people are gone, leaving the bookstore full of rubbish.

10:00

P enters the Natural History Museum. This is a Victorian style building with a grand hall and Roman pillars. As a child, P had visited this museum many times. He was deeply terrified by those specimens and skeletons. Even now as an adult, he still remembers those horrible eyes and the faces of the animal specimens: sharks, tigers, lions, and many others. He feels those animals are not dead, but suffering pain, and they may wake as demons at any time.

Three decades later the museum hasn't changed. Even in the catastrophe, the building which was built 100 years ago remains intact. Displays and cabinets have been broken, maybe some people tried to get food from here, but finally they found that nothing was edible. In the exhibition room of the Ancient Human, P sees skeletons reflected in glass displays, overlapping with human models in displays. They look like an apocalyptic fable which reveals the end of mankind.

Walking in the hall in which the fossils of dinosaurs are displayed, P looks up at those giant skeletons. Without electricity, the lightless hall becomes dim. The skull of a Mamenchisaurus at the height of 10 meters looks like an alien predator. Scientists had argued for the annihilation of dinosaurs for many years, but it is quite clear that the dinosaurs were once the ruler of Earth. People kept asking 'why and how they disappeared in such a short period?' After 650 million years, the same thing happened again, but this time the protagonist of the tragedy was humankind.

Undoubtedly that is a tragedy for mankind, but from the perspective of some supreme beings, such as a galaxy or god, this is no more than a normal cycle of one of numerous subsystems. P believes that, god, if he (or they, depending on which cultural viewpoint you take) really exists, he doesn't have enough energy to take care of every single individual. God is concerned with macro things, and for now, it is the time to let mankind leave the stage so a new world will be created. The miserable fate of the human doesn't mean punishment, and neither receives god's mercy, since god never cared for it. That is his daily work, just as an owner of a slaughterhouse slaughters one hundred pigs one day, and 'one hundred pigs' is just a number for him.

But P is not a follower of any god, especially in this abandoned world. He prefers to believe that the earth has its own will. The earth has tolerated humanity for centuries, and has hated humanity for centuries. Now the Earth finally decides to purify itself, to destroy bugs living on it.

P stands in front of a huge skull. It is so huge for a terrestrial animal. It reminds P of dragons in legends. He stares at the skull for a long time, as if he is listening to its story. He cannot help but close his eyes and touch the bone with his hand. He can feel time flow past on his finger. He has witnessed the end of humanity, to some extent he is beyond humankind, but—

He is still a man, he can feel hungry and cold. His stomach reminds him that he comes here for food. A clock indicates it is nearly 12:00 now. If it is in the past world, he now should reheat his lunch. He searched for hours, and cannot find anything edible, which makes him

frustrated. With an inadvertent glance, P sees a worm creeping in a corner. It sounds impossible, but the fact is in the last year P has found living worms and other inferior creatures, but no human. The worm, in P's eyes is not a creepy thing but a precious source of protein. He snatches the worm, it struggles in panic. Even now it is not tasty for P, but he has no choice. He swallows the worm, for survival.

Days past

P has wandered the city for a few days. It seems that food stocks in this city are completely exhausted. Suffering from starvation, P looks at the dam. Ten years ago, with the sea level rising, many cities were submerged. This city was lucky since it was built on the summit of a hill. While the sea continued to rise and approach the city, the change entered people's sight gradually. The government built the great dam to protect the city; it made the city a closed island. The downtown section of the city was submerged by the encroaching sea. The flood came so fast that many people had no time to escape. With the temperature suddenly plummeting, the downtown was sealed, everything was preserved in frozen water. Now that the weather is becoming warmer, the ice has melted, and the flood is retreating, and bit by bit the downtown emerges again. P believes that there are some edible resources which were once sealed in the frozen sea. Now that all resources available are exhausted, it is worth the risk of going downtown.

The great dam's wall blocks the view from outside, but P can hear the sound of the tide from the other side. P is going up the stairs of the great dam. The corridor is narrow and dark with a steep incline. Finally P reaches the summit. He escaped from the dark oppressive tunnel, and feels his vision has never been so broadly open. That is the brave new world beyond the wall.

Story 2

This dam which looks like an ancient Chinese city wall was used to protect the city from being submerged by the rising sea level, but obviously it has been seriously damaged and no longer functions. In his sight, P can see an iron ship (the ship was for river-travelling use in

the previous world. It is not a giant one, only 40 people can aboard at one time) that crashed the dam while the sea level reached its summit, and has stayed there after the water withdrew.

Buildings outside the dam -- once submerged by the brown colored sea -- now appear again. Soaked in the salt water for years, the once gorgeous exterior decorations have worn off, and the buildings are faded. They look like weathered bones of behemoths in the sea.

The downtown outside the wall was a prosperous district in which many skyscrapers still stand. Some districts in the highlands became islands during the time of time flood, and some areas are still underwater even now the flood has retreated. The water is deeper in the far distance, only the tops of tall buildings appear from the sea. The water there is darker.

He can see the giant outlets of sewers in the foot of the dam. Some slogans have been written on the surface of the dam, but now they are hard to recognize. P walks down the wall to the viaduct leading away from the dam. The viaduct was ready to be demolished although it had been built only 10 years earlier. While the flood tide was coming, many drivers tried to escape through the viaduct, but most of them failed due to the congestion and accidents caused by the chaos and panic. The vehicles were abandoned, corroded in salty water. Bizarrely there are many fungi growing. The slender twisted mushrooms are purple with dark green and brown spots. P picks up one of them. The mushroom is soft and ugly, and when P pinches it slightly, purple juice flows from it. P throws the mushroom away. He cannot help but to regard the mushroom as a deadly toxic, and he dares not to take the risk in trying it.

P has walked for nearly an hour, when he sees descending land. The sea level gradually rises. It looks like here is a downhill area, buildings nearby sink with the descending of land. In the vast area ahead, only a few tops of buildings can be seen. The TV broadcasting tower is one of them. He witnesses the aftermath of the whole viaduct collapsing into the deep water. The brown water looks even darker due to its depth. P stands at the edge of the viaduct for a while, and then decides to turn back.

'Here is the border of the human world' P sighs.

P finds a ramp and goes down through it. He stands beside the water, hesitates for a short

while, and then he finds a stick to probe the depth of the water. The water is knee height. P walks into the water which is quite dirty. Grey weathered rubbish (most of which are plastic productions) float and bubble, with no fish or marine life to be seen.

P walks for a long time, and arrives at an amusement park which was built on a hill. Facilities remain there. A semi-collapsed Ferris wheel stands and its reflection twists in the glass wall of the major building of the amusement park. While P is walking, the reflection twists even more.

The major building used to be an indoor stadium. Different recreation facilities and decorations were set up within the building. P sees giant-sized concrete personified objects such as bees and sunflowers. The sunflowers are more than 10 meters high, the faces in the center of flowers laugh weirdly; and the bees look like huge monsters flying around their lair. Tableware models look like they were prepared for giants' dinners. Pirates in a Viking boat, clowns and bunnies hang on gallow-like facilities, and giants are served by flattering servants who are waiting for the leftovers. If this was real, the delicious dishes on the table must be made from human flesh, and the wine in cups is people's blood.

Mushrooms growing here are even larger than previous batch he discovered. Besides that, P sees some tentacle-like plants winding around the facilities. Those brown tentacles are trembling slightly and look like traps waiting for their prey. P moves carefully and tries not to make any noise. In such an unfamiliar place he must be very careful. He doubts whether there is something sneaking under the shadow or peeping. He notices some boxes have been piled up as a barrier to block a stairway. Obviously someone has piled these boxes. P hears a noise of an empty can coming from the upper floor. The noise is weak but is like an alarm which makes P both nervous and extremely excited. P holds his iron crowbar in his hand and climbs up along the steel stairs.

'Is that a man? Or a woman?' P thinks. 'Or a beast? Is there any food? An empty can noise could be heard. Maybe there are more cans!'

He sees some empty cans, some of them are hanging on iron wires, and the others are on the

stairs. Apparently this is an alarm system. It indicates that there is (or was) one (or more) people. He is a survivalist who knows how to defend himself.

'How will he treat me? Will he attack me? If I am in this circumstance, the action I will take will probably be preemptive.' P thinks. 'For me, I don't believe anyone who wants to survive dares to allow a stranger invade his space. The closer, the more dangerous. The principle printed in all survival manuals for doomsday is 'attack, then identify'. He sets the security alarm, and understands the principle clearly.'

P enters a large room, maybe it was a restaurant hall. Numerous plastic forks, knives and chopsticks are on the ground. Many of them are standing, as if the ground is covered by white grass. But those singular forks and knives standing look like spikes. P walks across the hall. Although he has tried his best, he inevitably stamps and breaks the tableware, making a cracking noise. If the tableware is like an alarm system, admittedly it is efficient.

'So… pre-emptive' P strengthens his judgment. He concludes that if there is anyone living in the building, he must be a vicious predator.

P bypassed many traps and he finally reaches the top level of the building. He sees a wall made by empty cans and boxes. Looking through the gaps, P sees a man in gas mask wearing an old windbreaker. P holds his breath and observes in silence. The room is full with junk and the debris of containers. Some human models are in a corner, but most of them have been broken. Posters and pictures hang haphazardly on the wall. One of them is of a window and the view outside. Another one is a still life painting of an apple and some other fruits. All these are useless junk. But while P sees an unopened can on the desk, he becomes excited and ruthless. In seconds, P plans several ways to murder that man and rob his can. He organizes and practices the action in his brain again and again, considering all possibilities.

When he thinks he is ready, he breaks in by kicking down the wall of cans.

But things are not as he expected. The man here -- while P is breaking in --is lying on floor. He holds a knife in his hand. Blood is flowing out from a terrible wound on his neck. He is attempting suicide. The can is unopened on the desk.

The word flashing in P's mind is 'How lucky! He leaves the can to me!'

The man is about to die. While he sees P, his eyes abruptly open bigger. He lifts and stretches out his hand as if he wants to grab P, and makes some unrecognizable sounds from his throat. P just looks at him, both ruthlessly and blankly. He moves his sight away to avoid seeing the man's eyes. The man struggles for a few seconds and finally gives up. His hand drops to the floor.

'It is good that he is no longer in my way.' P goes across to the body to get the can on the desk. He notices that a photo frame is beside the can. The photo is probably a group photo of the man and his family. There is a man, a woman, a girl and a dog.

P stares at the photo for seconds. He cannot help but remind him of his family: his parents, his lover, his friends and his cat. He cannot help but to remind himself that his life is in the past world. At that moment, he feels tears in his eyes.

'I can never cry', he says to himself, 'I must survive.'

He put the photo frame in the dead body's hand.

'What did you want to say to me?' he says, 'frankly, I expected to talk with you…'

P stops for a second.

'Although I know it is impossible… I pity you while you are not a threat to me. I pity you only if you are the weak. I planed to ambush you. I know that at that time if you were standing, I would assault you and kill you. But still I really want to talk with you.'

He puts the photo frame into the dead body's hand.

'Go to your family, poor man.' He takes the knife, 'you won't need a blade in that world.'

Story 3

It is midnight now.

P is sleeping in an ornate bed without a mattress. Some plastic lanterns with elaborate patterns are hanging from the ceiling. It was previously a shopping center.

Suddenly, P is awakened by the sharp noise of empty cans – P has placed them in the corridor. Someone is coming. He sits up, picks up his backpack and runs in another direction away from the noise. The noise of steps comes from behind. P glimpses shadows chasing him. The shadows are vague; P cannot see them clearly. But P knows who they are. P escapes. He feels his backpack is becoming heavier and heavier. The heavy backpack makes it difficult to run. He is overloaded.

The chasing shadows come closer and closer. One of them stretches his arm and catches the backpack. The backpack is torn open, all things are scattered. They should be important survival items, but – all of the things in the cracked backpack are textbooks: Chinese language, mathematics, English language, physics, chemistry, biology, politics, geography and history. These middle school textbooks drop with examination papers. That was a nightmare while P was a student, a nightmare for all students.

Without the backpack, the burden upon P has now been removed. An arm from another shadow catches his hair. P manages to escape from the claw, but he lost the gas mask. The cold air blows in his face. It is fresh, and unexpectedly, it is not toxic. It is a long time since P enjoyed the fresh air.

However P has to run: to run upstairs and down stairs, to run through halls and corridors. The shadows have no intention of giving up. P arrives at the top of the building, and he now has no way to escape. The shadows are closing. P now has no choice but to attempt to jump to the building nearby. It is quite a distance, but it is his only chance to escape. What will happen if he is caught by those shadows? They will drink his blood and eat his flesh. They will enjoy his heart and liver. P knows that perfectly. He dashes and jumps to the building nearby.

At that moment, P feels he is flying. But in the next second, gravity drags him down. P falls for few seconds with the tops of surrounding buildings leaving him rapidly. Finally P drops into water.

It is the sea. P is sinking. Some shark-like shadows are swimming above him. Seaweed surrounds him looking like claws or cages. P can also feel a giant creature in the darkness beneath him. It is so large that P cannot identify its shape. He feels the sea water constricting him so that he cannot swim. He keeps falling until he reaches the bottom of the sea.

P stands up. The buoyancy is gone, and the water is gone too. He sees some small creatures floating around him. They are making strange funny voices. They don't look like predators but rather timid spirits.

P enters a cave. It is even darker than the bottom of sea. But P can perceive everything around him, not by seeing but through his intuition and instinct. He knows they are there. He just knows that. He finds a fresco on the wall of the cave. On the fresco, a man becomes two, the two becomes four. The amount of men is multiplying and multiplying, with the men becoming smaller and smaller.

P climbs up a pile of rocks. There is a small gap with light coming through it. P goes through the gap, finds himself standing in a broken viaduct which is at the edge of a great hole. The gloomy sky is upon him. The viaduct descends directly to the bottom of the hole. P sees waterfalls. He also sees sculptures of great people scattered in and around the hole. Alongside the sculptures are wasted industrial productions such as electrical appliances.

The bottom of the hole is a swamp full of mud. Sculptures and rubbish in the mud are sinking slowly. Bubbles rise from the mud. It looks as if the swamp – like a stomach of Earth-- is swallowing everything.

Maybe there is something lurking in the mud, just like the huge creature in the deep sea. P thinks. He goes ahead just one more step, but the viaduct collapses under his feet. He falls down and empty cans rain down. The cans make sharp noise, likes rubbing two pieces of metal together.

No! He shouts.

Story 4.

P is awakened by the noise of cans. His eyes open suddenly. He knows what is coming, picks up his backpack and runs. He knows that there are shadows, but doesn't need to see them. He knows the direction in which the shadows come from, and runs in the opposite way.

He is running in a street. Dead trees alongside the street look like tentacles twisting in the sky. Someone is launching fireworks which color the clouds. A claw stretches behind, catches P's backpack, and cracks it. Photos, many photos float out from the bag. These photos are of green trees, of blue sky and sea, of laughing people and of the blue and pure world.

Another arm tries to catch his hair, but just manages to rob P's gas mask. P has to keep running. He finds that the viaduct ahead has collapsed. The gap in the collapsed viaduct is too long, but he cannot stop. He knows the consequences if the shadows catches him. He dashes and jumps, hopes he can reach the other side. In that moment, he feels he is flying, be it briefly. Then the invisible hand named gravity pulls him down. While falling, P looks at the water beneath, the cloud reflected in it. P sees an eye opening in the sky from the reflection. The eye looks like the moon is looking at him. He is about to fall into the water.

However P falls down instead into a bush, on soft soil. He looks upward, the buildings and shadows are all gone. All he can see is the cloudy sky. He is in the center of a vast plain. Many sculptures are scattered in the plain. He can identify some of them. They are those great emperors. A tree in the far distance can be seen. It is much taller than any of the sculptures. Some branches are totally dead, but some others are living in prosperity. Altars are in the tree. While P stands in front of the tree, he feels the tree is looking at him. Even though there is no eye he can find, P believes that there are eyes hiding in the pattern of the bark, on branches and in leaves. He stares at the tree in silence for a while.

'It is looking at me… no, they are looking at me.' P feels the tree is summoning him. He stretches his hand to touch the tree. He falls into a darkness.

P then falls to the ground. When he stands up, he feels some thing different. He looks back, finds a tail on him.

'What is that! I am a man not a monkey.' He pulls the tail out. It is not too hard. The tail struggles in his hand. P throws it away. The tail, transforms into a snake and escapes.

P sees some people sitting under a tree. They are in different styles of clothing. One of them is wearing an eagle like-mask, and looks quite funny. They are having a picnic. The food is colorful fruits. P notices that some tiny men are sitting in the tree.

P doesn't care about those men, but he really wants some food. He is not hungry, but like a wolf or other predators, he cannot allow food to slip away. He will eat all he can eat and take all he can take. While he is thinking of how to ask those people to dinner (he is trying to remember the social protocols), an apple growing from a strip of vine suddenly drops in front of him. The snake which is transformed from his tail is intertwed around the apple, and shows its teeth to P. But P drives it away easily. It looks so weak.

He picks the fruit. He hears a 'click' voice, as if he turns a switch. Things in the tree drop down -- among them -- the altars, leaves, tiny men and Bibop-Boys. They are screaming. But P doesn't care about them. The only voice in his mind is 'eat it, eat it'. He cannot wait for that. He picks up a knife and fork but soon finds they are inconvenient, so he puts them down. He picks up the apple with his fingers -- it now becomes a cherry – and puts it in his mouth.

P opens his eyes, finds he is in seawater. He still remembers the tree and the fruit. Maybe that was a dream or delusion when he fainted. He tries to swim upward. He sees the shadows beneath him. It is now floating towards him. That is a fish with exaggerated fins. It opens its mouth, the esophagus looks like a dark hole under the spike-like teeth.

Story 5.

P wakes up.

He is in front of the tree. Around him is darkness and silence. Sculptures are scattered on the plain.

It was a dream. He tells himself, walks away from the tree, tries to find a way to leave.

After a short while, P sees a man lying on the ground. A gas mask and album are beside him.

The man is still breathing.

P runs to the man. He doesn't know what he wants to do, but just following the voice in his mind.

The man looks like fairly young. P doesn't know who the man is, but he remembers the mask. Yes, the mask belongs to the man that committed suicide in front of him. P is about to say something but a sharp noise of braking and hitting comes from behind him.

P turns back, but it is not the scene he expected. He is in front of an entrance to an office building. He sees a pole on which too many signposts are attached. P is now at the center of a crossroad. A carousel is nearby him. It is still spinning with music. In this wasted land disharmony reigns.

P picks up the album. He sees photos of a polluted sky, decayed land and toxic water. From the photos P sees forests cut down, animals slain, people killed by others. He stares at the man for a long time.

'This is the sinful man.' He thinks, 'I will judge you in the name of god, the earth, and the sprit of all living things.'

'You have devoured the world. I hereby sentence you to death. The world will grow up from your body.' He says. 'That is your mortal salvation.'

'And I will save your soul.'

P strangles the man. The man opens his eyes, looks at P. His face is peaceful, although his limbs are trembling, as if he is bearing pain. He is dead.

P picks up the album and puts it on the man's body. The greyness around him is fading, the buildings are disappearing. Twigs grow up and spread out from the man's corpse. The man's body becomes hills, veins become rivers, and his hair becomes the forests. All the remains of humans are gone. After raining for a short time, the sun shines upon the earth, and rainbows

247

form in the sky. It is shining.

Interview notes

Interviewee A: an animation viewer

———2013-12-05———

Huang 13:32:21: *Ok now can we start the interview?*

Interviewee A 13:32:29: *ok.*

Huang 13:32:45: *Good, the following dialogue will be recorded.*

Interviewee A 13:32:52: *ok*

Huang 13:33:15: *Have you read my screenplay？*

Interviewee A 13:33:31: *Yes that is awesome*

Huang 13:33:46: *Thx. Now, can you tell me your understanding of the story?*

Interviewee A 13:34:12: *I think it is a dark story.*

Interviewee A 13:34:29: *you show me a terrible world.*

Interviewee A 13:35:11: *but there is something I am not sure in your story.*

Huang 13:35:26: *we can discuss them*

Interviewee A 13:35:36: *it is too complex. And something confuses me.*

Huang 13:35:40: *for example？*

Interviewee A 13:35:48: *For example... who is the lying man in section 4?*

Interviewee A 13:36:03: *Sorry, section 5*

Huang 13:36:14: *Who you think he is?*

Huang 13:36:34: *I'd like to know your understanding*

Interviewee A 13:37:04: *Ok...I will try.*

Interviewee A 13:37:24: *Is section 5 in P's dream?*

Huang 13:37:41: *Maybe. If you think it is in dream, it is in dream.*

Huang 13:37:51: *my story is open*

Huang 13:37:55: *and diversified understandings are encouraged*

Interviewee A 13:38:09:   *ok*

Interviewee A 13:38:25: *I think there are many dreams in your story*

Interviewee A 13:39:19: *section 3,4,5 are all dreams, is that right?*

Huang 13:39:35: *of course*

Huang 13:39:45: *if you think it make sense then it is right*

Huang 13:39:57: *again I'd like to know your opinion*

Interviewee A 13:40:09: *fine.. orz*

Interviewee A 13:42:42: *in my opinion the story is like a survivor's story in the world after the end of world*

Interviewee A 13:43:13: *he looks for food everywhere, and he makes dream in nights.*

Interviewee A 13:43:29: *i think it is like inception*

Interviewee A 13:43:51: *there are many dreams in a same time*

Huang 13:43:52: *are you saying the film Inception*

Interviewee A 13:43:59: *yes the film*

Interviewee A 13:44:10: *and a dream is in another dream*

Interviewee A 13:45:39: *and he always misses the daily life, so he return to the daily life in dream,*

Interviewee A 13:45:43: *in section 1*

Huang 13:46:08: *yes so you think the ordinary world is dream?*

Interviewee A 13:46:08: *Section 3-5 are all dreams*

Interviewee A 13:46:17: *yes it is*

Interviewee A 13:46:23: *6-1 and 6-2 are also dreams*

Interviewee A 13:46:46: *or maybe you just use those cuts again>?*

Huang 13:46:57: *you mean flashback?*

Interviewee A 13:47:04: *yes*

Huang 13:47:29: *so in short,you think the screenplay   tells a post-apocalypse story, and P's dreams?*

Interviewee A 13:47:36: *yes*

Huang 13:47:45: *so what about B?*

Interviewee A 13:47:53: *?*

Interviewee A 13:48:10: *b killed himself in section 2*

Huang 13:48:24: *so how do you understand 6-2?*

Interviewee A 13:49:19: *i think it is also P's dream. he sees a people come to kill him*

Huang 13:49:45: *so you mean 6-2 is from P's viewpoint in his dream?*

Huang 13:50:00: *and the man on screen is another people*

Interviewee A 13:50:06: *yes*

Interviewee A 13:50:31: *you said you use blur effect*

Interviewee A 13:50:40: *and there are different details*

Huang 13:50:45: *yes of course*

Huang 13:50:58: *it makes sense*

Huang 13:51:11: *however, if I say, it is not a dream, but P is attacked by another man in reality*

Huang 13:51:24: *do you think it works?*

Interviewee A 13:51:48: *you mean it is real?*

Huang 13:51:58: *yes, it occurs in reality*

Interviewee A 13:52:35: *ok, but it is another event and with no relevance to section 2?*

Huang 13:53:31: *yes an independent event*

Huang 13:53:46: *and maybe P survives this attack in reality*

Huang 13:53:55: *and he makes the dream in night?*

Interviewee A 13:54:14: *o, i havn't think about that*

Interviewee A 13:54:27: *but i think it is right*

Interviewee A 13:54:43: *however i think my story is also right*

Huang 13:54:58: *of course. it is your story, and it is right*

Huang 13:55:22: *as i said it is an open story and encourages different understandings*

Huang 13:55:31: *now can you try to make some different understanding?*

Huang 13:55:40: *I will show you an example*

Interviewee A 13:55:47: *ok*

Huang 13:57:27: *in Inception, some people believe that Leonardo returned to real, and some else argue that he is still in his dream.*

Interviewee A 13:57:36: *yes*

Huang 13:57:52: *but one people said, the whole story is Leonardo's dream.*

Huang 13:58:09: *Leonardo is in a plane, he sees those people, and he creates this story*

Huang 13:58:13: *in his dream*

Interviewee A 13:58:25: *wow*

Interviewee A 13:58:32: *it is a bit radical*

Huang 13:58:38: *yes*

Huang 13:58:49: *but it actually works*

Huang 13:59:52: *the dreams in the story have no necessarily causal connection with people's actions at the end of film*

Huang 14:00:10: *e.g. Saito makes a call but it is not about Leonardo's business.*

Huang 14:01:29: *and they have not spoken to others*

Huang 14:01:47: *and we do not see that dream machine box again*

Interviewee A 14:04:24: *er right*

Interviewee A 14:04:34: *but if this story is a dream, what is the motivation*

Huang 14:04:42: *simply a dream*

Huang 14:04:54: *we experience stories in our dreams*

Huang 14:05:06: *sometime the dream is like a film, and sometime is really logical*

Huang 14:05:22: *and dreams in this film are all without beginning and ending*

Interviewee A 14:06:06: *yes*

Huang 14:06:22: *so 'a man makes a dream in plane, he sees other passengers in his dream story'*

Huang 14:06:28: *do you think it makes sense?*

Huang 14:07:33: *of course*

Interviewee A 14:19:55: *i am back. now can we continue your interview?*

Huang 14:19:58: *good. so 'a man makes a dream in plane, he sees other passengers in his dream story,' do you think this understanding makes sense?*

Interviewee A 14:20:39: *yes i think so*

Interviewee A 14:21:11: *but i think this is not a major understanding*

Huang 14:21:31: *no it is not. quite a few people understanding this film like this.*

Huang 14:21:41: *but still it sounds*

Interviewee A 14:22:01: *yes sounds interesting*

Huang 14:22:13: *so can you make another understanding of my story?*

Interviewee A 14:22:27: *ok I will try.*

Interviewee A 14:22:36: *give me a minute*

Huang 14:22:39: *Ok*

Interviewee A 14:25:42: *i have a idea*

Interviewee A 14:25:55: *just like inception, I think all your story is a dream*

Huang 14:25:59: *all?*

Interviewee A 14:26:09: *p is a common people*

Interviewee A 14:26:17: *the dark world is his dream*

Interviewee A 14:26:51: *so your story is like that, a man makes a dream then he wakes up, and then goes to work*

Huang 14:27:00: *so the ordinary world is reality?*

Interviewee A 14:27:09: *er yes*

Interviewee A 14:27:19: *only the dark world is dream*

Huang 14:27:33: *ok that's good. Go on*

Interviewee A 14:28:44: *p recalls his dream when he is working, then section 3-5 are all his dreams*

Interviewee A 14:29:50: *or maybe not dreams but his fantasy?*

Huang 14:29:58: *derived from his dream?*

Interviewee A 14:30:10: *yes*

Interviewee A 14:30:19: *i sometimes do so*

Huang 14:30:23: *me too*

Huang 14:30:31: *and this understanding works*

Interviewee A 14:30:59: *are 6-2 and 6-2   flashbacks?*

Huang 14:31:15: *it is up to you*

Huang 14:31:30: *maybe we   can consider them as fragments of his dream*

Interviewee A 14:31:49: *yes like a dream film*

Interviewee A 14:31:59: *Linch's film*

Huang 14:32:27: *Lynch*

Huang 14:33:08: *I think you are saying Mulholland Drive*

Interviewee A 14:33:16: *yes that film*

Huang 14:33:23: *so?*

Interviewee A 14:34:03: *maybe the two worlds in section 1 are all real?*

Interviewee A 14:34:28: *i mean, the common life is not memory*

Huang 14:36:48: *You mean the ordinary world and the post-apocalypse are all reality?*

Interviewee A 14:37:15: *yes, there are two persons in two worlds*

Interviewee A 14:37:39: *there are two stories in your story*

Huang 14:37:48: *two parallel worlds?*

Interviewee A 14:37:56: *yes*

Interviewee A 14:38:19: *you just put them together*

Huang 14:38:41: *ok, so how about 6-1 and 6-2?*

Huang 14:38:49: *based on this understanding?*

Interviewee A 14:39:44: *they are still flashback*

Interviewee A 14:40:49: *6-1 is flashback of the ordinary life*

Interviewee A 14:41:04: *6-2 is flashback of the dark world*

Huang 14:41:24: *so how can you explain 6-2?*

Huang 14:41:36: *I mean, it did not really happen in section 2*

Interviewee A 14:41:43: *well*

Interviewee A 14:42:41: *is that possible to think it as from P's point*

Interviewee A 14:42:56: *he sees another guy is attacking him?*

Interviewee A 14:43:16: *like a circle*

Interviewee A 14:43:43: *he tries to killed others*

Interviewee A 14:43:56: *and others also try to kill him*

Huang 14:44:13: *that is great*

Huang 14:44:38: *I think it does make sense*

Huang 14:44:54: *w can consider that this plot means humanity is repeating the same tragic.*

Huang 14:45:05: *I love this idea*

Huang 14:45:11: *It is retribution*

Huang 14:45:19: *a hunter becomes a prey. I will write it in my paper*

Interviewee A 14:45:55: *great :)*

Huang 14:46:06: *now let's move to the next question*

Interviewee A 14:46:11: *ok*

Huang 14:46:19: *How do you understanding the theme of this story?*

Huang 14:46:26: *what you think I am trying to express?*

Interviewee A 14:46:57: *er*

Interviewee A 14:47:03: *it is dark*

Interviewee A 14:47:23: *i think your are showing the evil nature of mankind*

Interviewee A 14:47:47: *and also environmental issue?*

Interviewee A 14:48:12: *i think you are saying the sea level, greenhouse effect*

Interviewee A 14:48:23: *and pollution*

Interviewee A 14:48:41: *and maybe also shanzhai culture?*

Huang 14:48:56: *why you think I am talking about shanzhai ?*

Interviewee A 14:49:20: *you said wcDonalds',   it is shanzhai*

Interviewee A 14:49:25: *isn't it?*

Interviewee A 14:49:35: *i also see that in your film*

Huang 14:50:08: *well, actually I was just to avoid the trouble of copyrights*

Huang 14:50:18: *i cannot use their logo directly*

Huang 14:50:31: *I was not mean to imply shanzhai*

Huang 14:50:34: *but it is good*

Huang 14:50:51: *your understanding is great, and I love it*

Interviewee A 14:50:59: *:)*

Huang 14:51:11: *ok so we will move to the last issue now*

Huang 14:52:17: *In my screenplay I designed many details. Can you tell me the most impressi ve one? and how you interpret the detail*

Interviewee A 14:52:38*: like WcDonalds?*

Huang 14:52:47: *if possible in symbolic manner*

Huang 14:53:10: *you can also say some details in my animation*

Huang 14:53:17: *yes*

Huang 14:53:35: *but I'd like you to discuss something else*

Huang 14:53:43: *you can also tell me any plot you think is impressive*

Interviewee A 14:53:52: *let me see*

Interviewee A 14:57:00: *i think the picnic with gods is impressive*

Huang 14:57:18: *yes we have discussed it before*

Interviewee A 14:57:37: *yes the Egyptian god is impressive*

Huang 14:57:52: *he has only one side face and another side face*

Huang 14:58:02: *have I wrote that in screenplay?*

Interviewee A 14:58:22: *yes*

Interviewee A 14:58:26: *you said people in Egyptian painting have only side faces*

Huang 14:58:54: *I was inspired by Egyptian painting*

Huang 14:59:39: *but can you tell me something you found rather than that I have discussed with you?*

Interviewee A 14:59:49: *ok*

Interviewee A 15:01:39: *i think the monkey tail is good*

Huang 15:02:09: *so how do you understand this monkey tail?*

Interviewee A 15:04:08: *i guess it means 'man is a kind of animal'*

Interviewee A 15:04:25: *is that what you are trying to say?*

Huang 15:04:33: *yes. it is a symbol*

Huang 15:05:45: *so how do you understand P pulls the tail out and throws it away ?*

Interviewee A 15:06:08: *maybe he does not want to be an animal?*

Huang 15:06:18: *yes it sounds*

Huang 15:06:30: *then why it turn into a snake?*

Huang 15:06:44: *How do you think about this plot?*

Interviewee A 15:07:50: *the snake then appears with the apple*

Interviewee A 15:08:11: *i think it comes from the western god story?*

Huang 15:08:22: *yes it comes from Bible*

Huang 15:08:27: *the Eden Garden*

Huang 15:08:56: *and the apple then turns into earth*

Interviewee A 15:09:20: *it is in p's dream*

Huang 15:09:21: *yes*

Interviewee A 15:10:04: *i think you try to say the man eats the world*

Interviewee A 15:14:51: *do you mean mankind eats all food, and destroy the eco-system?*

Interviewee A 15:15:16: *i think that is your idea*

Huang 15:15:27: *here I actually use P as the representative of humanity*

Interviewee A 15:15:32: *so it is*

Interviewee A 15:15:39: *humanity is a kind of animal so he has tail*

Interviewee A 15:15:55: *and he throws the tail away*

Interviewee A 15:16:12: *it mean he does not want to be an animal*

Interviewee A 15:16:46: *he refuses to consider humanity is a kind of animal*

Huang 15:17:08: *yes*

Huang 15:17:32: *I was actually suggesting that humanity does not consider itself as a species of animal*

Huang 15:17:40: *I mean a part of the natural*

Interviewee A 15:17:47: *yes*

Interviewee A 15:17:51: *that is great*

Huang 15:17:56: *Ok, I think that enough for my interview*

Huang 15:18:08: *Thanks for it*

Interviewee A 15:18:13: *np*

Interviewee B: an animator

Huang 0:05:53: *Ok now can we start the interview?*

Interviewee B 0:06:07: *sure*

Huang 0:06:45: *Ok. Now we will start the interview.The following dialogue will be recorded.*

Huang 0:06:55: *Have you read my screenplay?*

Interviewee B 0:07:28: *I did*

Huang 0:07:42: *Ok*

Huang 0:07:55: *can you pls tell me your understanding of the story?*

Interviewee B 0:09:44: *I'm not sure, the way i see , it's kind of like a parallel universes story*

Huang 0:10:58: *this story is open*

Huang 0:11:10: *and thus diversified understandings are encouraged*

Huang 0:11:43: *if you think it is a kind of parallel universe story*

Huang 0:12:14: *can you give me more details?*

Interviewee B 0:12:31: *Oh, OK, it's still a little bit confuse*

Huang 0:14:41: *you can tell me what makes you confusing*

Interviewee B 0:15:54: *I think the guy in the normal world and the lost world are the same person, right?*

Interviewee B 0:16:13: *I mean in section 1*

Huang 0:16:44: *sure, it is a way to understand this story*

Huang 0:18:00: *and can you tell me why you think so?*

Interviewee B 0:21:14: *from your animation, I can tell cause they have similar hair cut and color*

Interviewee B 0:21:50: *and also have similar eyes*

Huang 0:22:00: *so you actually found clue from the animated section but not in screenplay*

Huang 0:22:04: *but it is also ok*

Huang 0:22:21: *now   given they are a same character*

Interviewee B 0:22:31: *yes*

Huang 0:22:37: *how do you understand the whole story?*

Interviewee B 0:28:40: *I guess there is a certain link between two different world*

Interviewee B 0:28:52: *but I'm not sure about this link*

Interviewee B 0:29:12: *it could be causal link*

Interviewee B 0:29:27: *or random connection*

Huang 0:30:19: *ok so how you understand these worlds?*

Interviewee B 0:33:22: *I can't tell,but it make more sense to me if the guy in the lost world is reality, the guy in the normal world is memory or imagination*

Huang 0:34:17: *it does make sense*

Interviewee B 0:35:00: *it could be one man's past and now*

Interviewee B 0:36:20: *compare two different life of one character with Montage*

Huang 0:37:03: *you mean to juxtapose P's now and past by montage?*

Interviewee B 0:37:17: *yes*

Huang 0:37:59: *ok   so until now we are talking about the animated section, right?*

Interviewee B 0:38:18: *right*

Huang 0:38:53: *I think you know much about this section since we have discussed many times in my production process*

Huang 0:39:18: *but can you tell me your understanding of the whole story instead of section 1?*

Interviewee B 0:45:32: *well, the whole story is like a dream， I mean P's dream*

Interviewee B 0:49:16: *P need survive after the doom day, what ever it takes*

Interviewee B 0:50:24: *and he always haunted by his nightmares*

Huang 0:51:22: *here you say 'nightmares'*

Interviewee B 0:51:38: *or memorys*

Huang 0:52:00: *what are these nightmares?*

Interviewee B 1:24:26: *as for me, section1 and 2 is switch daily life and doomsday life*

Interviewee B 1:28:44:   *i see you make lots of detail to build atmosphere , like crashed ship, damaged dam, ugly mushrooms*

Huang 1:30:18: *yes I designed these details to depict the post-apocalypse world*

Interviewee B 1:32:00: *by contrast , section3 have some abstract elements like   shadow*

Interviewee B 1:37:17: *for me ,these unreal elements more close to nightmare*

Interviewee B 1:39:02: *and section4 is another nightmare*

Interviewee B 1:41:08: *section5 is all kinds fragment of dream*

Huang 1:42:16: *so in short, you think the post-apocalypse story is reality in this work*

Huang 1:42:21: *and the ordinary world*

Huang 1:42:35: *and the unreal worlds are dreams*

Interviewee B 1:43:10: *yes*

Huang 1:43:15: *so this story tells a survivor struggles for survival in wasteland*

Huang 1:43:26: *and he is suffering from nightmares*

Interviewee B 1:43:59: *yes , i can see the pain*

Interviewee B 1:44:30: *like Fallout*

Interviewee B 1:46:09: *wasteland is a dangerous world ~so P kills some one just for an simple can*

Huang 1:46:28: *ok yes it is a dark story*

Huang 1:46:48: *as many post-apocalypse works*

Interviewee B 1:46:55: *pretty dark*

Huang 1:46:58: *such as fallout u just mentioned*

Interviewee B 1:47:17: *yes*

Huang 1:47:21: *so what do you think I am trying to express in this story?*

Interviewee B 1:50:26: *remind people about envirment, and darkside of humanity*

Interviewee B 1:55:39: *like the reason of ruining the world*

Interviewee B 1:58:25: *your make damaged dam give the clue of sea level rising*

Interviewee B 1:58:57: *rising sea-level, sorry*

Huang 1:59:17: *yes and I designed many evidence of the flood*

Huang 1:59:33: *the sea-level is withdrawing*

Huang 1:59:59: *but the city outside the dam is still half-flooded*

Interviewee B 2:00:15: *right*

Interviewee B 2:01:27: *and I can feel some overdevelopment technology bring serious*

damage of environment

Interviewee B 2:04:33: *people become really vicious, the way they live like beasts*

Huang 2:05:30: *ok*

Huang 2:06:40: *how do you think about 6-1 and 6-2?*

Interviewee B 2:08:00: *like bookends*

Interviewee B 2:08:32: *flashback to section1*

Huang 2:09:04: *what about 6-2？*

Huang 2:09:41: *how you understand this cut ?*

Huang 2:10:01: *you know in section 2 this attacking did not happen*

Interviewee B 2:18:02: *oh, i think 6-2 is another conclusion, for the lost world timeline*

Interviewee B 2:22:22: *this cut, i think it means P still struggling for his life*

Interviewee B 2:22:56: *it also could be another person's view*

Interviewee B 2:24:50: *not P's first view*

Huang 2:25:47: *so are you suggesting 6-2 is from another survivor's viewpoint?*

Huang 2:26:02: *this survivor is not B*

Interviewee B 2:26:02: *it could be*

Huang 2:26:12: *ok we can call him C*

Interviewee B 2:26:18: *wow*

Interviewee B 2:26:38: *right, another survivor*

Huang 2:26:43: *i actually have not considered this*

Huang 2:26:59: *so it could explain why there are some different details of P*

Huang 2:27:13: *coz he could encounters some other events*

Huang 2:27:31: *and has got some new items, or lost some previous ones*

Huang 2:28:52: *now I'd like to discuss some other's understanding of the storyline with you*

Interviewee B 2:29:03: *OK*

Huang 2:29:17: *one people says*

Huang 2:29:45: *the 'reality' in this story is the ordinary world in section 1*

Huang 2:29:50: *but not the post-apocalypse world*

Huang 2:30:11: *it is to say, the post-apocalypse world is a dream, or fantasy*

Huang 2:30:43: *for example, today you wake up from a nightmare*

Huang 2:30:57: *and you kept thinking it when you were working*

Interviewee B 2:31:41: *yes, it happen to me*

Huang 2:31:55: *so half of section 1, and all the rest of the story are P's fantasy*

Huang 2:32:04: *do you think this storyline make sense?*

Interviewee B 2:33:24: *cos you spend more time to describe the story in post-apocalypse world*

Interviewee B 2:34:21: *so   post-apocalypse world is "reality"   make more sense to me*

Huang 2:35:14: *ok of course*

Huang 2:35:51: *however*

Huang 2:36:00: *ok I will show you an example*

Huang 2:36:13: *what do you think about the end of Inception?*

Huang 2:36:50: *Does Leonard return to reality? Or he is still trapped in dream?*

Interviewee B 2:36:52: *haha, it's an optional ending*

Interviewee B 2:37:16: *could be both ways*

Huang 2:37:23: *yes of course*

Huang 2:37:31: *but there is another understanding*

Huang 2:37:54: *one audiences says*

Interviewee B 2:37:58: *what is that?*

Huang 2:38:05: *all the story of Inception is a dream*

Huang 2:39:31: *this story is actually 'Leonard boarded in a plane,   he saw some people, and he made a dream'*

Huang 2:39:51: *so at the end of the film*

Huang 2:40:01: *he does not speak to others*

Huang 2:40:12: *and we have not seen the dream machine box*

Huang 2:40:59: *so do you think this storyline makes sense?*

Interviewee B 2:41:39: *well ,in Inception ,all the topic is about dream, like how many level in dream, how to make a dream , how to wake up in a dream, so i think it make sense too,*

Huang 2:42:06: *of course this understanding is not very popular*

Huang 2:42:32:   *however it is quite an interesting alternative understanding of this film*

Interviewee B 2:42:58: *audience always choice the ending as they like ,if it is optional*

Interviewee B 2:43:35: *it makes sense*

Huang 2:43:37: *ok now let's return to my work*

Huang 2:45:03: *for this people's understanding*

Interviewee B 2:49:30: *I prefer my understanding, however,to discuss and discover multiple understanding about one movie is   another kind of fun*

Huang 2:50:45: *ok*

Huang 2:51:00: *now let's move to the last issue*

Interviewee B 2:51:35: *OK*

Huang 2:51:46: *can you tell me your understanding of any detail of my work?*

Huang 2:51:53: *I mean symbolic scenes*

Huang 2:52:15: *you can also talk about symbolic details of the animated section*

Interviewee B 2:53:36: *Well, i like your museum part*

Huang 2:55:18: *ok   can you say more?*

Interviewee B 2:55:51: *the face of all kinds animals is really spooky*

Huang 2:56:22: *I think you are trying to say terrified*

Interviewee B 2:57:03: *yes terrified*

Huang 2:58:29: *so if you consider them as symbols*

Interviewee B 2:58:37: *I guess this is a symbol, tell audience, P act like beast*

Huang 2:58:47: *how do you interpret them?*

Huang 2:59:28: *this is really a good idea*

Huang 2:59:31: *go on*

Interviewee B 3:01:26: *animals in museum is creepy to me, it seems, they   tell me about last moment of they life.*

Interviewee B 3:02:51: *so , it's not hard for me to think , death, kill, survive and etc.*

Huang 3:03:39: *so your personal context works in you process of understanding this symbol*

Huang 3:03:57: *but this is good*

Huang 3:04:14: *I have wrote a similar idea in my backstory of this screenplay*

Interviewee B 3:04:30: *yes, I keep this mood to go through your work*

Huang 3:05:49: *ok this interpretation is really good*

Huang 3:06:29: *and P is like a beast in desperation*

Interviewee B 3:06:47: *yes, he does*

Huang 3:07:08: *and thus 'humanity is died'*

Huang 3:07:18: *despite he is surviving*

Interviewee B 3:07:34: *yes yes , living like animal*

Huang 3:07:39: *it makes this story even more dark*

Interviewee B 3:07:46: *haha*

Huang 3:07:55: *ok*

Huang 3:08:08: *I think it is enough for my interview*

Huang 3:08:22: *thank for this*

Interviewee C: an animation viewer

Huang 1:19:28: *Ok now can we start the interview?*

Interviewee C 1:19:36: *sure*

Huang 1:19:50: *the following dialogue will be recorded*

Interviewee C 1:19:54: *OK*

Huang 1:20:05: *Have you read my 3rd screenplay?*

Interviewee C 1:20:53: *Yes. It's a fascinating story.*

Huang 1:21:09: *Thanks.*

Huang 1:21:20: *Now can you pls tell me your understanding of this story?*

Interviewee C 1:27:09: *It's a story happened after a serious natural disaster (or probably caused by human beings), and it seems that only P survives in the ruined city. However he obviously suffers from various negative feelings and emotions due to the extremely horrible surroundings.*

Interviewee C 1:28:38: *The shock of the reality ruins his mind too.*

Huang 1:29:13: *can you make it more explicit?*

Interviewee C 1:34:26: *For example, he always feels lonely, insecure, and highly anxious.*

Interviewee C 1:37:04: *in a scene, he puts a bunch of empty cans into a line, which I don't see for any good reason, maybe he just takes that as a recreation. That's a sign of feeling lonely, i think.*

Huang 1:37:38: *in which section?*

Huang 1:38:32: *3-1?*

Huang 1:38:43: *'P sets empty cans on stairs one by one, and then he sleeps in a gorgeous bed without mattress.' ?*

Interviewee C 1:38:55: *yes*

Interviewee C 1:39:02: *Oh, i see.*

Interviewee C 1:39:18: *it's a kind of alarm system?*

Huang 1:40:59: *I designed this plot as 'P sets alarm traps'*

Huang 1:41:27: *but you consider it as an expression of his inner world?*

Interviewee C 1:43:41: *I mean, the empty cans might be able to play a role of alarm, but there could be better ways to make himself feel safer, right?*

Huang 1:44:32: *may the cans actually do not work at all*

Huang 1:44:38: *maybe*

Huang 1:46:11: *but in the story the trap seems work*

Interviewee C 1:46:12: *for example, he can pick a better room if he lives with hope. and in my opinion, the cans are not 100% reliable*

Huang 1:47:33: *I wrote 'The noise of cans wakes P up' in section 3 and 4. In these two sections, P is chased by shadows*

Huang 1:47:41: *and enters different worlds*

Huang 1:47:50: *how you think about this?*

Huang 1:49:35: *and can you give me an integral storyline? Now we are discussing details*

Huang 1:49:40: *we can discuss it later*

Interviewee C 1:57:05: *P survives in a catastrophe, and struggles to make living in a ruined world. Staying alone in a horrible environment, P's mind is gradually effected by various negative factors. Then he begins to suffer from highly intensive stress and different kind of dreams as a result. Eventually, even he himself cannot tell what is real and what is dream.*

Interviewee C 1:58:33: *The theme is quite dark and the story is full of symbols and metaphors*

Huang 1:58:57: *so you mean this story narrates how a survivor in post-apocalypse fall into madness?*

Interviewee C 1:59:47: *yep, or, it might be a bad dream as a whole.*

Huang 2:01:04: *you mean all this story, or the post-apocalypse parts?*

Huang 2:01:17: *or dream-like sections?*

Interviewee C 2:04:09: *They are all possible. Probably the whole story is a dream, or parts of it are dreams.*

Huang 2:04:35: *are you referring to our discussion on Inception?*

Interviewee C 2:05:21: *Yes of cause.*

Huang 2:05:59: *ok so is that your alternative understanding?*

Interviewee C 2:07:06: *Although I don't think the whole story of Inception is a dream.*

Huang 2:08:44: *but you also agreed with that this understanding works*

Interviewee C 2:08:52: *yes*

Huang 2:09:11: *ok*

Huang 2:09:15: *for my story*

Interviewee C 2:09:22: *but logically speaking that also works*

Huang 2:09:43: *another reader understand it as 'P is created by B's dream, and B is created by a man who lives in the real world'*

Huang 2:10:45: *the 'real world' here is the ordinary world in section 1*

Interviewee C 2:10:56: *yes*

Huang 2:10:58: *so how do you think about this understanding?*

Interviewee C 2:13:27: *That character rather confuses me, to be honest.*

Huang 2:14:20: *I suppose you understand the ordinary world in section 1 as memory*

Huang 2:14:55: *and the post-apocalypse line in section 1 and 2 are reality*

Interviewee C 2:16:15: *But if P killed B in B's dream, why the dream is continuing?*

Huang 2:17:05: *another dream, probably*

Huang 2:17:12: *we can still refer to Inception*

Huang 2:17:33: *one is killed in one dream, and he returns to upper dream*

Interviewee C 2:17:48: *OK.*

Interviewee C 2:18:23: *So in this case the story is composed by several different dreams then*

Interviewee C 2:19:20: *The structure would be much more complex.*

Interviewee C 2:19:54: *But is also much more interesting indeed.*

Huang 2:20:40: *yes, i set several waking-up shots, which implies there are multiple dreams. however, the structure of these dreams is up to you to decide*

Interviewee C 2:21:46: *Yes. It seems that I pick a easier structure, LOL*

Interviewee C 2:24:04: *If this is a multi-dream story, viewers have to forget something like linear narrative, etc.*

Huang 2:25:06: *surely it is not linear*

Interviewee C 2:25:38: *And they should not pay too much attention on the contrast in the 1st*

section.

Huang 2:26:21: *well, i cannot decide whether audience 'should' do something or not*

Huang 2:26:49: *but after all it is only one of the five sections*

Huang 2:28:07: *this story is open, and different understandings are encouraged*

Interviewee C 2:28:30: *As for me, the contrast makes me tend to not think too much possibilities.*

Huang 2:29:05: *you mean, this contrast and the depiction of the ruined world*

Interviewee C 2:29:14: *Partly because B does not appear in section 1*

Interviewee C 2:29:31: *yes*

Huang 2:30:03: *and they provide a general frame of the story and ideas of my work?*

Interviewee C 2:30:03: *Only I think about is the two posibilities.*

Interviewee C 2:34:41: *I think the contrast frame a basic background of the story.*

Huang 2:36:54: *so you understand the story under this context?*

Interviewee C 2:36:57: *Normally, a ruined world is the real one isn't it?*

Huang 2:37:30: *in most post-apocalypse films, it is*

Interviewee C 2:38:35: *there is some logic between the two world. That's what I think.*

Interviewee C 2:40:53: *So I tried to find a easy way to connect the two worlds 'logically'.*

Huang 2:41:57: So according to the convention of this kind of films

Huang 2:42:22: you prefer to consider the post-apocalypse is reality

Huang 2:42:35: *and the ordinary world is memory or dream*

Huang 2:45:57: *am i   right?*

Interviewee C 2:46:00: *yes*

Huang 2:46:10: *ok*

Huang 2:46:34: *this is your best preferred understanding*

Huang 2:47:09: *and you gave me an alternative understanding, which considers the whole story is a dream*

Interviewee C 2:47:18: *Yes, and alternatively*

Huang 2:47:26: *this alternative understanding implies there is another character*

Huang 2:47:35: *but he never appears in this story*

Interviewee C 2:48:37: *he never appeared in reality.*

Huang 2:48:38: *since it is someone's dream*

Interviewee C 2:49:29: *Perhaps it is just a illusion or a virtual person in the dream.*

Huang 2:50:01: *then we discussed another reader's understanding, which considered the ordinary world in section 1 is real*

Interviewee C 2:50:14: *yes.*

Huang 2:50:19: *this understanding suggests that the man in suits is real*

Huang 2:50:30: *and the post-apocalypse world is his fantasy, or dream*

Huang 2:50:47: *both P and B are fictional characters*

Huang 2:50:58: *do you think this understanding makes sense?*

Interviewee C 2:53:46: *That makes sense too. In this case the story might be narrated from a third person's perspective.*

Huang 2:54:46: *and do you think there are more potential understandings?*

Interviewee C 2:59:31: *I have to say that the first shot (the first person perspective) much strongly implies that there could not too much potential understandings.*

Huang 2:59:56: *ok*

Huang 3:00:07: *so how do you think about 6-1 and 6-2?*

Interviewee C 3:01:20: *That's a tricky scene, LOL*

Huang 3:01:35: *i think you have noticed that 6-2 contradicts with section 2*

Interviewee C 3:01:52: *yes*

Huang 3:18:46: *so how you consider this contradiction?*

Interviewee C 3:21:24: *the section 6-2 implies several possibilities.*

Interviewee C 3:23:01: *which make the story multivocal*

Interviewee C 3:30:24: *But no matter which character is the protagonist, it represents a very painful and struggling theme.*

Interviewee C 3:35:25: *In my opinion, the protagonist is neither P nor B. The story is told by a third person, whom I would like to call C.*

Huang 3:35:53: *based on 6-1 and 6-2?*

Interviewee C 3:37:55: *Yes, in this case P is just a virtual charactor in C's dream.*

Interviewee C 3:38:56: *And so is B*

Huang 3:39:15: *can you tell me why you think this?*

Interviewee C 3:45:54: *According to 6-2, all the charactors, scene and movements are blurred, and the first person view is just quite similar to the first shot of section 1, so it implies that the scene is happening in a virtual world, in other words, dream or illusion.*

Interviewee C 3:47:29: *And the dim figure that is similar to P tends to be B appeared in section 2.*

Huang 3:49:10: *in section 2 this attack does not really happen*

Interviewee C 3:52:32: *No, it doesn't. So the scene 6-2 does not happen in reality either*

Interviewee C 3:54:00: *it's just like a flashback of the murdering scene.*

Huang 3:55:58: *from other viewpoint?*

Huang 3:57:14: *and this shot is a fragment of C's dream*

Interviewee C 3:58:21: *From C's viewpoint in his dream. And in section 2, it is P that dash towards B. But in 6-2, the attacker turns to be B. So I think the story has completed a Samsara-like cycle here.*

Huang 3:58:23: *all this story is created by C in his dream, and thus section 2 and 6-2 are actually like parallel dreams in C's brain*

Interviewee C 3:58:40: *Yes, exactly*

Huang 3:59:00: *ok*

Huang 3:59:08: *now we will move to the last issue*

Huang 3:59:31: *can you give me your understanding of details of my work?*

Huang 3:59:45: *you can also say something about the animated section*

Huang 4:01:38: *any detail you feel interesting and/or symblic*

Huang 4:01:42: *symbolic*

Interviewee C 4:03:38: *OK. As i said, in 6-2, the story has complete a Samsara-like cycle. In fact, the elements of samsara appear at several places in many different forms.*

Huang 4:04:49: *actually i'd like you say something about scenes*

Interviewee C 4:05:08: *OK*

Huang 4:05:09: *the detail of scene i designed*

Interviewee C 4:06:40: *for example, the natural history museum, where exhibits lots of dinosaur fossiles*

Interviewee C 4:09:45: *dinosaurs once dominated the plannet, but millions of years later, they finally become a part of the earth, supporting human lives in a way.*

Interviewee C 4:10:10: *I think that's a symbol.*

Huang 4:11:09: *so you consider the entire hall as a symbol?*

Huang 4:11:44: *and now in this post-apocalypse world*

Interviewee C 4:12:04: *yes. The entire hall is just similar to the post-apocalypse world*

Huang 4:12:10: *do you think it has some new meanings?*

Interviewee C 4:13:56: *I just have not thought yet*

Huang 4:15:10: *image you are a survivor in post-apocalypse world*

Huang 4:15:18: *mankind is dying out*

Huang 4:15:36: *in this dino hall*

Huang 4:16:19: *will you have the same feeling with it in ordinary life*

Interviewee C 4:16:43: *Of cause not.*

Huang 4:17:06: *so if you are the survivor ,what will you feel?*

Interviewee C 4:18:20: *I would feel sad and tiny in front of the fate/history.*

Interviewee C 4:19:50: *Human is just one of the components of the universe.*

Huang 4:20:16: *the same fate with dinosaurs?*

Huang 4:21:16: *yes I think you just said something I try to express in this work*

Interviewee C 4:21:42: *Yes. Life is a circle, so be the fate of human beings.*

Huang 4:22:17: *yes, but do you think in my work*

Huang 4:22:43: *the world is ruined by mankind rather than natural force?*

Interviewee C 4:23:21: *Yes. I can see many clues in the story*

Interviewee C 4:24:38: *the cut-off trees, the polluted river, etc.*

Huang 4:24:41: *and so do you have any more interpretation of this symbol?*

Interviewee C 4:25:04: *you mean the museum?*

Huang 4:25:40: *yes   the dino hall*

Huang 4:26:08: *in this human-ruined world*

Interviewee C 4:30:46: *many items on display were willed by men, who eventually has been punished by nature*

Huang 4:31:38: *i think you are talking about the montage pictures*

Interviewee C 4:32:50: *yeah, several items appears in later sections and play important role.*

Huang 4:33:39: *yes, i use them to connect different sections*

Huang 4:33:54: *ok it is really a long interview*

Huang 4:34:01: *now here is the last question*

Huang 4:34:15: *what do you think i am try to express through this animation*

Interviewee C 4:43:11: *The story demonstrates an idea of cycle of life and fate, which emphasizes that human should find a sustainable path to develop its civilization and society, following the laws and rules of the nature and universe, just like what Taoism and Buddhism advocate. Of cause, the main idea is expressed in a very dark and depressive way.*

Huang 4:43:57: *in short, an environmental issue related theme?*

Interviewee C 4:44:19: *not only environmental issue*

Interviewee C 4:44:52: *it also includes philosophical concerns*

Huang 4:45:41: *yes you mentioned the circle of life*

Interviewee C 4:47:02: *The complicated and mulivocal structure actually implies the uncertainty of life.*

Huang 4:47:22: *I think you noticed I use Pangu story in section 5*

Interviewee C 4:47:29: *Yes*

Huang 4:48:03: *it is death and rebirth*

Interviewee C 4:48:42: *Death is the begin of another circle*

Huang 4:49:42: *yes, and in my work, there are actually two levels of this meaning*

Huang 4:50:04: *one is the concept of the circle of life*

Huang 4:51:05: *and the other one is 'the world is ruined by mankind, and the new world rebirths from the corpse of last man'*

Huang 4:51:33: *it is not only samsara*

Huang 4:51:40: *but also retribution*

Interviewee C 4:52:11: *Yes, exactly.*

Huang 4:52:22: *if you have seen my installation work, you will find connection between them*

Interviewee C 4:55:11: *It's a pity missing your installation work, but I think I can catch up with your future creations, right?*

Huang 4:55:46: *surely*

Huang 4:55:50: *now i think it is all for this interview. really thanks for it, as it takes few hours*

Interviewee C 4:56:08: *my pleasure:)*

Interviewee C 4:56:29: *Hope it can help.*

Interviewee D: an animator

Huang 22:25:08: *Ok now can we start the interview?*

Interviewee D 22:25:16: *of course*

Huang 22:25:26: *good*

Huang 22:25:31: *the following dialogue will be recorded*

Interviewee D 22:25:37: *ok*

Huang 22:25:49: *have you read my screenplay?*

Interviewee D 22:25:58: *yes i read it*

Huang 22:26:11: *can you pls tell me your understanding of the storyline?*

Interviewee D 22:27:00: *as you decribed last time, it is a post-apocalypse animation*

Huang 22:27:05: *yes*

Interviewee D 22:27:15: *so it tells a post-apocalypse story*

Interviewee D 22:28:05: *but i think you also describe many dreams*

Interviewee D 22:28:14: *in your story*

Huang 22:28:56: *so you think they are dream?*

Interviewee D 22:29:03: *yes*

Interviewee D 22:29:51: *i think the story after section 2 is in dreams, am i right?*

Huang 22:30:09: *of course*

Huang 22:30:29: *last time we have discussed on it*

Huang 22:30:41: *but how do you understand 6-1 and 6-2?*

Huang 22:30:53: *i added them after our discussion*

Interviewee D 22:31:49: *well*

Interviewee D 22:31:58: *i think, 6-1 is a flashback*

Interviewee D 22:32:23: *of the beginning*

Huang 22:32:29: *yes it is*

Interviewee D 22:32:35: *and 6-2*

Interviewee D 22:32:41: *it is a bit tricky*

Interviewee D 22:33:01: *but i think it could be also a flash back*

Huang 22:33:41: *but this shot have not been used before*

Interviewee D 22:34:00: *hm*

Huang 22:34:40: *and actually this plot does not happened*

Huang 22:35:01: *but only exists in P's illusion*

Interviewee D 22:35:20: *yes, it could be a flashback of P*

Interviewee D 22:35:33: *i mean P's illusion*

Interviewee D 22:35:36: *in section 2*

Huang 22:35:44: *P's illusion*

Interviewee D 22:35:52: *yes*

Interviewee D 22:35:57: *this shot is not quite clear*

Interviewee D 22:36:25: *but i think it is in B's room?*

Huang 22:36:34: *why you think that?*

Interviewee D 22:37:17: *you said 'cans are falling'*

Interviewee D 22:39:07: *and you said it is like B's room*

Huang 22:39:28: *I almost forgot it..*

Interviewee D 22:39:52: *and you mentioned the mask*

Interviewee D 22:41:45: *the attack looks like P*

Huang 22:42:02: *yes he does*

Huang 22:42:23: *however again this plot actually has not happened*

Interviewee D 22:43:49: *so it is P's illusion*

Interviewee D 22:44:04: *P plots how to attack B*

Interviewee D 22:44:08: *right?*

Huang 22:44:23: *yes*

Interviewee D 22:44:34: *so*

Interviewee D 22:44:39: *here it is*

Interviewee D 22:44:59: *if i am planning fight another*

Interviewee D 22:45:18: *i might imagine how he will response*

Huang 22:46:16: *so you mean P imagines how B will see?*

Interviewee D 22:46:29: *so P also imagines how B will fight him*

Interviewee D 22:46:33: *yes*

Interviewee D 22:46:46: firstly how B will see

Huang 22:47:13: *so you mean 6-2 is a fragment of P's imagination?*

Interviewee D 22:47:20: *yes*

Huang 22:47:31: *ok..*

Huang 22:48:01: *it is a bit radical, but still it is a good idea*

Interviewee D 22:48:03: *so he can handle this combat*

Huang 22:48:35: *i cannot imagine how my foe will see..*

Huang 22:49:00: *have you fight with others?*

Interviewee D 22:49:05: *nope*

Huang 22:49:13: *so how can you imagine this?*

Interviewee D 22:50:25: *there are examples in animation works*

Interviewee D 22:50:47: *in some anime*

Interviewee D 22:51:31: *before fighting*

Interviewee D 22:52:11: *the hero's closes his eyes*

Interviewee D 22:52:46: *feels the power*

Huang 22:53:11: *it works*

Interviewee D 22:53:17: *and also his enemy*

Huang 22:53:33: *also in The Last Samurai*

Interviewee D 22:53:44: *and imagine how to fight*

Huang 22:54:13: *ok...*

Huang 22:54:55: *i don't think there are many examples of imagining from the enemy's view*

Interviewee D 22:56:58: *there are some*

Interviewee D 22:57:25: *they use 3rd person view*

Huang 22:57:42: *yes this is common*

Interviewee D 22:58:30: *this is becourse it is not from the viewpoint of the people planning the attack*

Interviewee D 22:58:42: *because   sorry*

Interviewee D 22:58:59: *but for the planning people*

Interviewee D 22:59:14: *he must consider his enemies*

Huang 22:59:50: *ok i see*

Interviewee D 22:59:56: *so he may try to imagine from enemy's viewpoine*

Huang 23:00:18: *this understanding makes sense*

Huang 23:00:30: *actually quite amazing*

Huang 23:00:43: *i will record this in my work*

Interviewee D 23:00:46: *ok*

Huang 23:01:07: *ok so what do you think i am trying to express through this work?*

Interviewee D 23:03:04: *i think is environmental issues*

Interviewee D 23:04:05: *greenhouse effect reflects in your work*

Interviewee D 23:04:13: *greenhouse*

Huang 23:04:46: *you mean the sea-level?*

Interviewee D 23:04:52: *yes*

Huang 23:05:08: *anything else?*

Interviewee D 23:05:29: *you also said the polluted world*

Interviewee D 23:05:55: *so you also warn the pollution*

Huang 23:06:09: *yes it is also environmental issue*

Huang 23:06:23: *anyother things?*

Interviewee D 23:06:45: *i think it is the major idea?*

Huang 23:07:40: *yes*

Huang 23:08:02: *but i said this work contains many different elements*

Huang 23:08:08: *and is open*

Huang 23:08:15: *in our last discussion*

Interviewee D 23:08:21: *yes*

Huang 23:08:45: *so can you find something more than environmental issue?*

Interviewee D 23:10:18: *ok   the arrogance of humanity*

Interviewee D 23:10:23: *you said it last time*

Huang 23:10:42: ...

Huang 23:11:03: *please tell me your understandings.. not mine*

Interviewee D 23:11:06: *ok..*

Interviewee D 23:11:23: *the dark inside of man*

Huang 23:11:44: *can you say more?*

Interviewee D 23:12:22: *the murdering story*

Interviewee D 23:12:23: *section 2*

Huang 23:13:06: *yes   it is*

Huang 23:13:11: *anything else*

Interviewee D 23:13:17: *ok*

Interviewee D 23:13:38: *i think you also mentioned the rebirth of new world*

Huang 23:13:53: *yes*

Huang 23:14:00: *it comes from Bangu*

Huang 23:14:04: *Pangu*

Interviewee D 23:14:27: *Pangu?*

Huang 23:15:17: 盘古 *Chinese creation myth*

Interviewee D 23:15:22: *ok*

Interviewee D 23:15:26: *yes*

Interviewee D 23:16:01: *i think you try to say the birth-die-birth process*

Interviewee D 23:16:07: *do you ?*

Huang 23:17:02: *yes*

Huang 23:17:09: *i mean 'the circle of life'*

Interviewee D 23:17:13: *ok*

Huang 23:17:36: *ok   now we will move to the next issue*

Huang 23:17:53: *as i told you   this is an open story*

Huang 23:18:07: *and different understandings are encouraged*

Huang 23:18:43: *i will show you an example*

Interviewee D 23:18:47: *ok*

Huang 23:19:03: *do you think the ordinary life in section 1 is P's memory?*

Interviewee D 23:20:27: *yes i think so*

Interviewee D 23:20:54: *i think you try to make a contrast between two worlds*

Huang 23:21:04: *yes of course*

Huang 23:23:44: *however   another people said*

Huang 23:24:00: *the two worlds in section 1 are two independent stories*

Huang 23:24:04: *and both of them are reality*

Huang 23:24:23: *so there are actually two parallel stories*

Huang 23:24:31: *and two characters*

Huang 23:24:50: *then 6-1 is a flashback of the ordinary storyline*

Interviewee D 23:24:55: *e*

Huang 23:25:13: *and 6-2 is flashback from P's first person viewpoint*

Huang 23:25:37: *sorry i mean from the protagonist of the post-apocalypse storyline*

Interviewee D 23:25:40: *...*

Interviewee D 23:25:42: *ok*

Huang 23:25:54: *he is attacked by another survivor*

Huang 23:26:24: *how about this understanding?*

Huang 23:26:31: *do you think it makes sense?*

Interviewee D 23:30:26: *sorry i need to leave for a few minutes*

Huang 23:31:10: *no problem*

Interviewee D 23:48:53: *i am back*

Huang 23:49:00: *good*

Huang 23:49:12:   *now can we continue the interview*

Interviewee D 23:49:14: sure

Huang 23:49:42: *so   the understanding i just said, do you think it makes sense?*

Interviewee D 23:49:54: *i just thought about it, it sounds a bit strange*

Interviewee D 23:50:27: *i thought you try to compare P's memory with reality?*

Huang 23:50:44: *i am*

Huang 23:51:20: *but this is another people's understanding*

Huang 23:51:48: *and i think he tries to compare two real worlds*

Interviewee D 23:53:49: *is it another character's reality?*

Huang 23:53:55: *yes*

Huang 23:54:08: *just understand it as a narrative trick*

Interviewee D 23:55:07: *ok gotcha*

Huang 23:55:30: *so do you think it makes sense?*

Interviewee D 23:55:37: *barely*

Interviewee D 23:56:02: *i do not prefer this understanding*

Interviewee D 23:56:53: *it makes sense, but i think to consider the daily life as P's memroy is better*

Huang 23:57:30: *of course*

Huang 23:57:47: *it is only a possibility to understand this story*

Interviewee D 23:57:55: *fair enough*

Huang 23:58:13: *so can you try to give an alternative understanding?*

2013-12-09

Interviewee D 0:00:08: *give me few minutes*

Huang 0:00:13: *sure*

Interviewee D 0:08:00: *ok*

Interviewee D 0:08:22: *i will try to consider the ordinary world is reality*

Interviewee D 0:08:30: *but the post-apocalypse is unreal*

Huang 0:08:40: *good*

Huang 0:08:44: *keep going*

Interviewee D 0:08:58: *so the post-apocalypse story is fiction*

Interviewee D 0:09:08: *or dream*

Huang 0:09:15: *you mean the protagonist in ordinary world is the only character in real world?*

Interviewee D 0:09:34: *6-1 is P's daily life*

Interviewee D 0:09:35: *yes*

Interviewee D 0:09:50: *or his memory of flashback*

Huang 0:10:22: *6-1?*

Huang 0:10:41: *ok i can consider it as a flashback*

Huang 0:10:50: *so this story is circular*

Huang 0:11:31: *we have discussed to consider 6-2 is from P's point*

Huang 0:12:02: *you said it is B's vision imagined by P*

Interviewee D 0:12:04: *yes*

Huang 0:12:13: *but you also agree other understanding works*

Huang 0:12:25: *can you try to consider 6-2 as, for example another person?*

Interviewee D 0:12:33: *another person?*

Huang 0:12:39: *yes*

Huang 0:12:43: *a third person*

Huang 0:13:39: *since the killing plot never happens in section 2*

Huang 0:13:46: *you said it is P's imagination*

Huang 0:13:52: *but how if not?*

Huang 0:14:01: *you can make more different understandings*

Interviewee D 0:15:27: *maybe P lives in B's room?*

Huang 0:15:39: *ok, then?*

Interviewee D 0:15:57: *he is attacked by a third person*

Huang 0:16:32: *so here you mean 6-2 is from P's viewpoint*

Huang 0:16:38: *?*

Interviewee D 0:16:43: *yes*

Huang 0:17:31: *i think it can also be B's viewpoint?*

Interviewee D 0:17:51: *is he attacked by the third person?*

Huang 0:18:03: *yes..*

Huang 0:18:17: *maybe this attack occurred before this story*

Huang 0:19:08: *and he won*

Interviewee D 0:20:20: *but the attacker could be B*

Huang 0:20:26: *so?*

Interviewee D 0:20:54: *the viewpoint is from the third one*

Interviewee D 0:21:00: *he was killed by B*

Interviewee D 0:21:09: *is B also in a beak mask?*

Huang 0:22:32: *actually not*

Huang 0:22:36: *see this picture*

Huang 0:22:41:
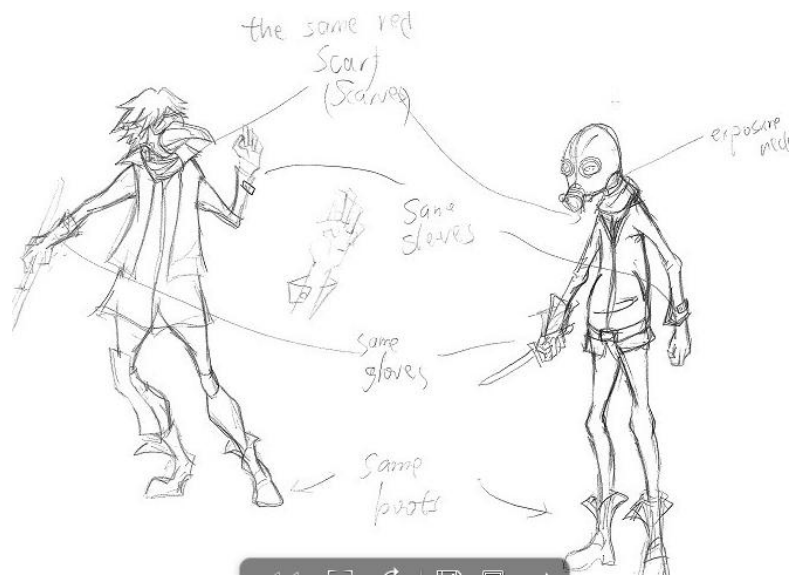
Interviewee D 0:22:49: *oh..*

Interviewee D 0:22:55: *so it doesn't work*

Huang 0:23:01: *well i think it works*

Huang 0:23:16: *if the blur effect is good enough*

Huang 0:23:25: *see*

Huang 0:23:37: *i have designed many same features*

Interviewee D 0:24:15: *i am not sure*

Interviewee D 0:24:32: *it will depend on your effects*

Huang 0:24:36: *yes*

Huang 0:25:43: *when I was designing these two characters, I actually considered P is idealized B in B's dream.*

Interviewee D 0:27:19: *you mean P is a fictional character in B's dream?*

Huang 0:27:44: *yes, and B is the real people*

Huang 0:27:48: *how do you think?*

Interviewee D 0:28:26: *give me a few minutes*

Interviewee D 0:28:35: *I need to read it again*

Huang 0:28:44: *ok*

Interviewee D 0:33:04: *so is the story B's dream?*

Interviewee D 0:33:09: *or his imagination?*

Huang 0:33:31: *if yes, do you think it makes sense?*

Interviewee D 0:33:40: *I'm still thinking*

Interviewee D 0:34:11: *so 6-1 could be a flashback of B's dream or imagination*

Interviewee D 0:34:31: *or his memory*

Interviewee D 0:34:42: *so the ordinary world is B's past life*

Interviewee D 0:34:43: *right?*

Huang 0:34:56: *so   you mean P is created by B's fantasy or dream?*

Interviewee D 0:35:25: *yes*

Interviewee D 0:35:36: *this explains what you just said*

Interviewee D 0:35:50: *P is the idealized figure of B*

Huang 0:35:57: *ok*

Huang 0:36:04: *so B is a real person?*

Interviewee D 0:36:11: *yes*

Interviewee D 0:36:44:   *but i think maybe he could be a fictional people too*

Interviewee D 0:37:07: *so the thrid person you said makes the dream*

Interviewee D 0:37:19: *and B is his figure in his dream*

Huang 0:37:38: *it sounds interesting*

Huang 0:37:39: *go on*

Interviewee D 0:40:32: *it could be like that*

Interviewee D 0:40:42: *P is created by B's dream*

Interviewee D 0:40:50: *and B is created by the third person*

Interviewee D 0:41:00: *oh!*

Interviewee D 0:41:23: *and the third person could be the people in ordinary world in section 1*

Interviewee D 0:41:35: *and this world is real*

Huang 0:42:02: *so you are saying there are different layers of dreams*

Huang 0:42:11: *and dreams in a dream?*

Interviewee D 0:42:15: *yes*

Huang 0:42:21: *like Inception?*

Interviewee D 0:42:23: *yes*

Interviewee D 0:43:07: *there are many dreams*

Interviewee D 0:43:16: *in one dream people can make a new dream*

Huang 0:43:27: *ok i know your idea*

Huang 0:43:38: *it is really good*

Huang 0:43:52: *and expands the scope of my work*

Interviewee D 0:44:01: *www*

Huang 0:44:10: *now we move to the last issue*

Huang 0:44:27: *can you tell me any impressive detail in my screenplay?*

Interviewee D 0:47:25: *for me*

Interviewee D 0:47:40: *i think the clock in section is excellent*

Huang 0:48:06: *yes i made them echoing each other in parallel worlds*

Huang 0:48:33: *i actually once considered making all clocks in ordinary work stop, but those in post-apocalypse work*

Interviewee D 0:48:45: *that would be too straight*

Huang 0:48:58: *yes I think so*

Huang 0:49:04: *but maybe it is over ambiguous now*

Interviewee D 0:49:18: *At the beginning, the clock in the post-apocalypse world is still running.*

Interviewee D 0:49:36: *i think this detail is good*

Interviewee D 0:50:04: *i am not sure what you try to express*

Interviewee D 0:54:00: *but in my opinion, it makes the human essence of this people independent from this post-apocalypse he is in*

Interviewee D 0:56:29: *It is like 'the only wise man'*

Interviewee D 0:56:40: *have i made it clear?*

Interviewee D 0:56:45: *im not sure*

Huang 0:56:49: *well*

Huang 0:57:28: *i think it is actually not my initial idea*

Huang 0:57:32: *but it is good*

Huang 0:57:49: *since my screenplay encourages diversified understanding*

Huang 0:57:55: *it is an open story*

Huang 0:57:58: *story*

Huang 0:58:11: *my idea is*

Huang 0:58:17: *in the Western culture*

Huang 0:58:47: *the traditional post-apocalypse world is eternal, and is the end of time*

Huang 0:59:01: *however in the East, time is circular rather than linear*

Huang 0:59:13: *in my work time floes in the post-apocalypse world*

Huang 1:00:09: *flows*

Huang 1:00:44: *so what i am trying to say is*

Huang 1:00:51: *no matter humanity exists or not*

Huang 1:01:00: *the time flows in its own right*

Huang 1:01:11: *but i think your understanding is also excellent*

Interviewee D 1:01:30: *your design is excellent too:)*

Interviewee D 1:01:38: *there is an impressive detaial*

Interviewee D 1:01:51:   *detail*   ↗

Interviewee D 1:02:27: *before B died, he was seemed trying to say something*

Interviewee D 1:02:33: *have you designed that?*

Huang 1:02:38: *actually not*

Huang 1:02:47: *but i'd like to know your thinking*

Interviewee D 1:03:05: *well*

Interviewee D 1:03:12: *i think he is desperate*

Interviewee D 1:03:34: *have i told you i will commit suicide if i am the last people in the world?*

Interviewee D 1:03:41: *or i am doomed to die?*

Huang 1:04:02: *not yet,, keep going*

Interviewee D 1:04:41: *well, for B, his everyday life is to live one more day*

Interviewee D 1:05:11: *and it is improbably to find a female so that mankind can survive*

Interviewee D 1:05:17: *and also he is in fear*

Interviewee D 1:05:36: *otherwise he will not use cans and other things to make traps*

Interviewee D 1:06:06: *and he faces unknown fate*

Interviewee D 1:06:24: *'i will die in pain'+'i don't know when and how i will die'*

Huang 1:07:09: *wow you reminder me the Yale's public lectures about death*

Interviewee D 1:07:32: *'at least I can decide the latter' he will say, so he decides to commit suicide*

Huang 1:07:38: *and then he sees another people just after he cut this throat*

Interviewee D 1:07:42: *yes*

Interviewee D 1:07:51: *i think at this moment he has no fear*

Interviewee D 1:08:02: *or he cannot feel fear anymore*

Interviewee D 1:08:15: *or course he will be surprised*

Interviewee D 1:08:20: *and surely regret*

Interviewee D 1:08:33: *P represents not only death but also hope for him*

Huang 1:08:38: *yes i agree*

Huang 1:09:06: *however I think all survivors should know that another survivor is dangerous*

Interviewee D 1:09:18: *yes*

Interviewee D 1:09:23: *but it is still with hope*

Interviewee D 1:09:34: *however as i said at this moment he is dying*

Interviewee D 1:09:47: *maybe he feels relieved*

Interviewee D 1:10:09: *'i am free, but you will still suffer in this world'*

Interviewee D 1:10:14: *and*

Interviewee D 1:10:26: *if he has Eastern religion*

Interviewee D 1:10:37: *he may also believe he will return to his family*

Interviewee D 1:10:48: *hmm.,*

Interviewee D 1:11:02: *well i suppose he killed his family members..*

Interviewee D 1:11:10: *or at least failed to protect hem*

Interviewee D 1:11:25: *so he feels guilty for himself*

Interviewee D 1:11:40: *hence he dies*

Huang 1:12:05*: i wrote he tries to grasp P, how do you understand this*

Interviewee D 1:12:20: *does he really see P?*

Huang 1:13:02: *we assume he does*

Huang 1:13:21: *the figure he sees is not the phantom of his family, nor death with a scythe.*

Interviewee D 1:13:26: *i mean*

Interviewee D 1:13:54: *for B, does this figure mean 'an aggressive man'*

Interviewee D 1:13:56: *?*

Interviewee D 1:14:13: *well i think he cannot feel fear, thus for him P is simply a man*

Interviewee D 1:15:01: *you said P puts the photo into his hand*

Interviewee D 1:15:19: *i think it means that P understands B's motivation*

Interviewee D 1:15:30: *well..*

Interviewee D 1:15:43: *if B sees other figures such as you just said*

Interviewee D 1:15:55: *the possibility will be unlimited*

Interviewee D 1:16:26: *and of course he may wants to talk*

Interviewee D 1:16:45: *i think he hasn't talk with others for a long time*

Huang 1:17:04: *so how do you understand P's activities?*

Interviewee D 1:17:19: *for P*

Interviewee D 1:17:28: *i don't think he thinks too much*

Huang 1:17:36*: the imagination segment indicates he will kill people for a can, without communication*

Interviewee D 1:19:03: *i think it is based on the presumption of 'this people is dangerous'*

Interviewee D 1:19:12: *but now he faces a dying people*

Interviewee D 1:19:21: *i think he will feel pity on B*

Interviewee D 1:19:27: *it is not respect of humanity*

Interviewee D 1:19:52: *but is because B is the weak*

Interviewee D 1:19:58: *and is harmless*

Interviewee D 1:20:17: *if B is not dying , or something indicates that he will make it*

Interviewee D 1:20:24: *i think P will kill him*

Huang 1:20:40: *yes it is an interesting understanding*

Huang 1:21:00: *yes what P sees is actually already a corpse*

Interviewee D 1:21:05: *so, pity it is*

Interviewee D 1:21:40: *i think this plot is not as that 'two samurais duel, and the winner escorts the losers body to his family'*

Interviewee D 1:21:57: *since this is based on honor and mutual respect*

Huang 1:22:08: *and the photo is useless for P*

Interviewee D 1:22:13: *yes*

Interviewee D 1:22:16: *indeed*

Interviewee D 1:22:23: *so he puts the photo in B's hand*

Huang 1:22:25: *yes*

Huang 1:22:53: *i think P's motivation is that the photo recalls his memory*

Huang 1:23:08: *the only remaining humanity drives him to do so*

Huang 1:23:24: *and also as you said, it is due to the condition that B is harmless and the photo is worthless for him.*

Huang 1:23:33: *i love this thinking*

Huang 1:23:50: *you have make it deeper*

Interviewee D 1:23:52: *www*

Huang 1:23:58: *it really helps*

Huang 1:24:17: *ok now i think that is all for this interview*

Huang 1:24:21: *many thanks*

Interviewee D 1:24:27: *no problem*

Interviewee D 1:24:32: *hope it can help you*

Sketches

Characters

(1) The anime styled character

short shovel for camping
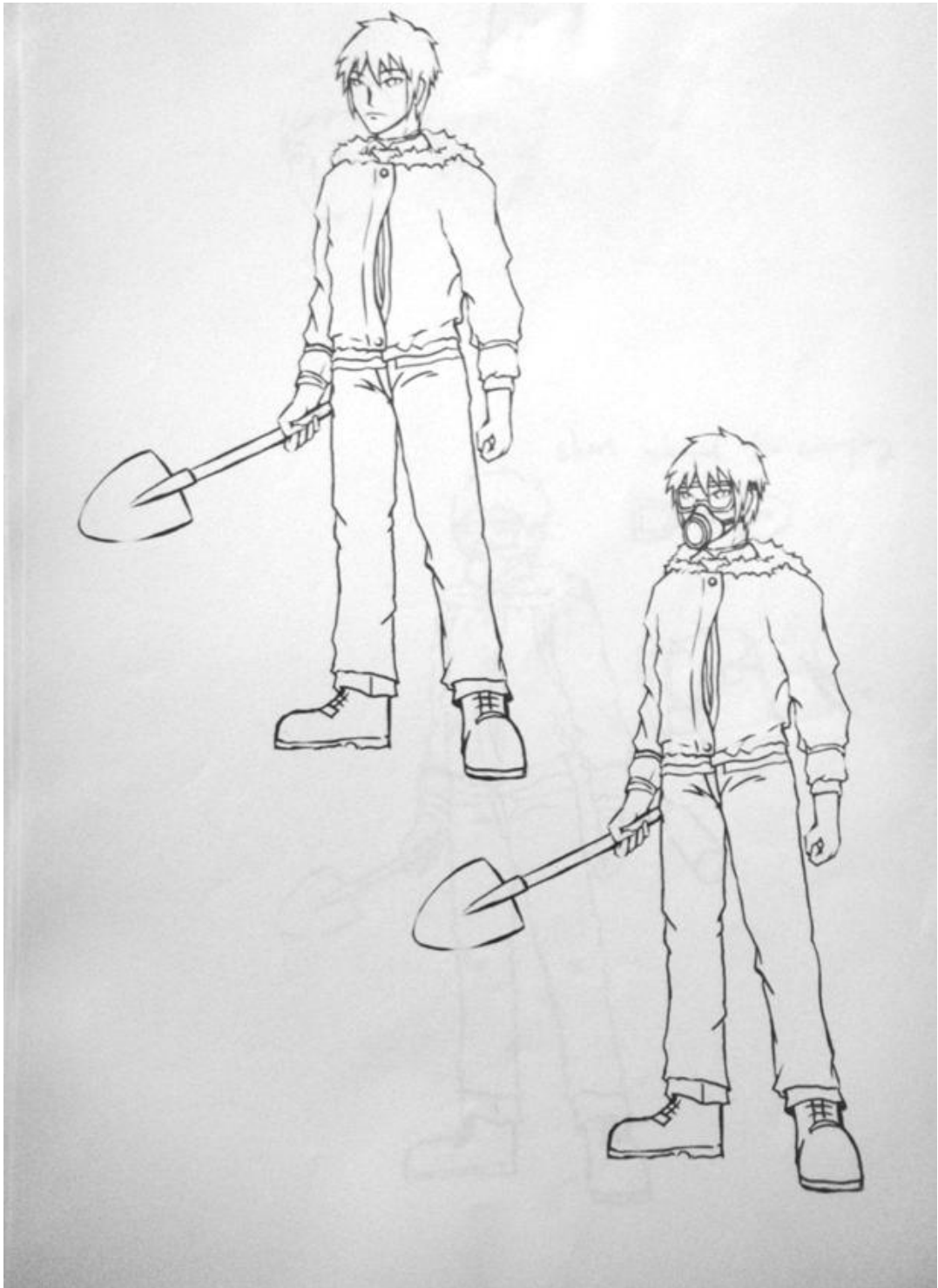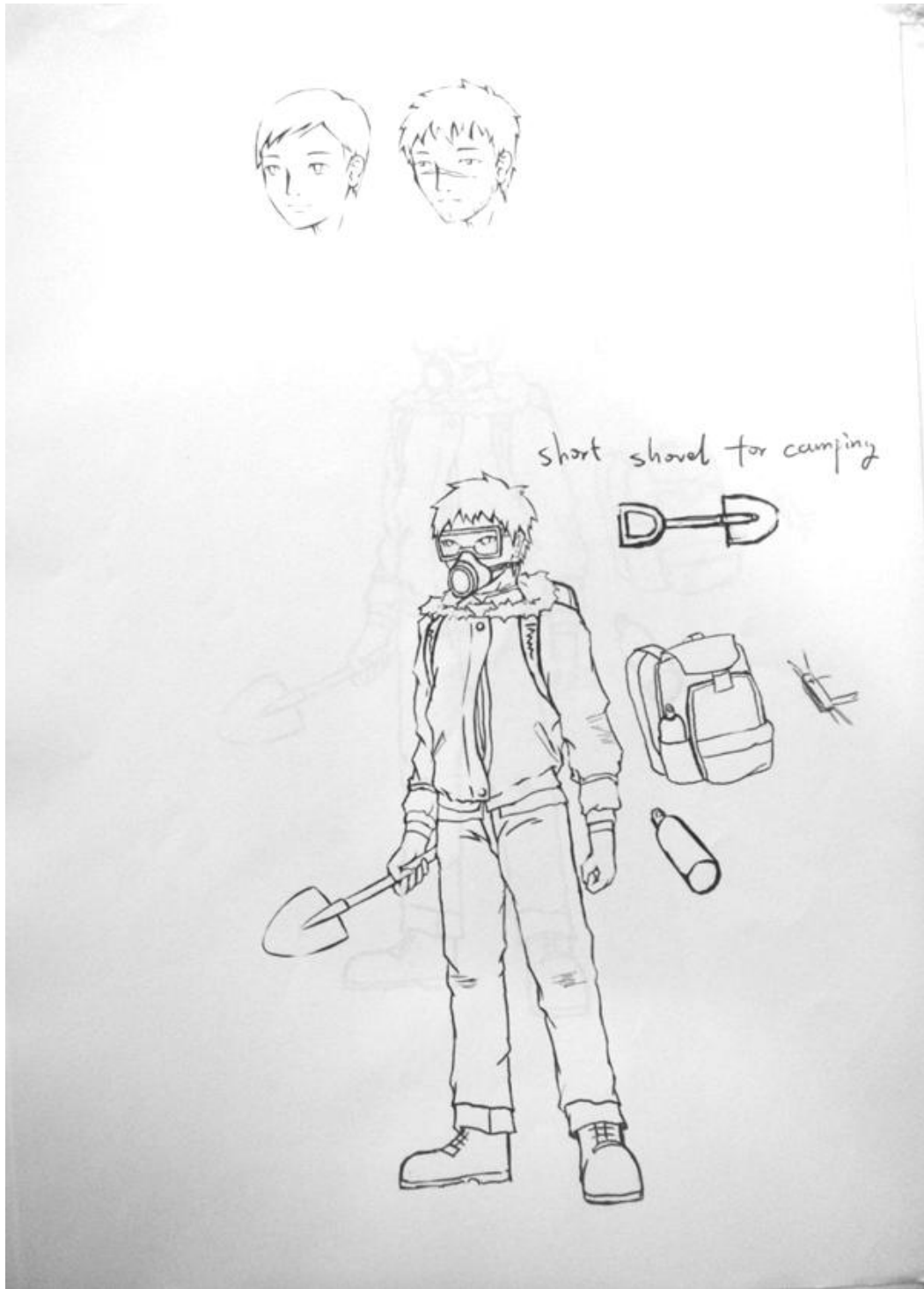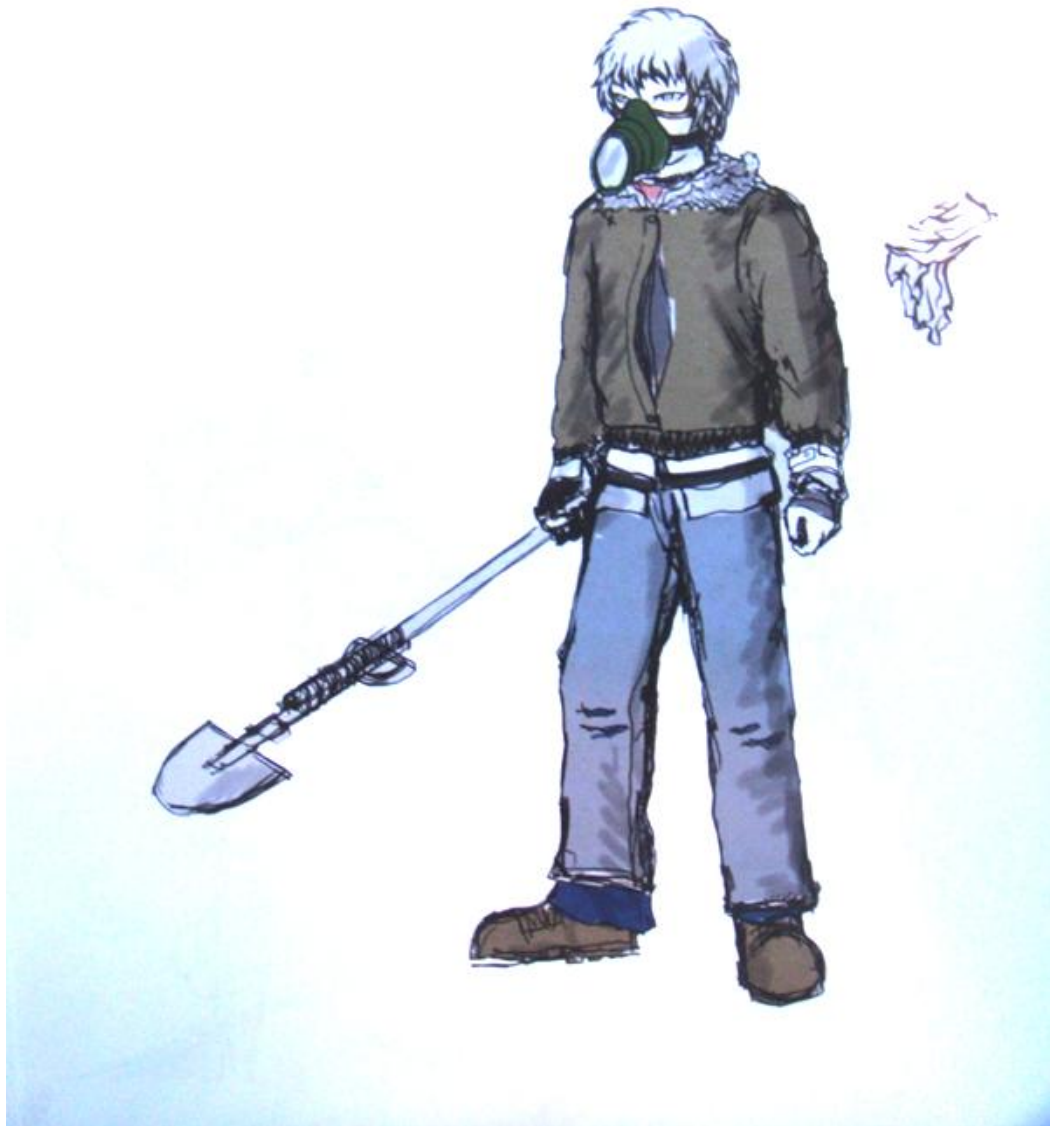
(2) The exaggerated character

6-14
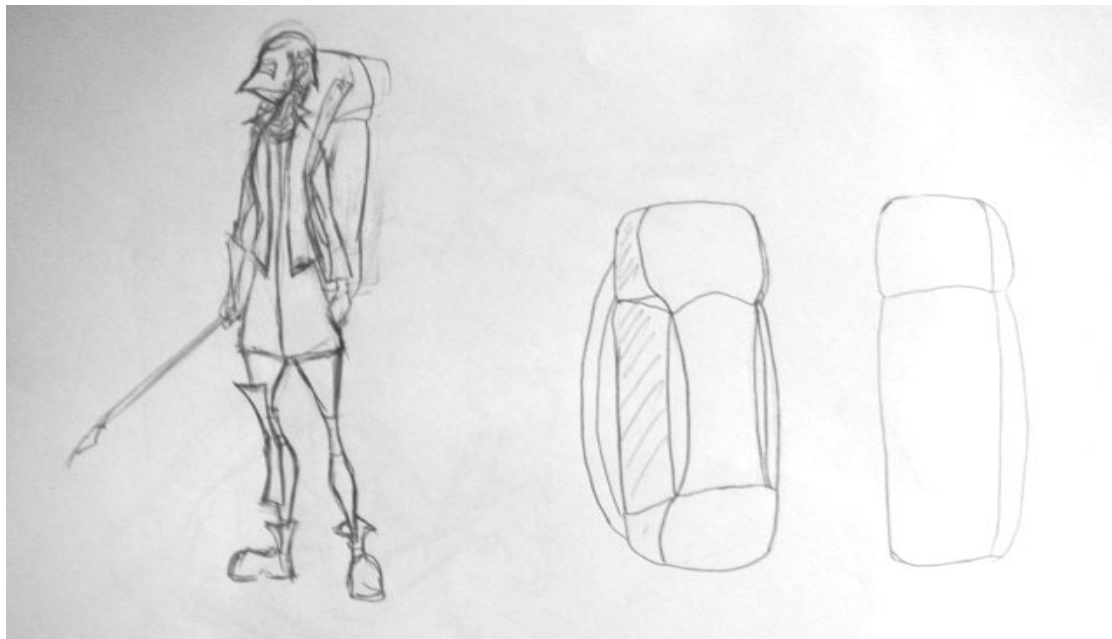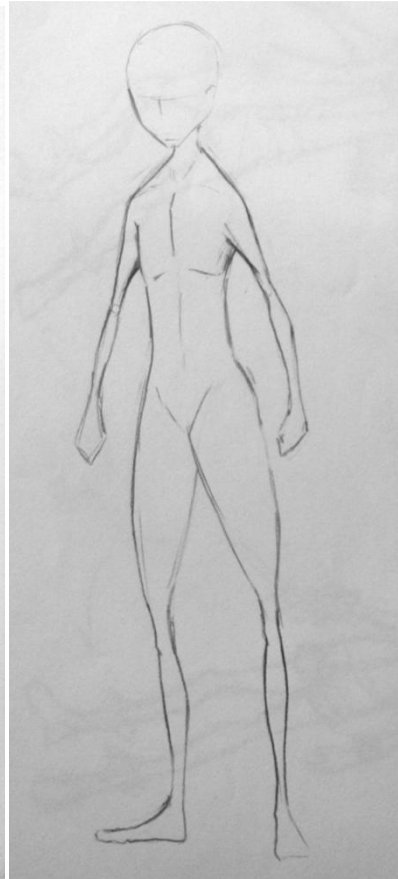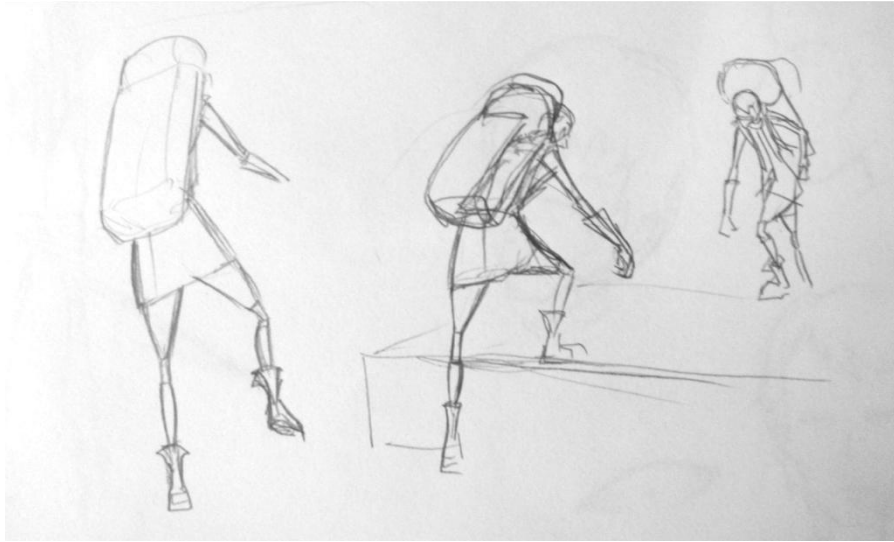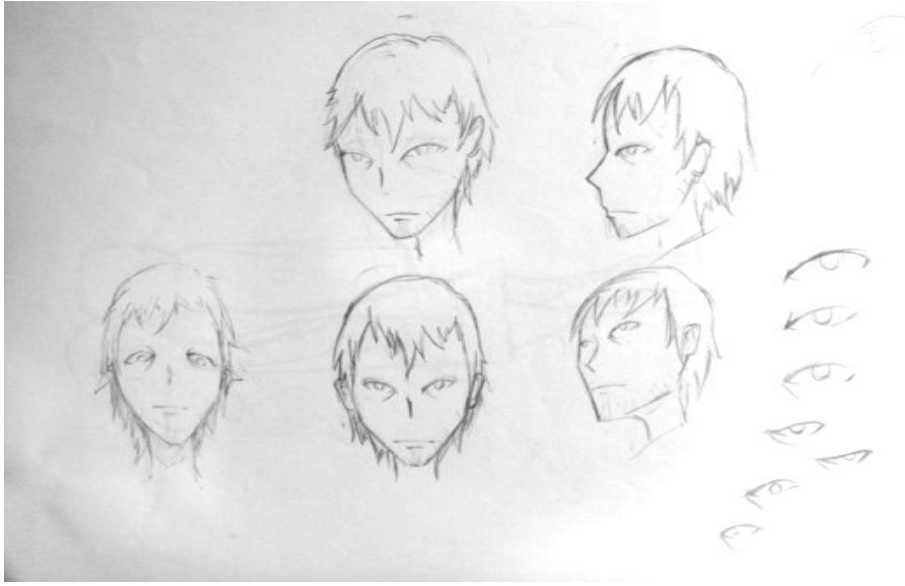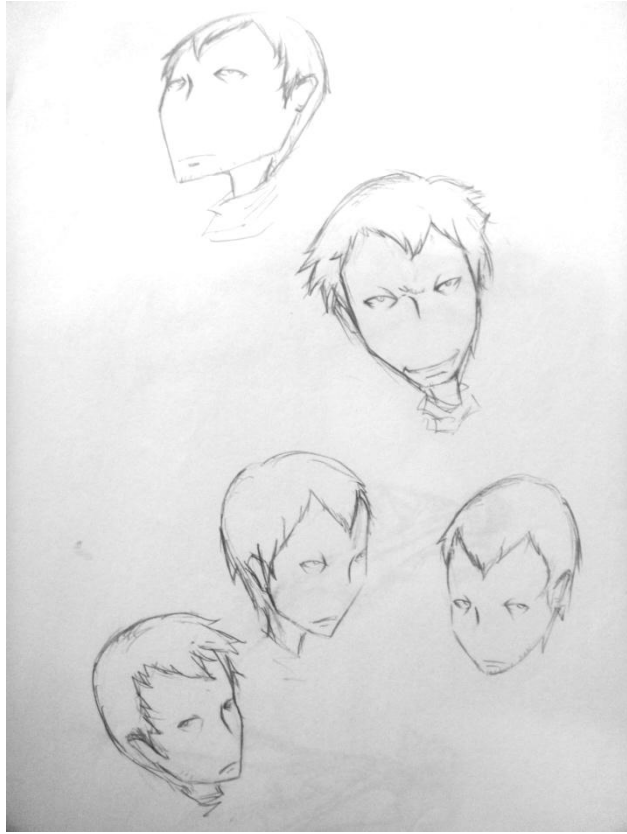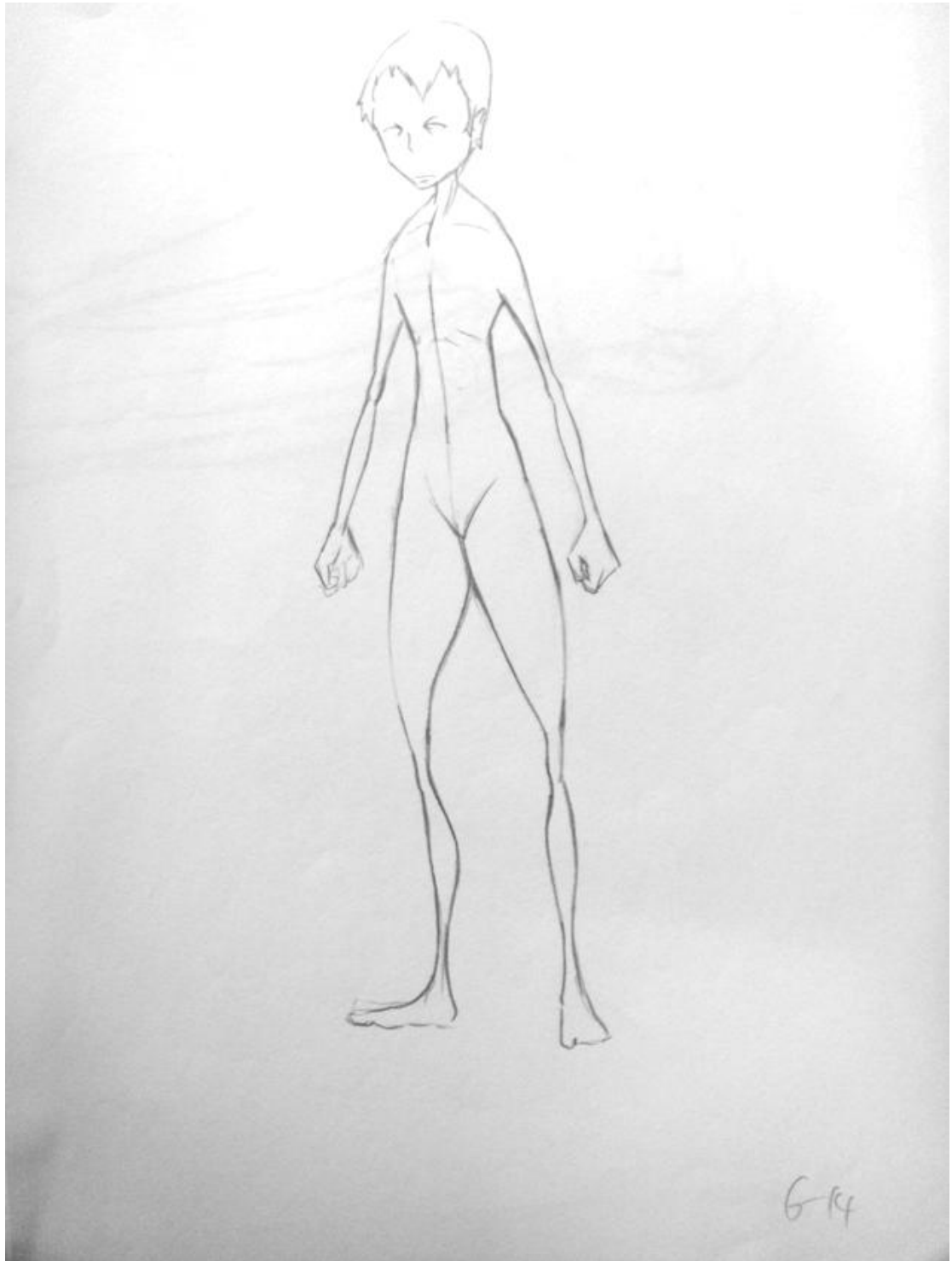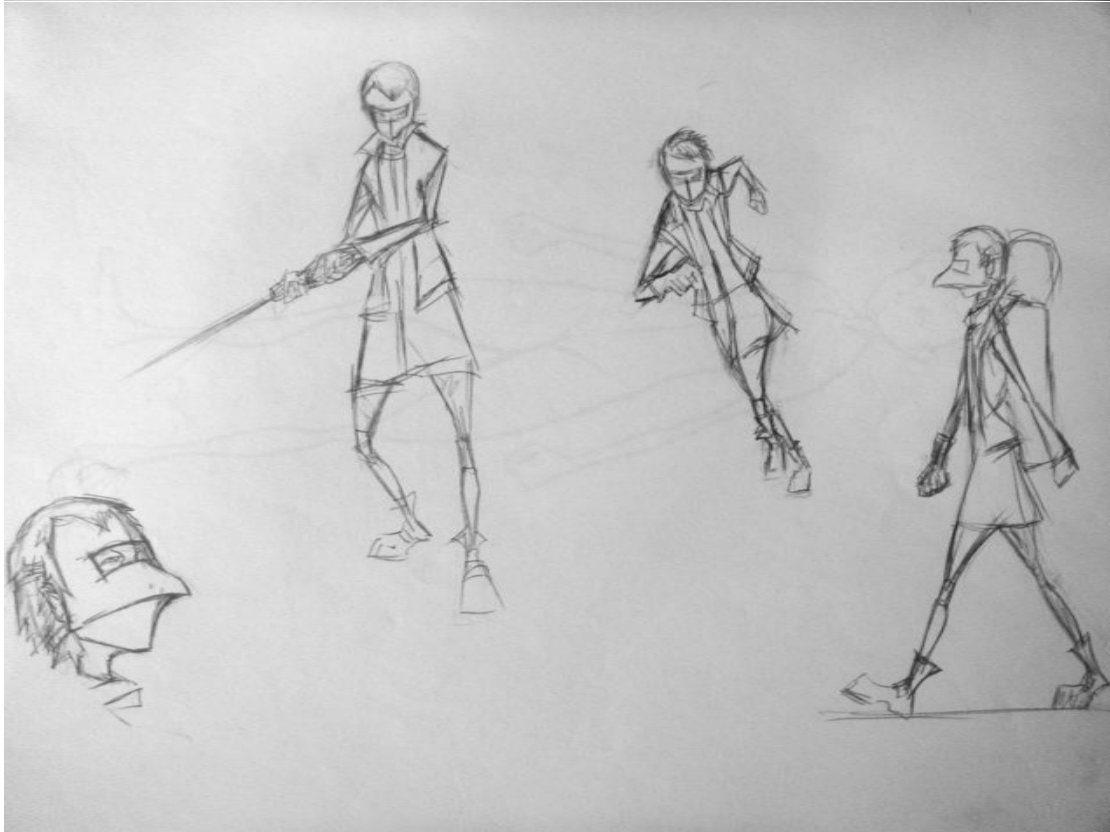
(3) The character in the ordinary world
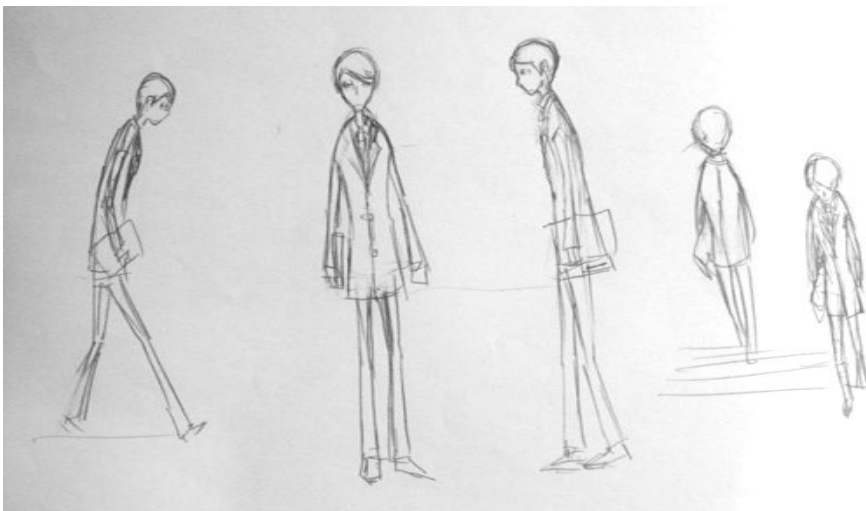
(4) connections between P and B
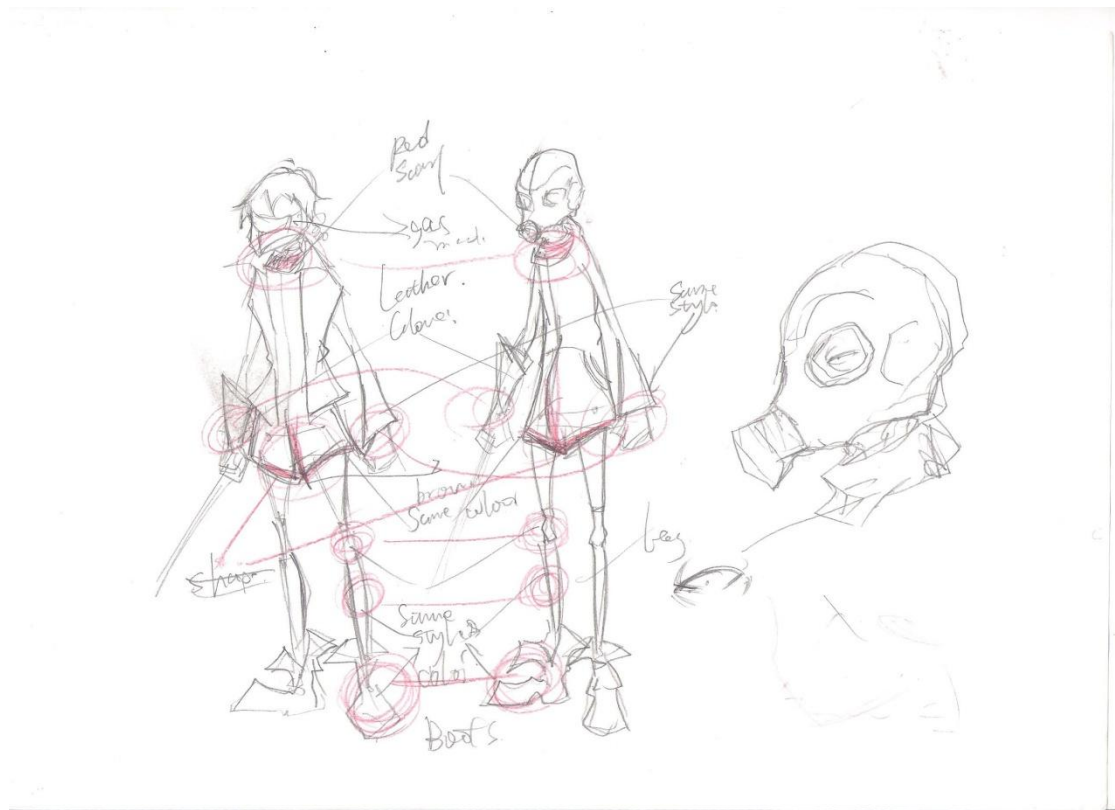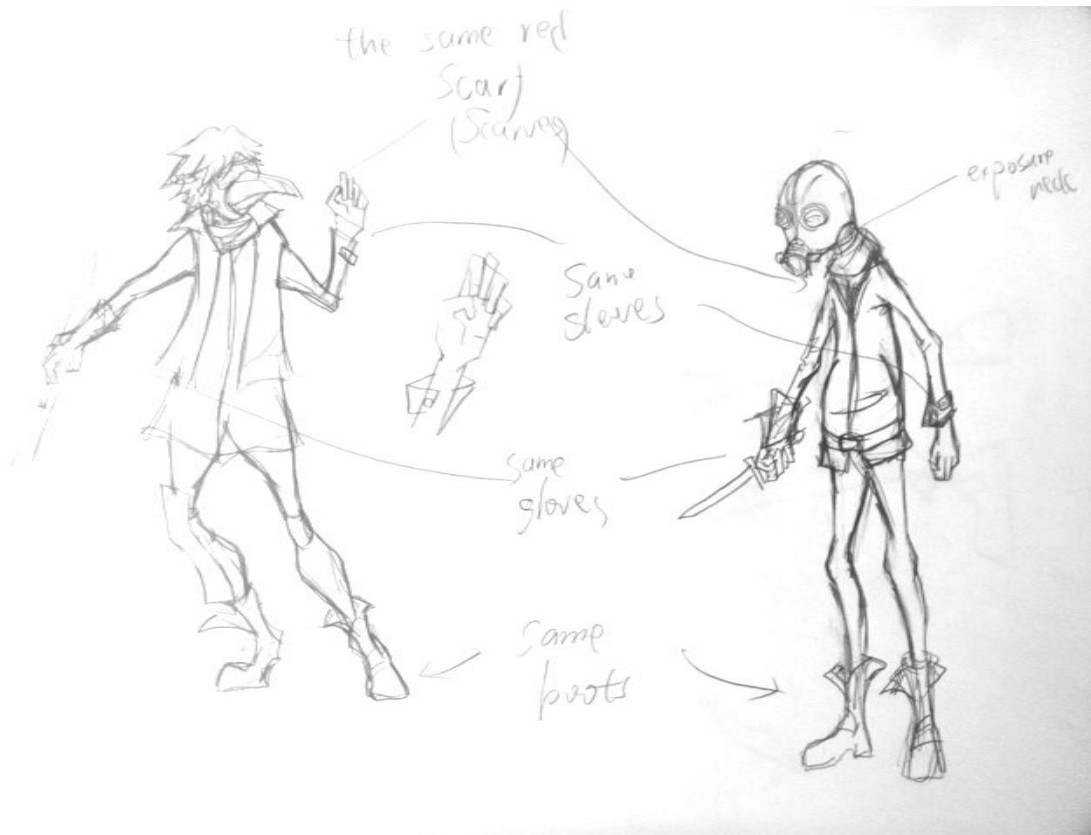
Backgrounds

(1) Sketches of the fictional worlds in *The Hero's Journey*

Fridge.

Fish-tank

Coca Ca

On the wall
CD-Roms
as decoration

Internet Bar

entrance

Rest
Zone
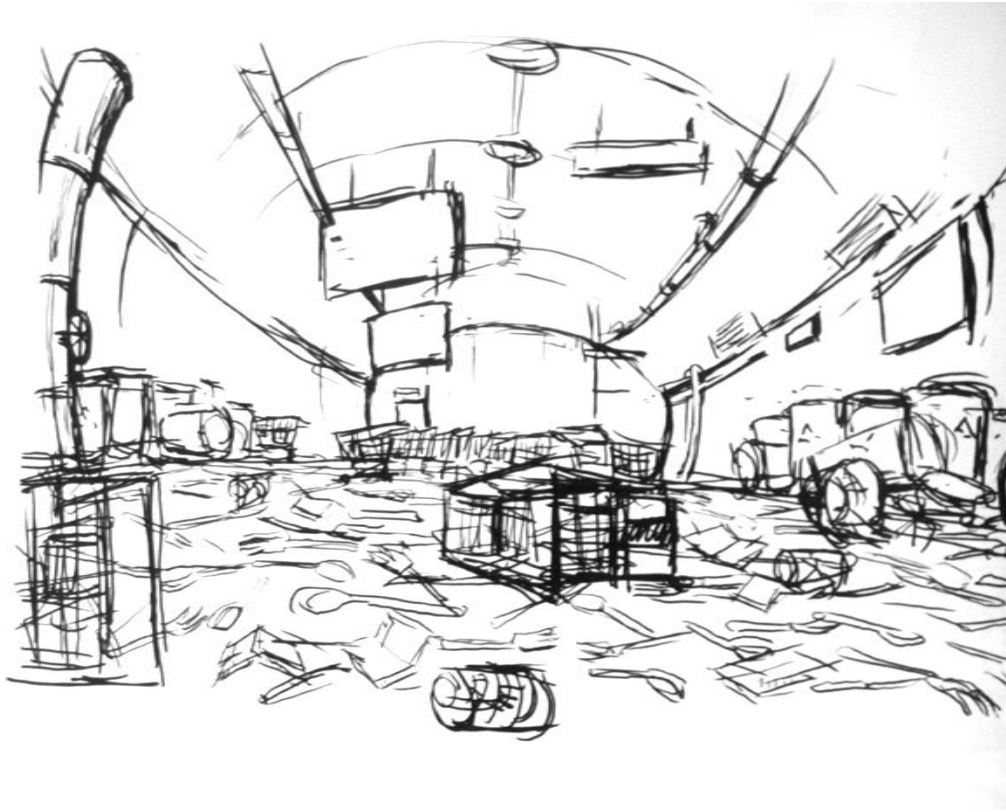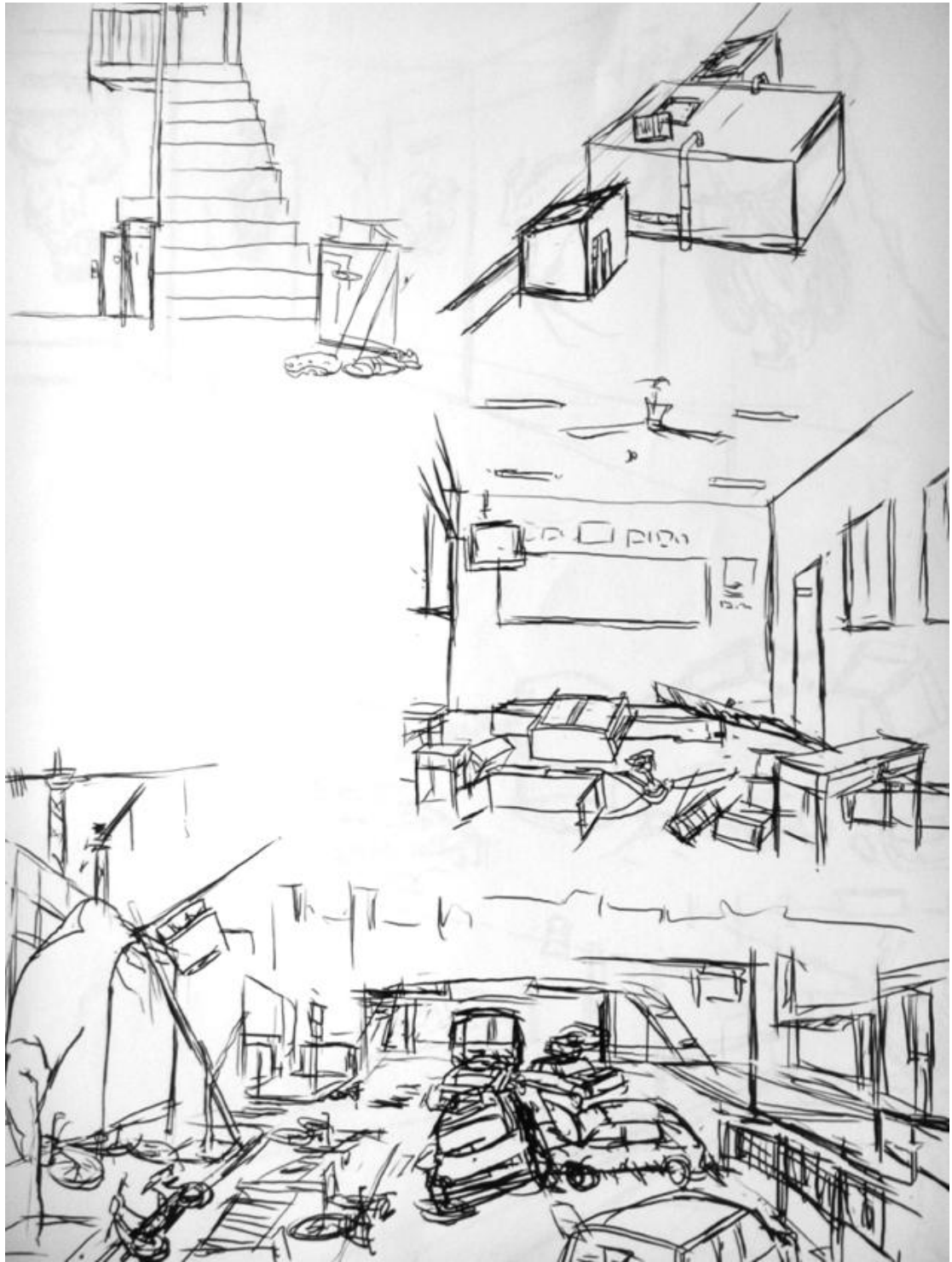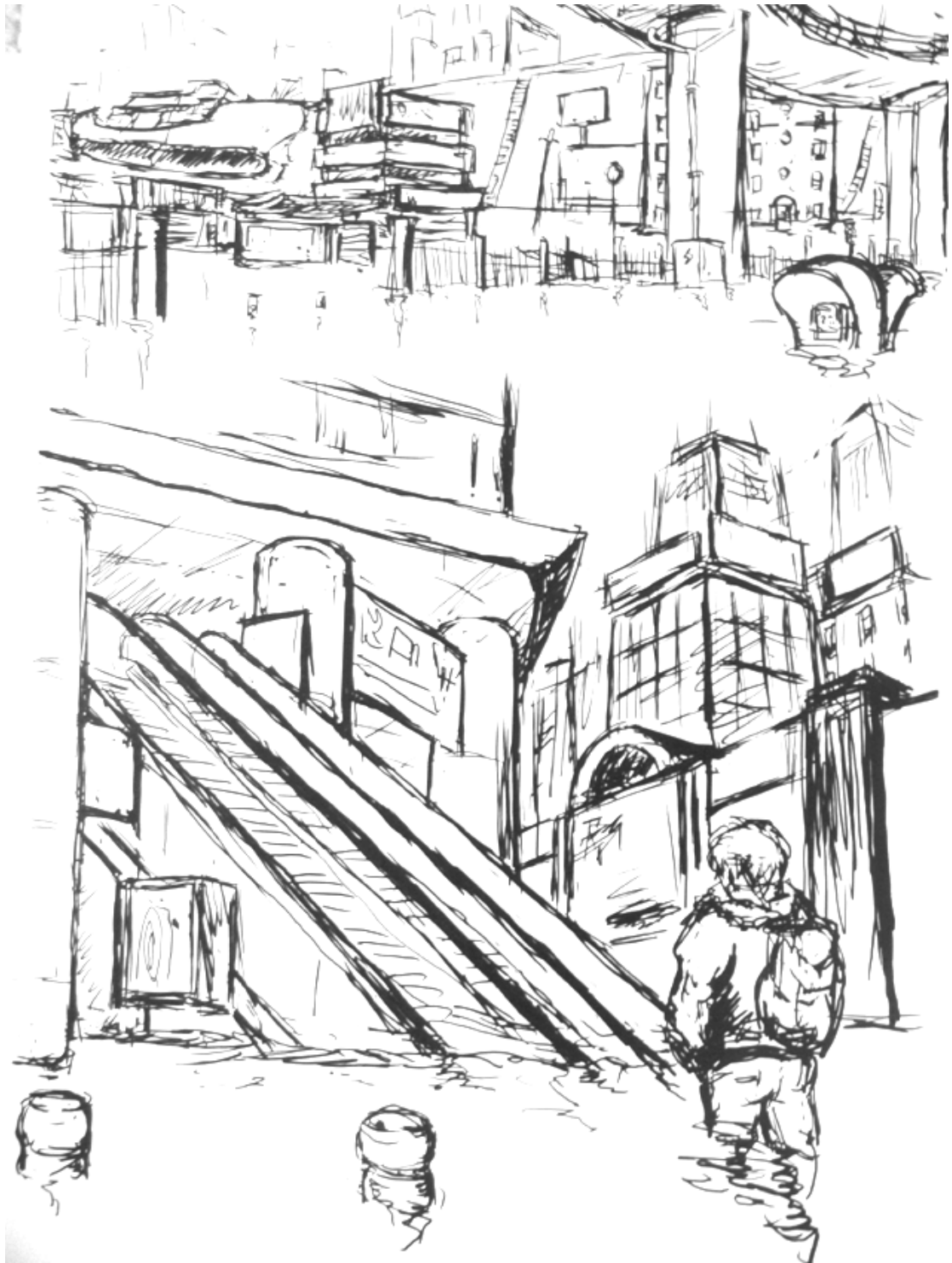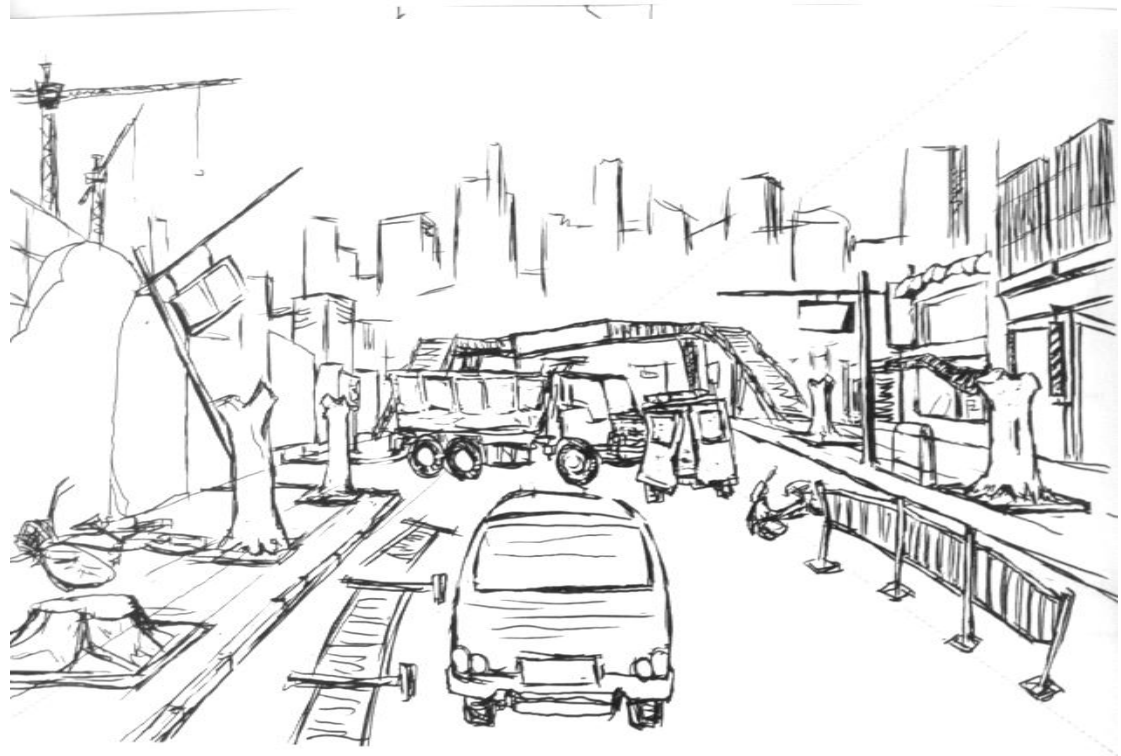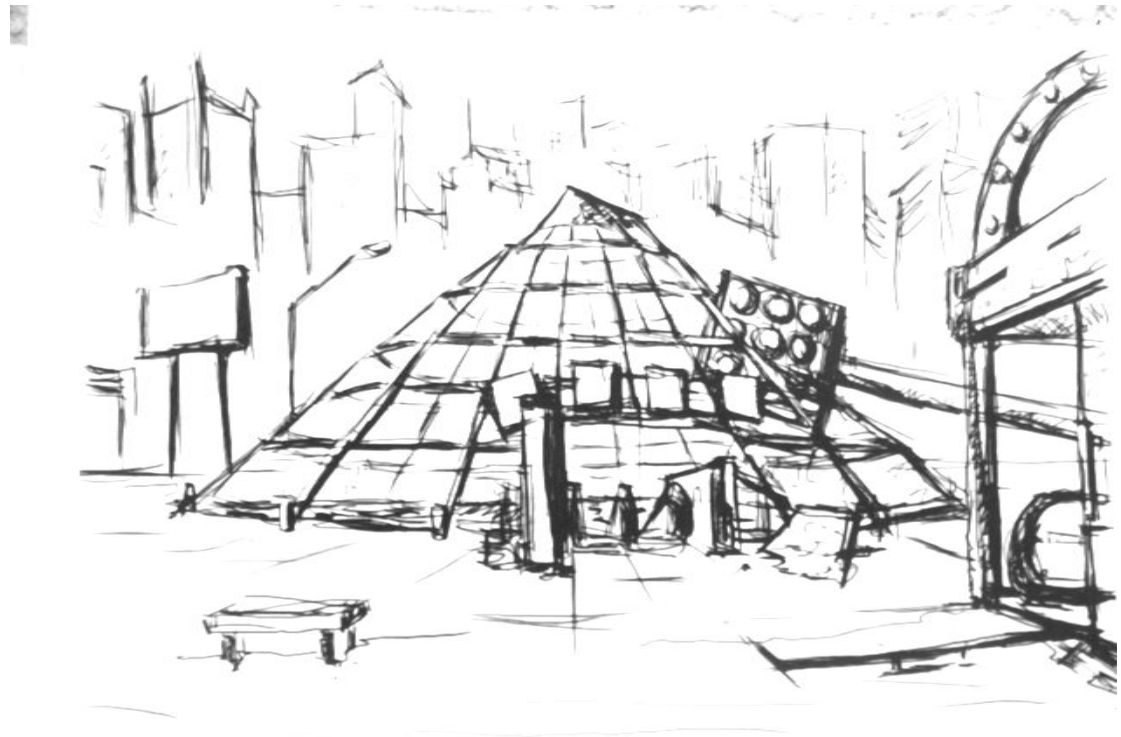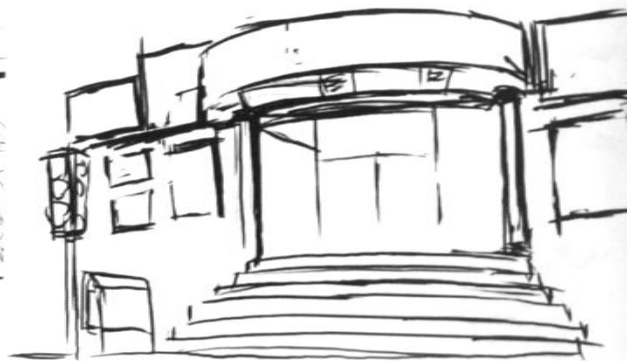
(2) Backgrounds design based on the storyline

建模

建模

TOILET

The folks Hall

empty cans

computer cases

paper boxes

refrigerators

B's position

plastic bowls of instant noodles
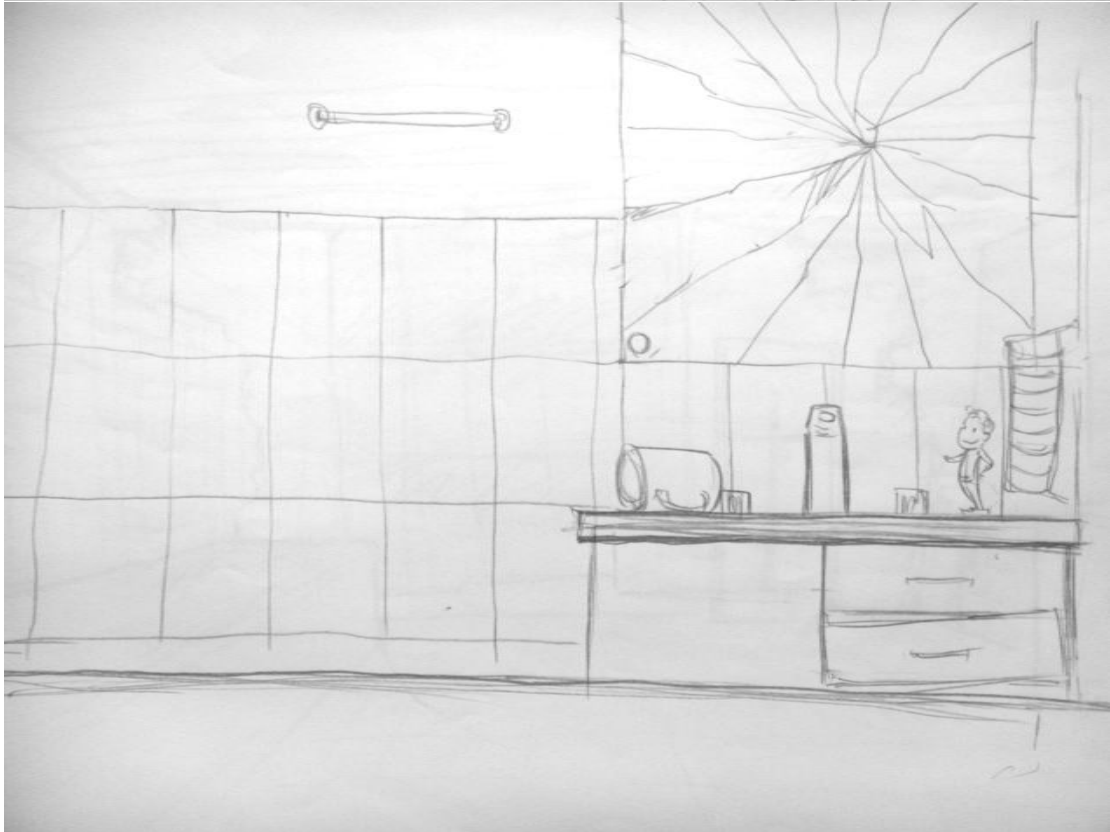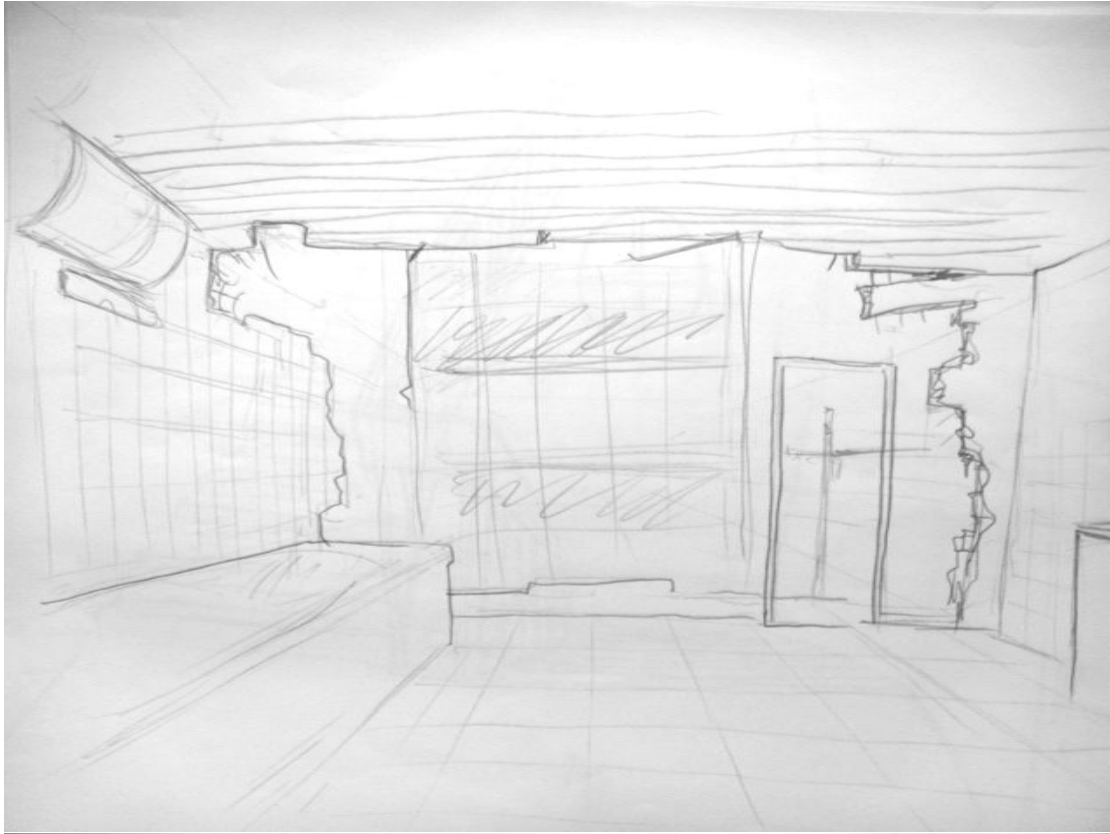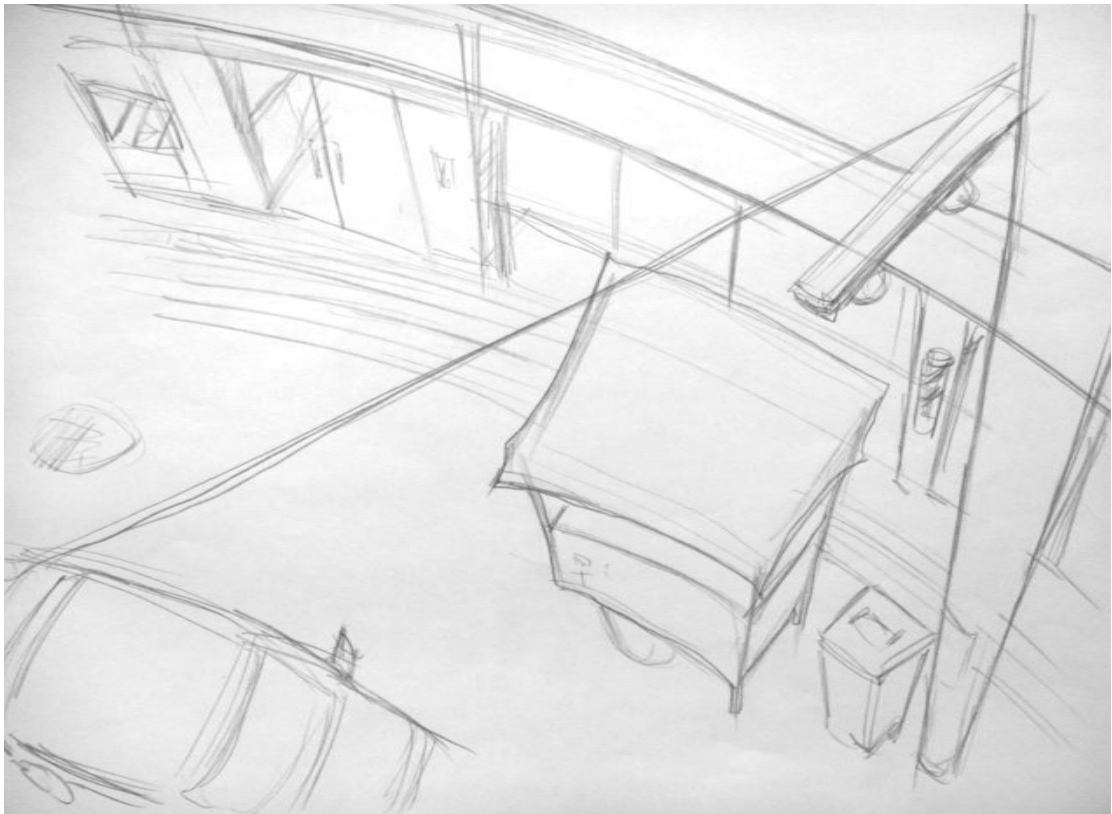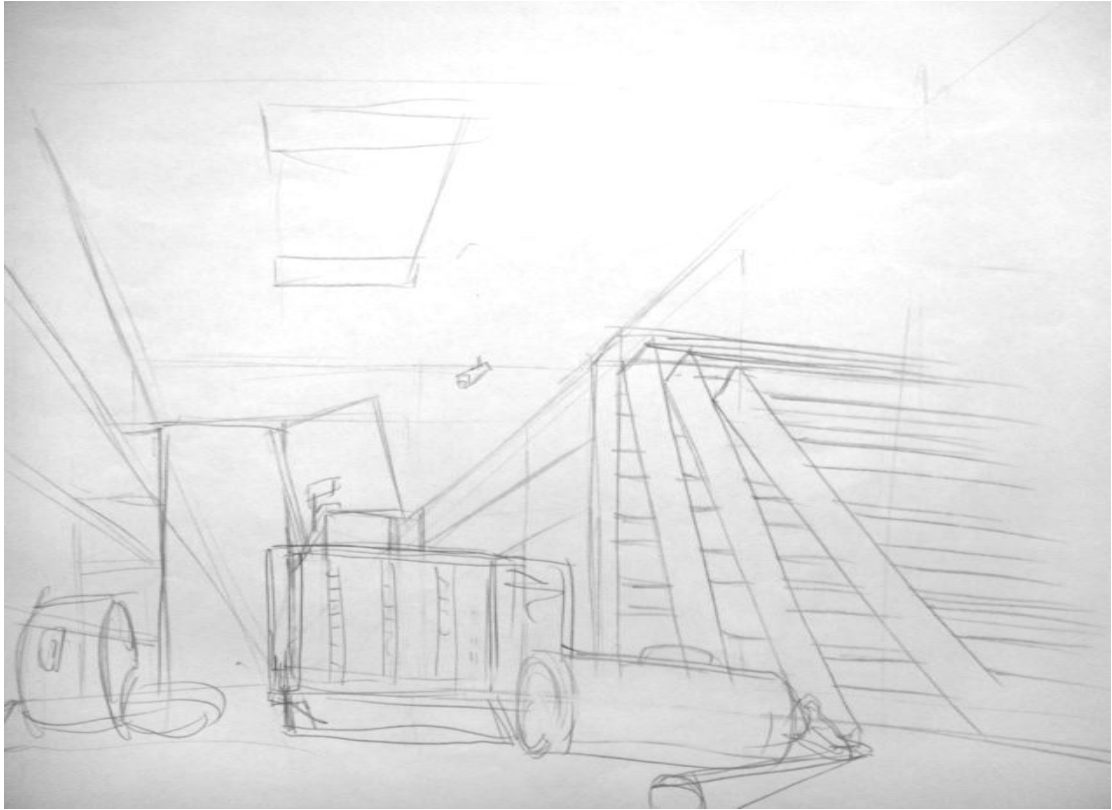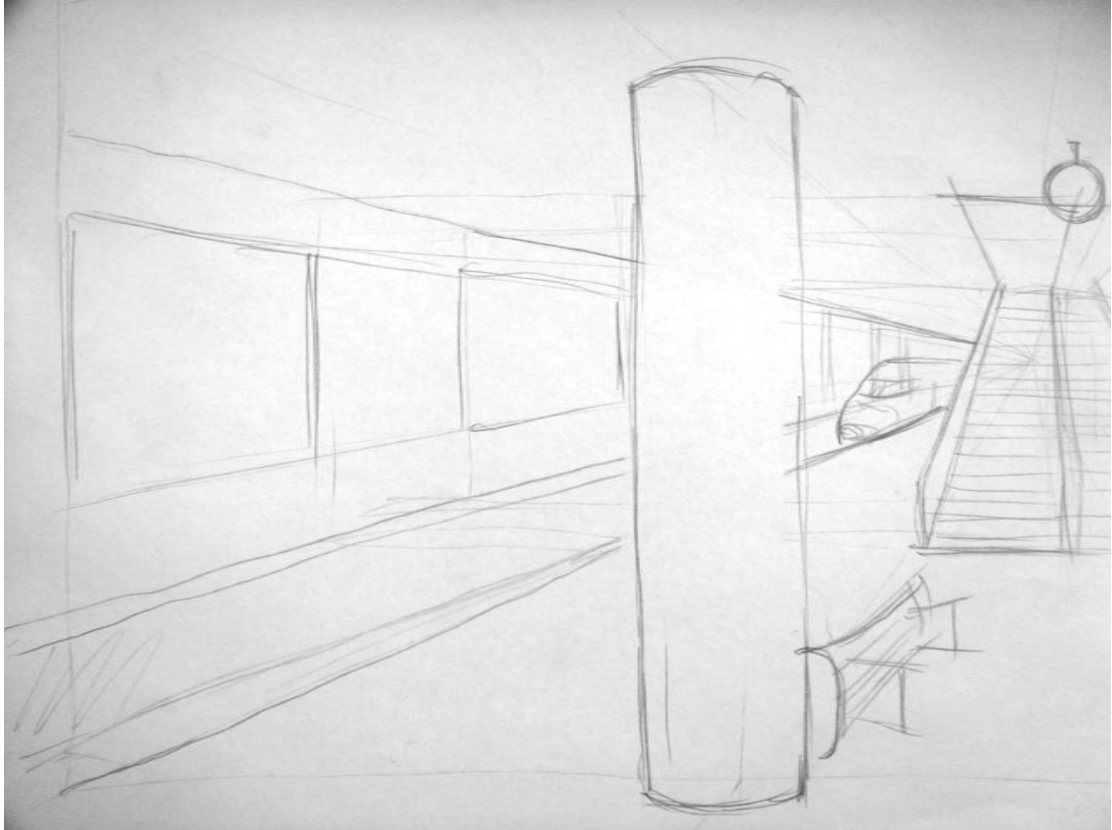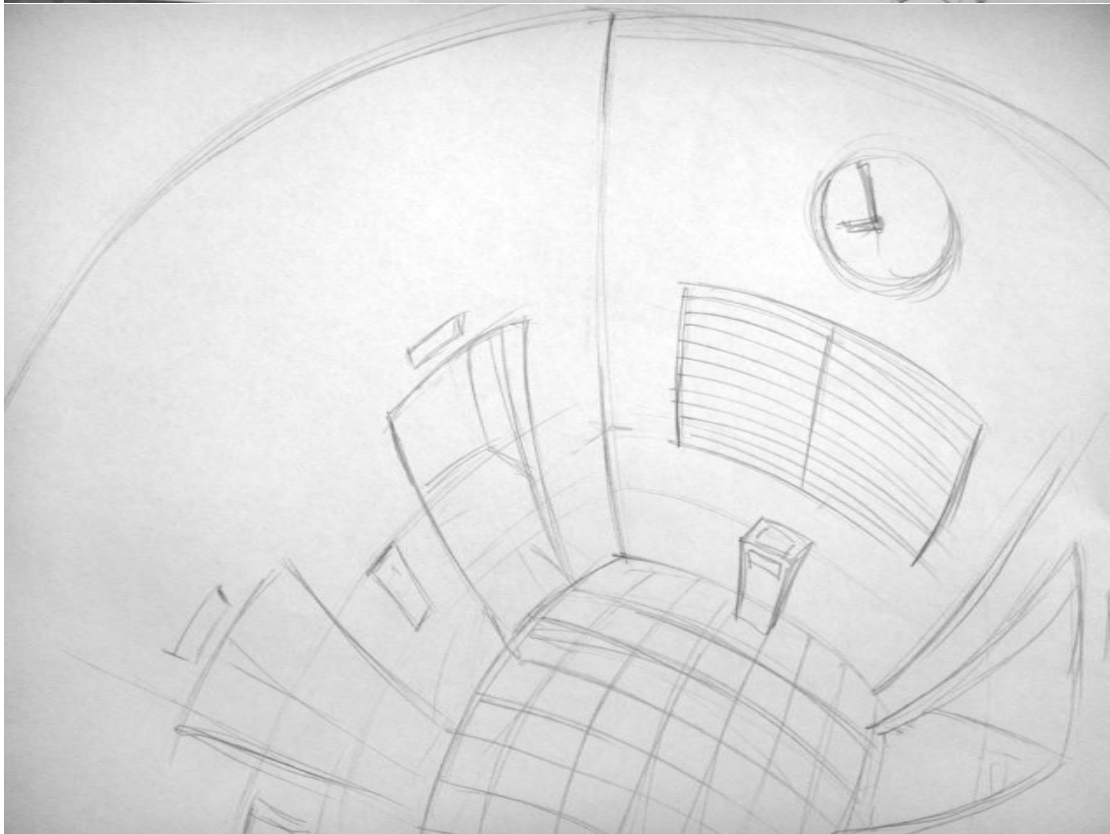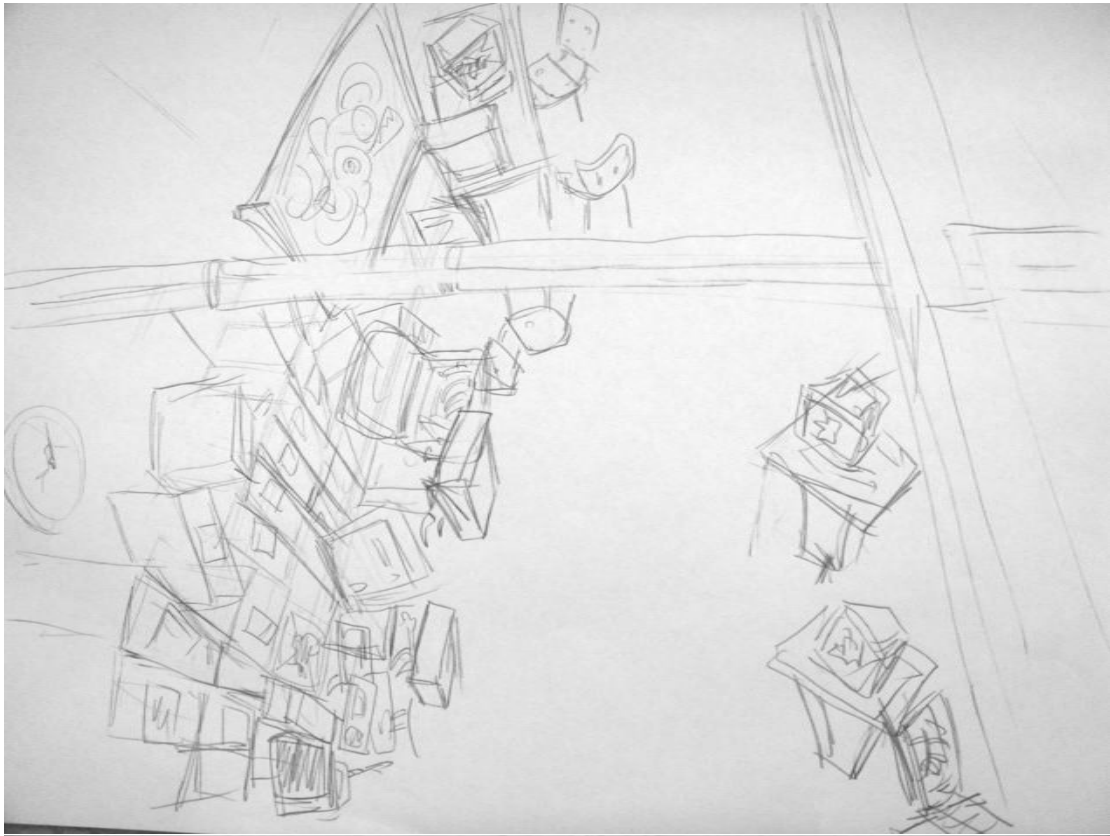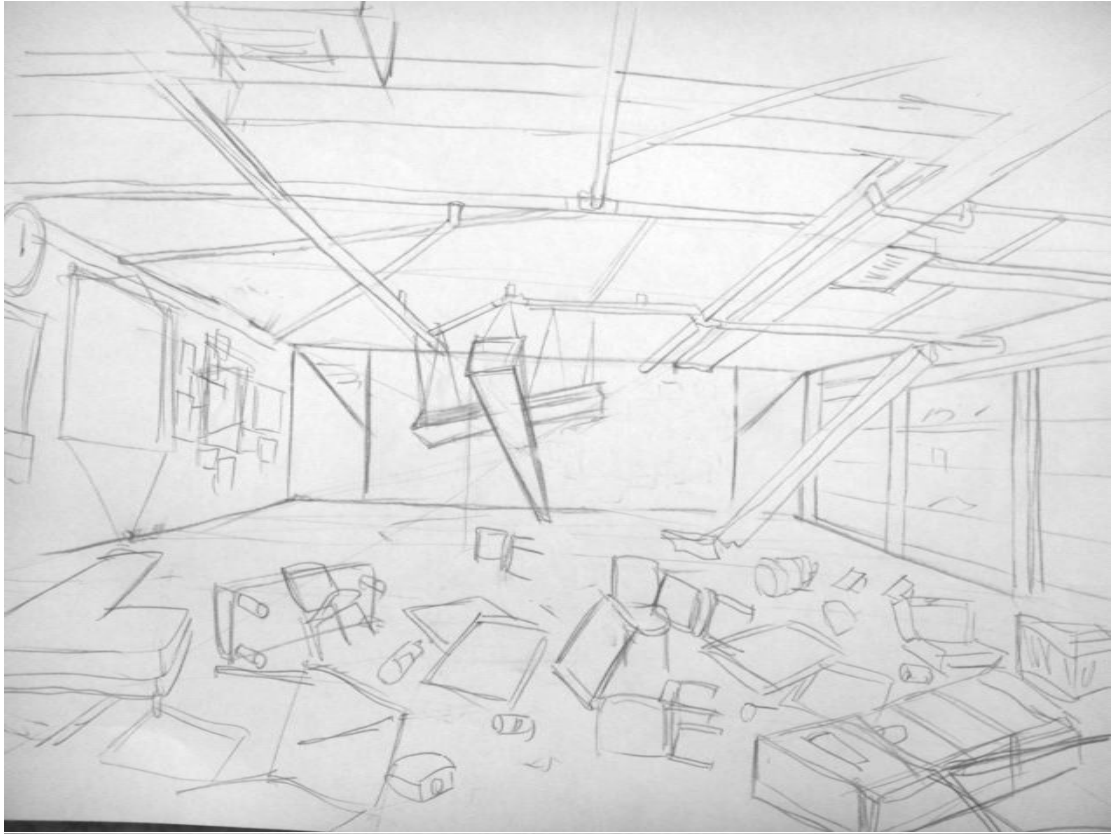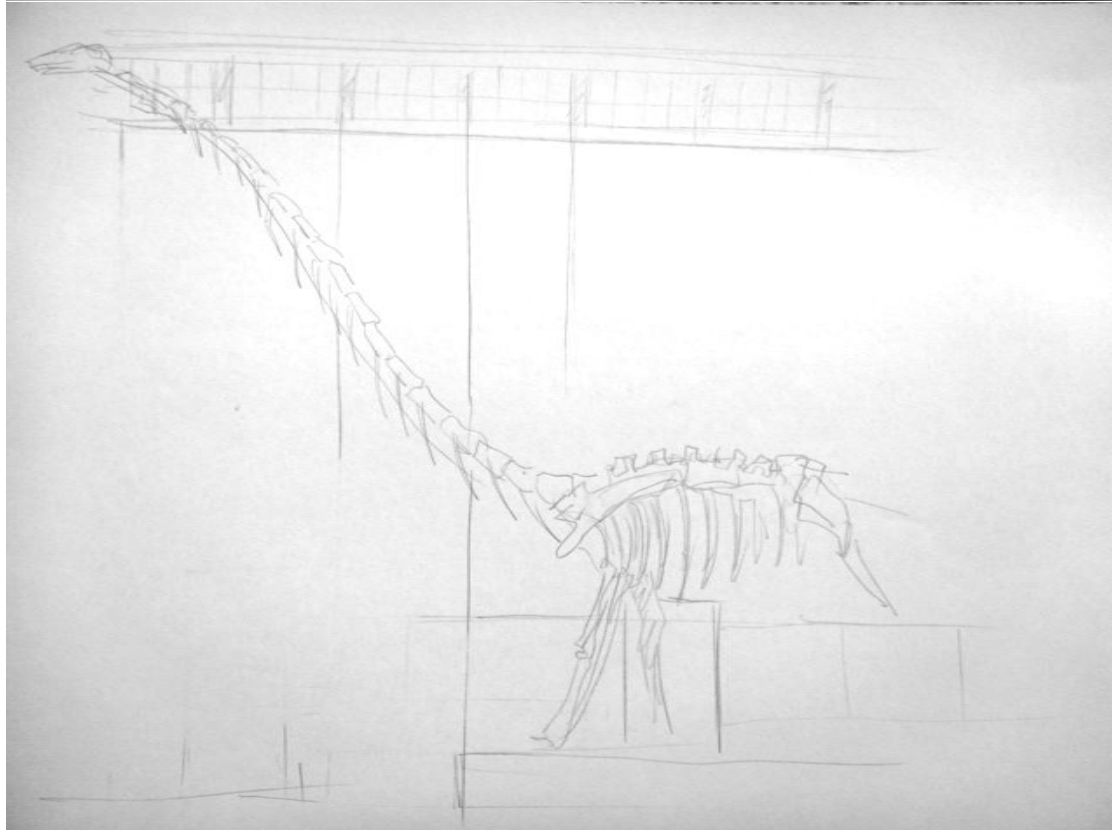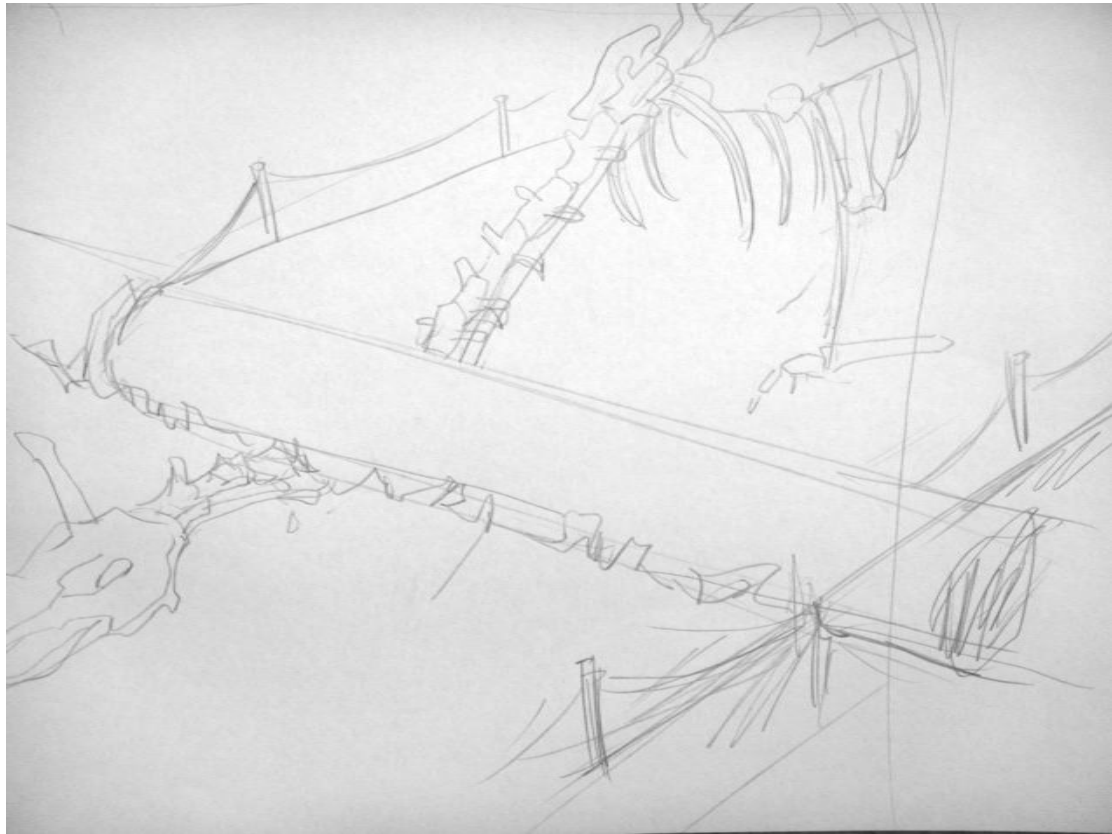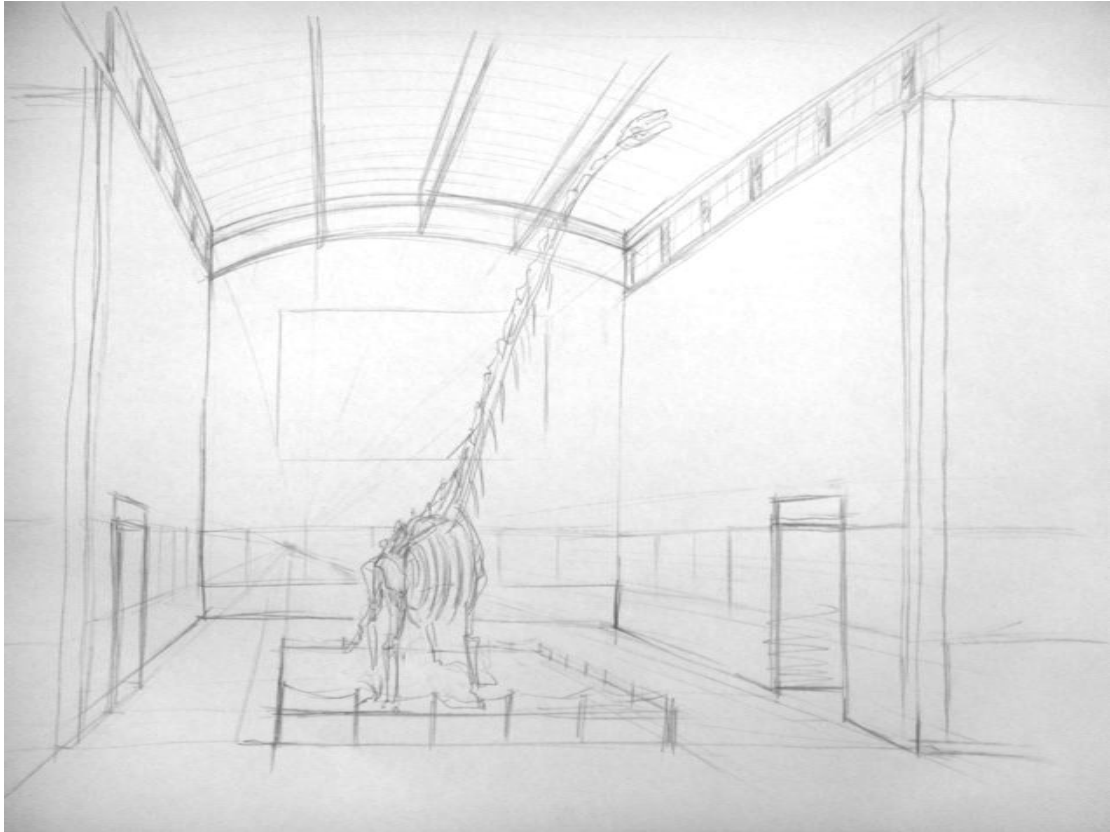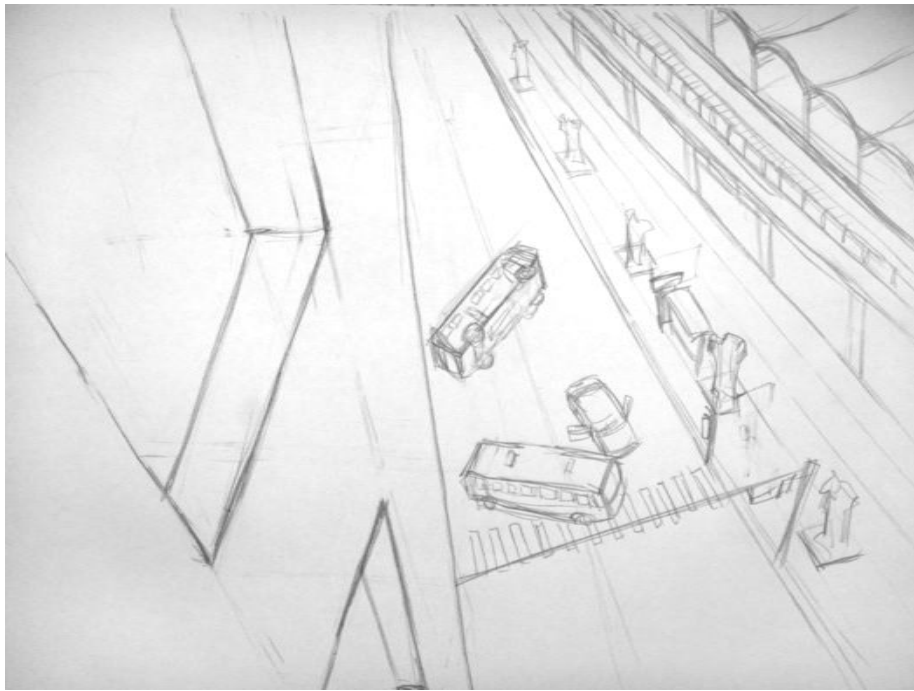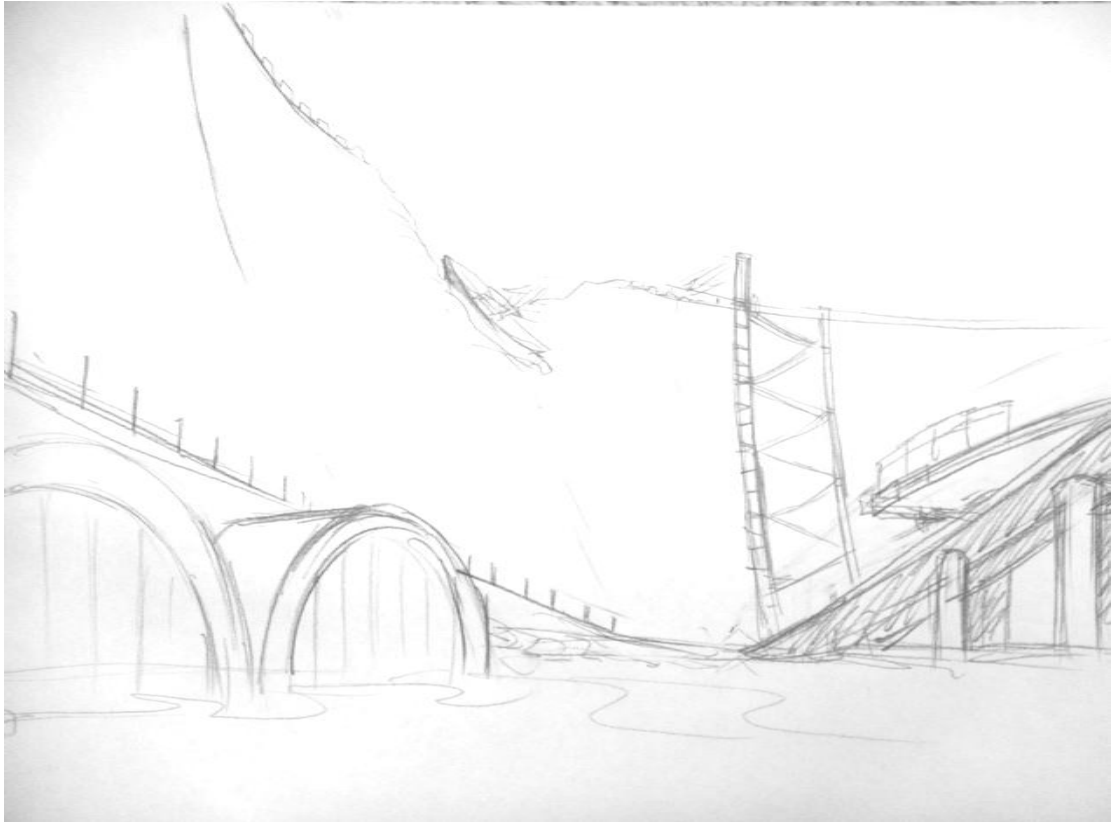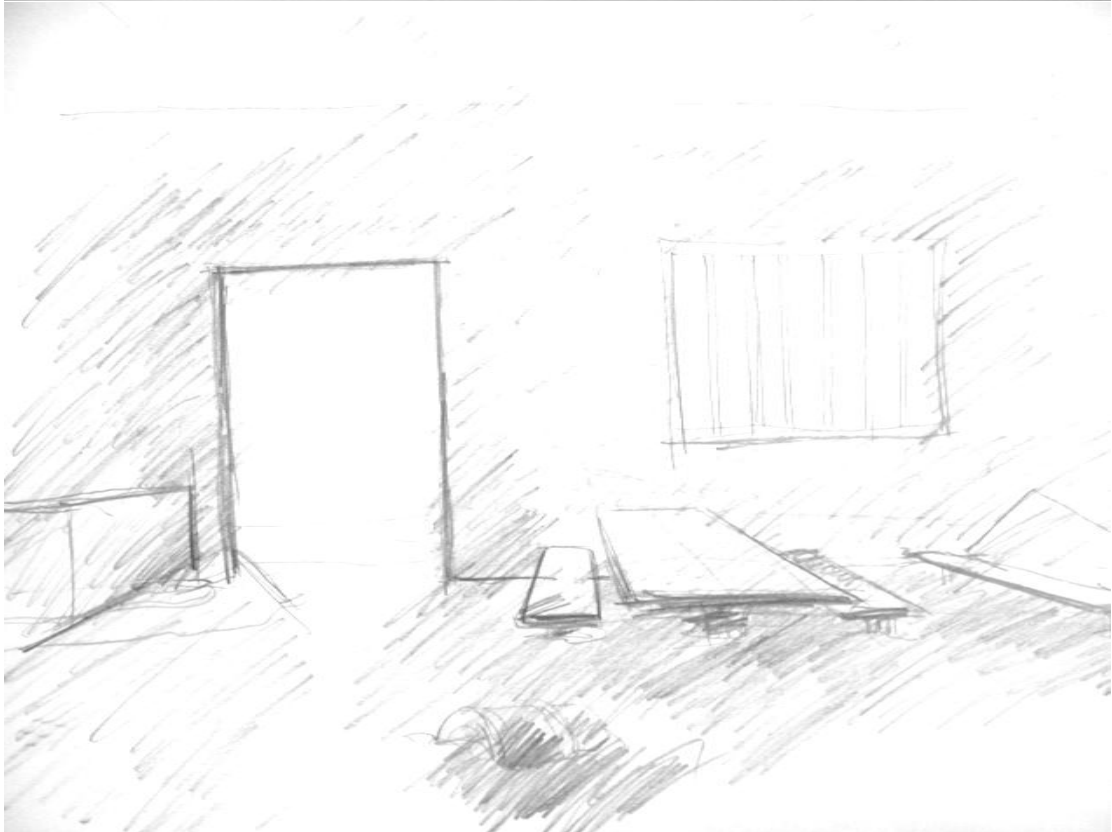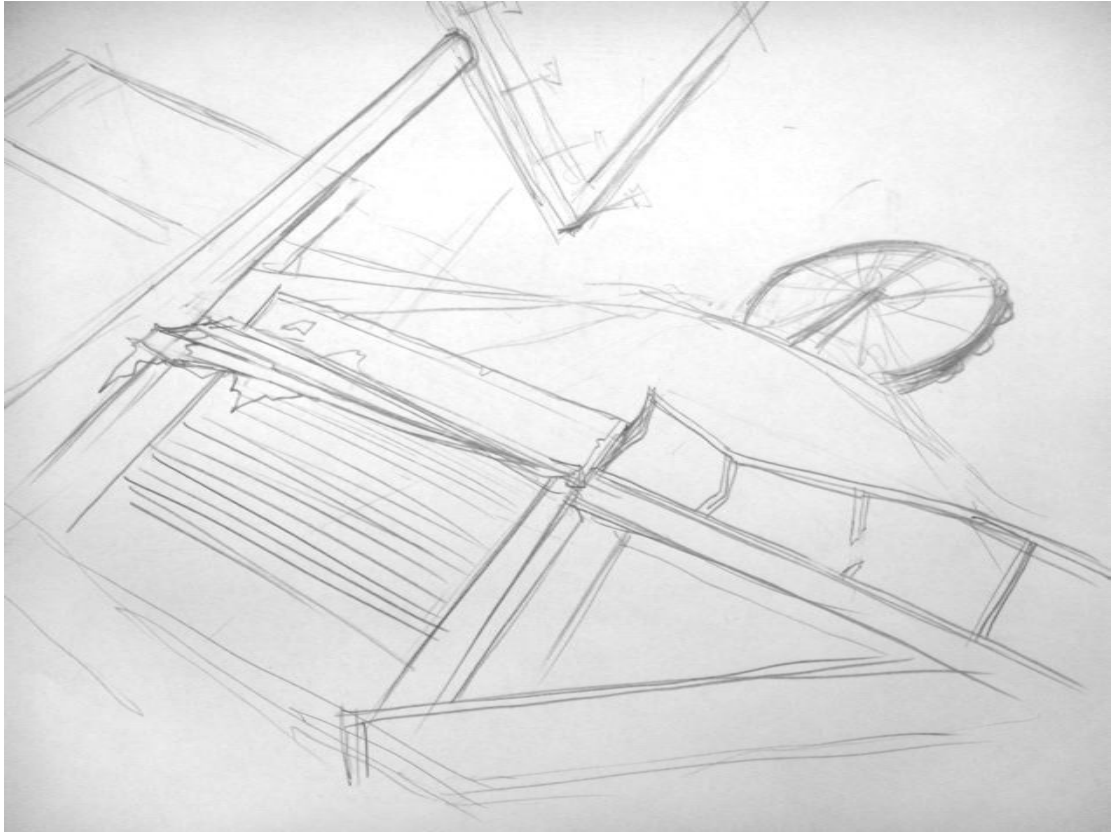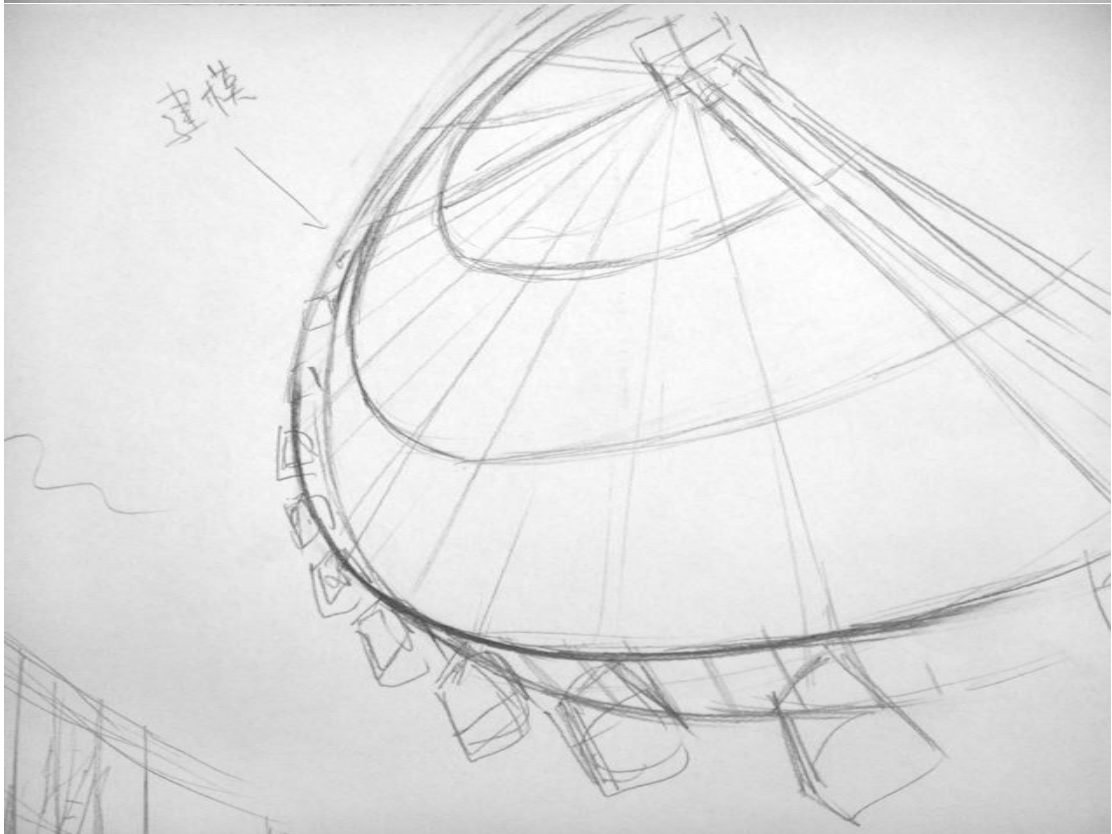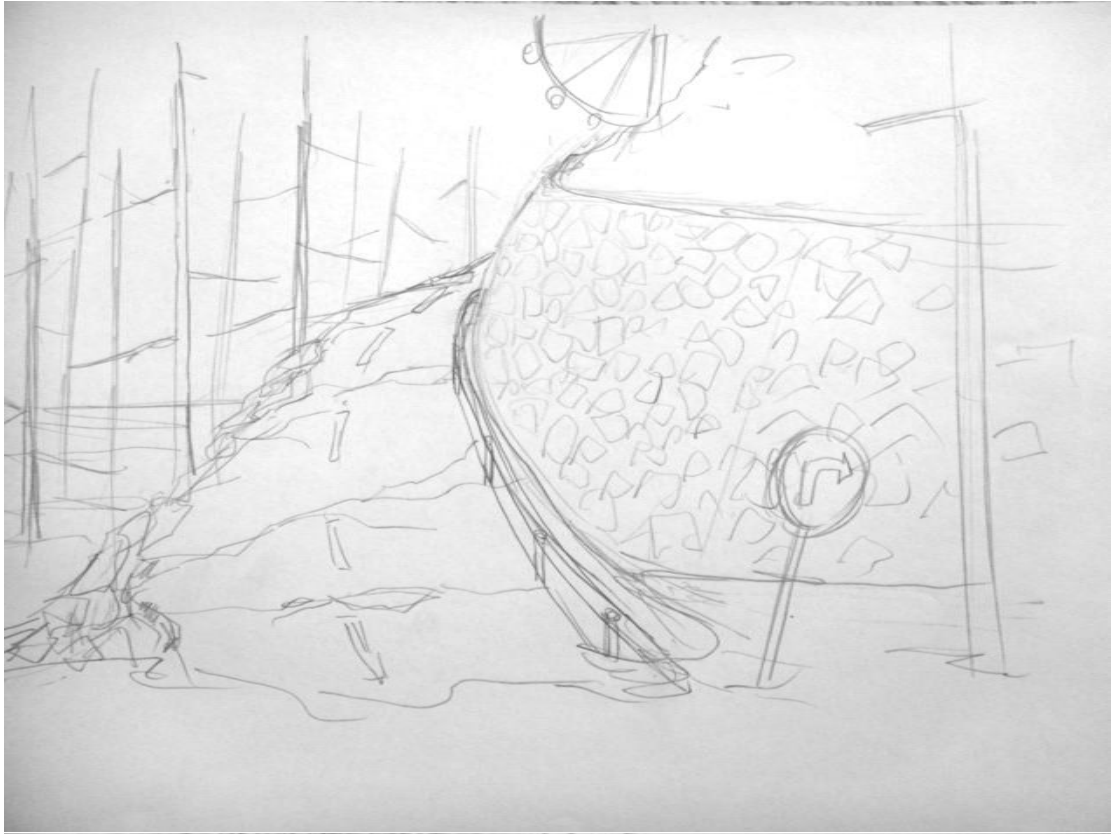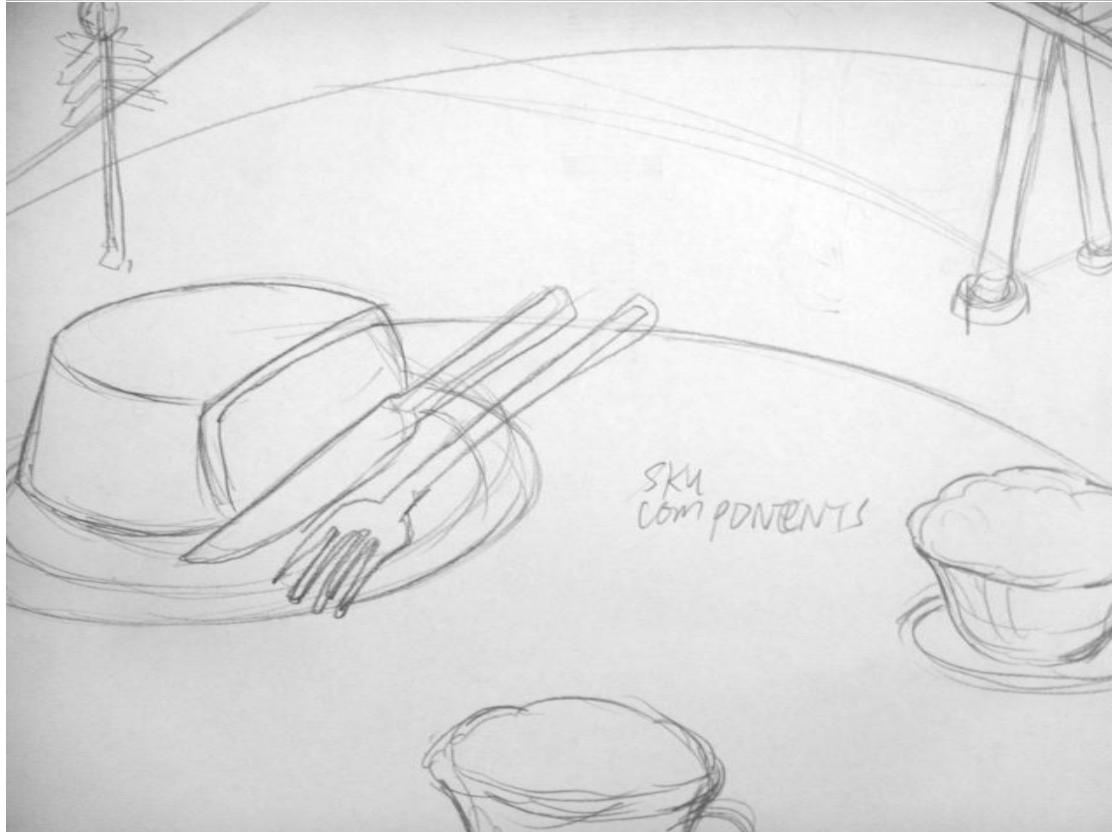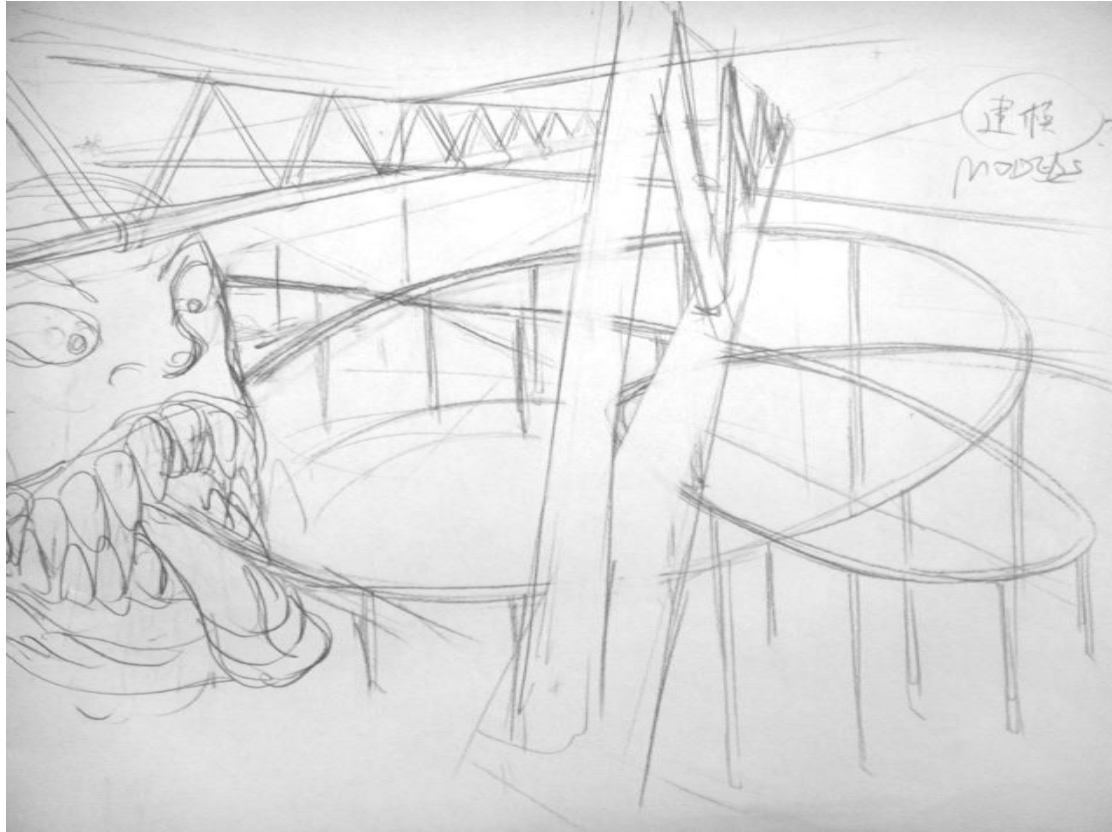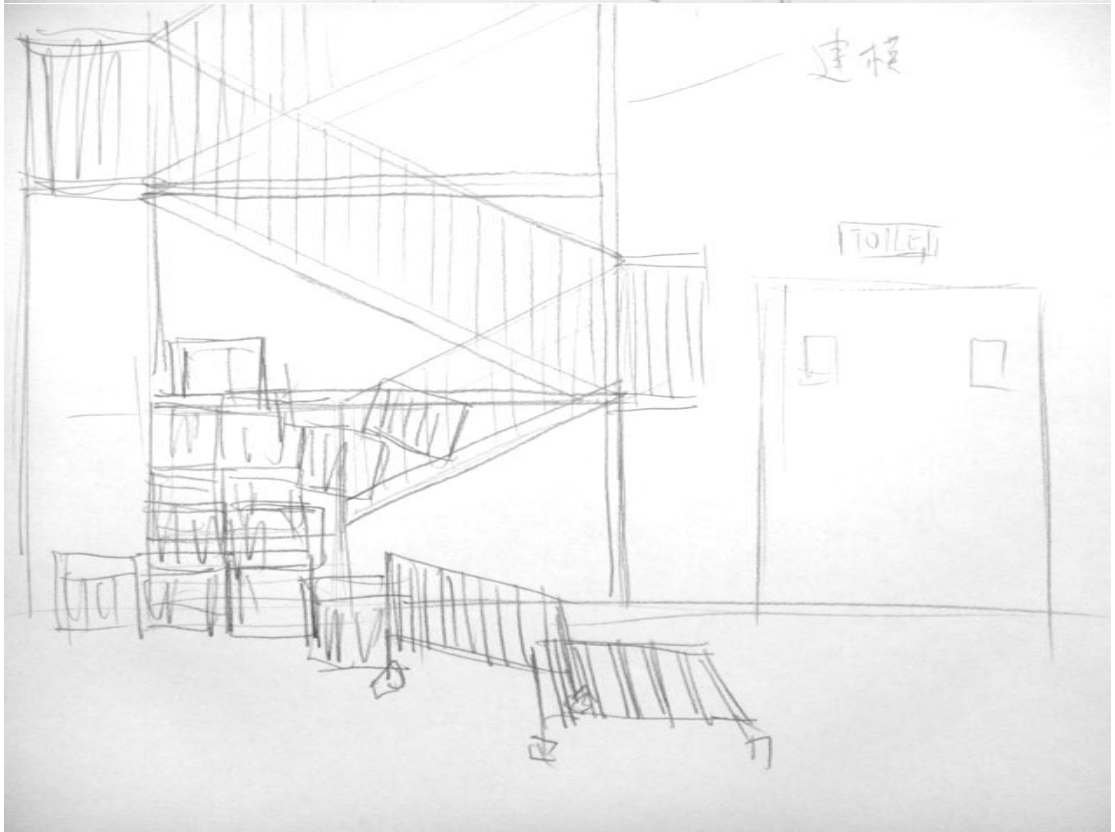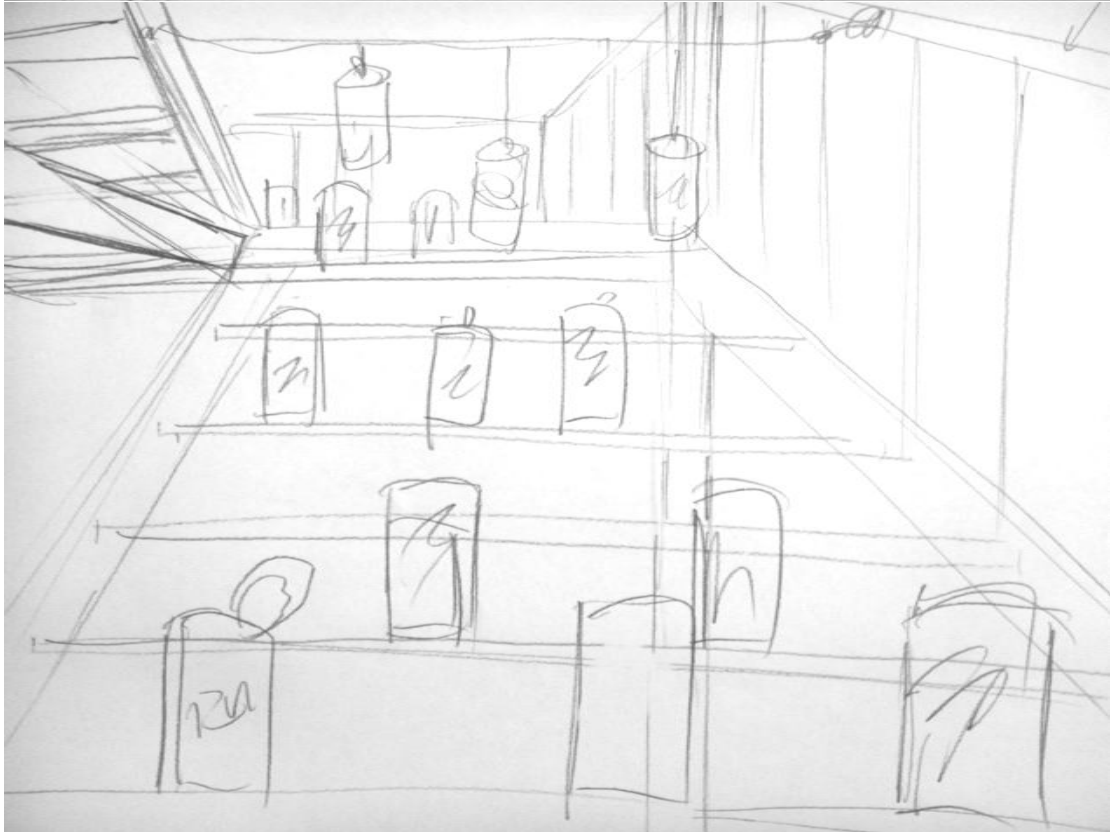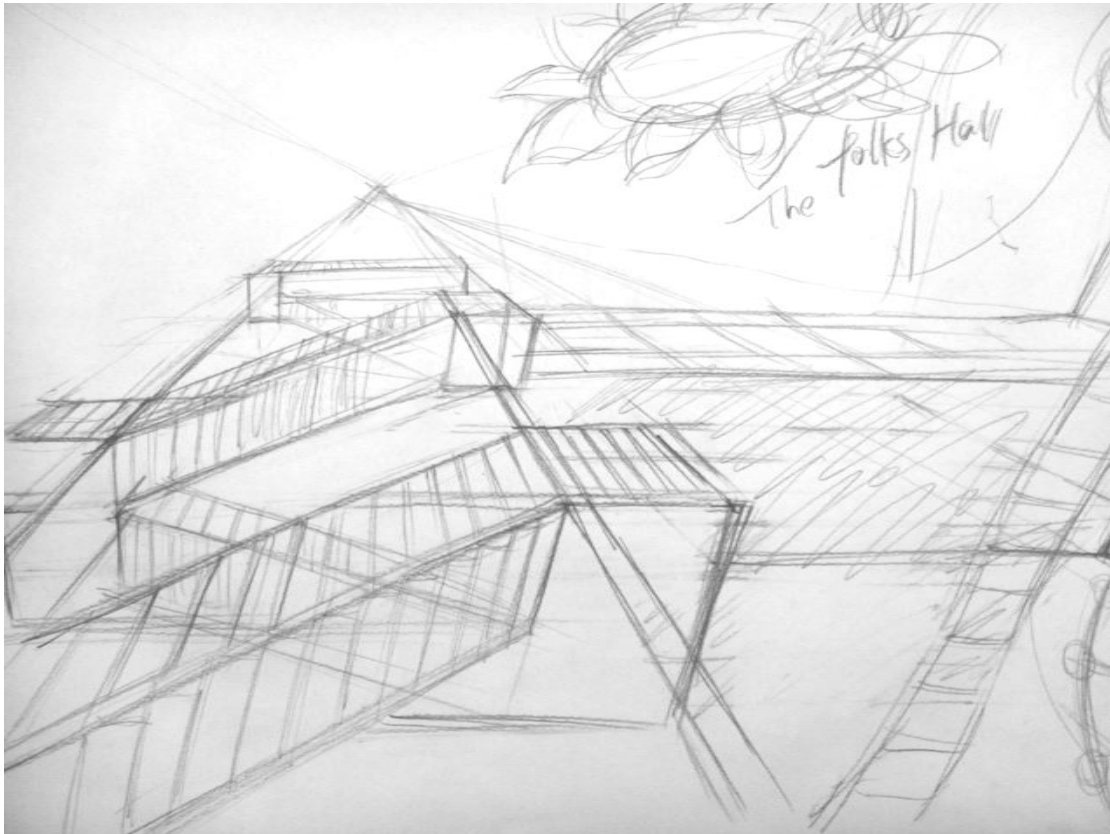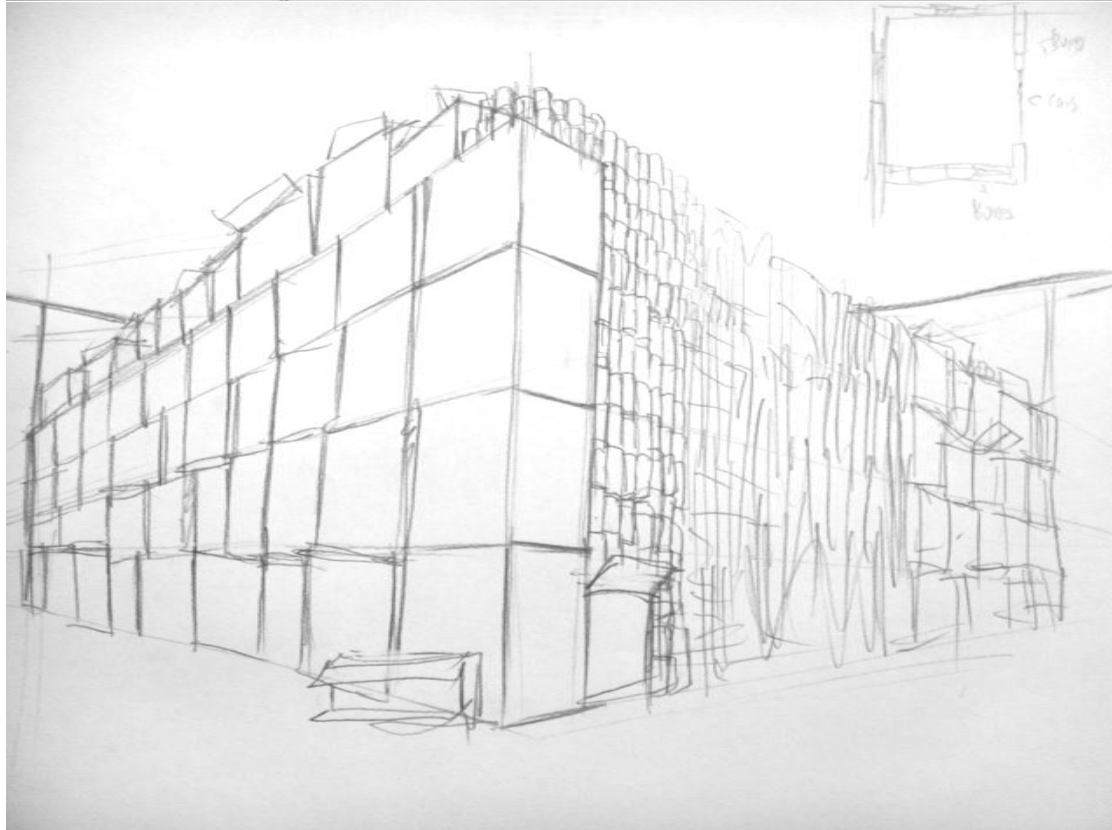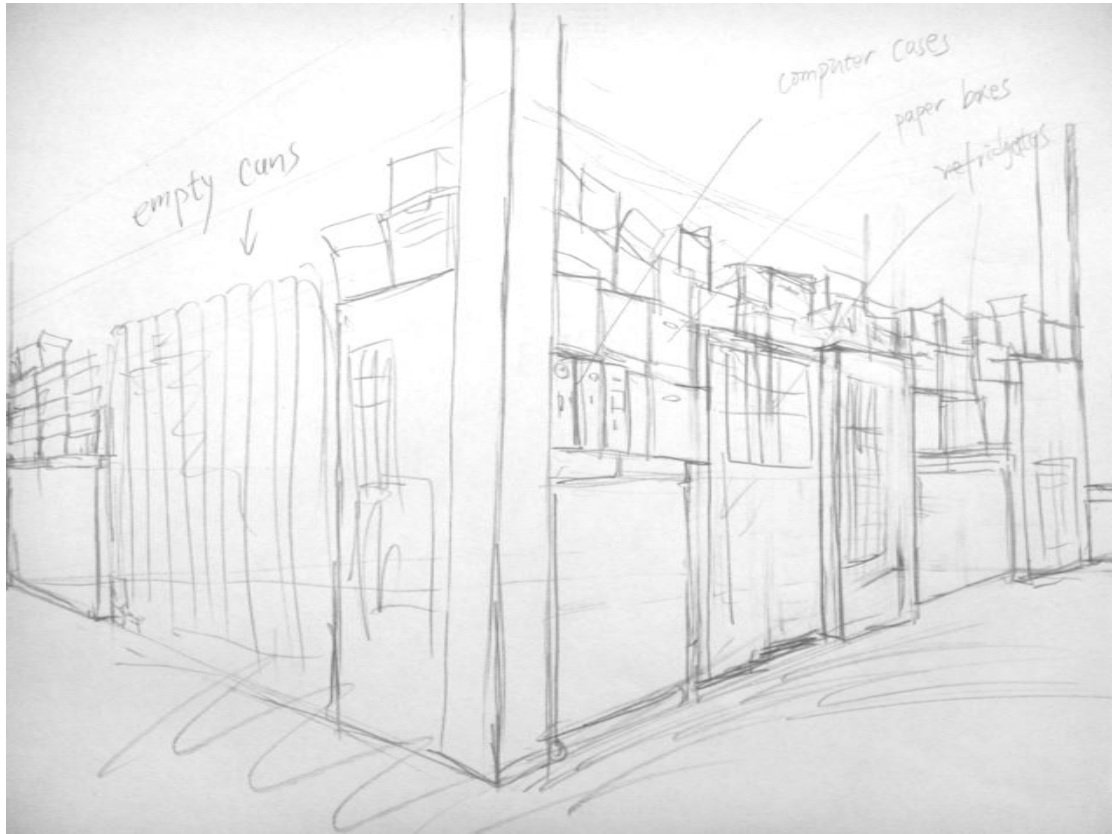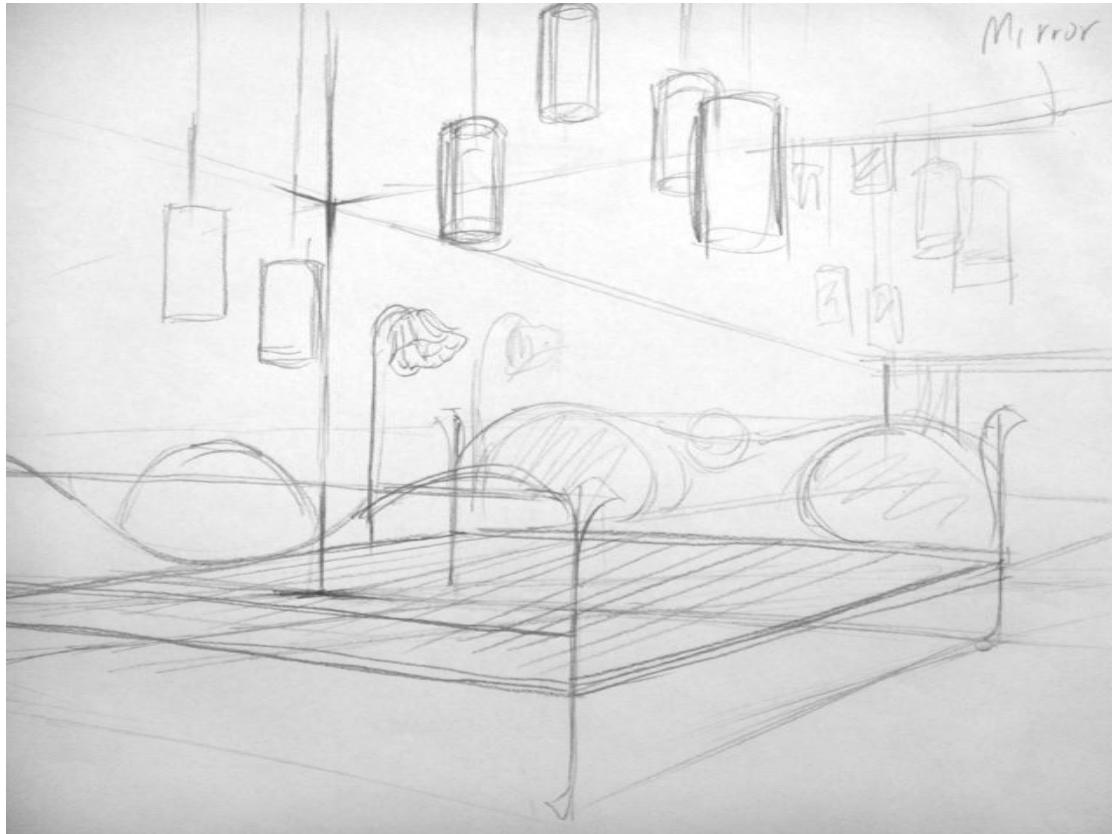
Storyboards

(1) The adaption of *Dream*

論　落入海中

上方的陰影　星空　鏡子：神采

下方的陰影　巨大．未知的生物

The beginning of the Dream
falling to the depth of Ocean ~ darkness ─── into unconsciousness.
The shadow under the protagonist.
(sharks. ~~creature~~
seaweeds. ─── like a claw or cage
other kind of fish☉) ─ ghost-like creatures

有手的怪　紅裙

悲　惶恐1幕

約　下落　生活

Jung
Man and his
Symbols.

ghost-like creatures

── Terror.
in imagines

Giant unknown creatures beneath.
Giant shadow with lights inside. ─── inspired by 'Spore' (EA Games) Act 1
giant plankton with tentacle
(actually. Flagellum)
Tearus

tearful face

The depth of ocean ~
the depth of consciousness → unknown world

unconscious

caught by flagellums
swallowed by a creature
or a fish like last scene.

begin to escape from real world. but still know
he is in the real world or at least following
now is in the boundary the natural laws
→ fully enter the special world.

Dream is not a real world

353
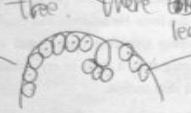
protagonist
fell down to the bottom of the sea
~~feel~~ surround by darkness
He stand up, begin to walking as
the water gone.   → detached from real world
Odd ~~ahead~~ creatures, with big eyes. → a sense of be ~~~~ observed by some
~~~~ the creatures are   supernatural force.
more like curious ones with comic styles
    The sense of terror gone.
fresco ─────────→

relic of
舞蹈人纹彩陶盆   Neolithic Era

narrow

symbol of degradation of human
     in eschatologies

degradation of Environment   Lascaux cave
          Picasso

refer. the road.   Eli's Book
I'm legend
12 monkey
Fallout 3.   Some illustrations
Shangri-la
East Eden.   when the wind blows

ruins

③

Plain with great Statues

Statues. → immortal
~~of~~ worshiped them as deities
idols.] those people built statues weren't people
They ~~went~~ immortal. eternity
but ~~a~~ they are finally just human beings
'At last. No big rules forever' (wow)
The ~~stay~~ sculptures ~~are~~ come from those
which existing in ~~our~~ real world.

The Tree

Before the tree. there ~~are~~ a plant of
bushes — leaves like eyes

— inspire by The secret of kelles
also a kind of coral. in depth sea

The enterance of the tree
a 'gate' between two worlds.

— 'gates' in anime.
  Spirited Away. Animatrix.

— religious ~~w~~ buildings ~~temples~~ churches
' The tree of the world.'

The tree

---

②

~~Drop into~~
The Eye on the bark

Celtic / Druid Oak Tree.
(Texture carving)

Drop into the tree

— into another special world.
  separate from ordinary world (the reality)
  thoroughly

（风格→）艺术两种的 理念生活
若富了
Spirited Away

trugh landing

stand up
a tail.
throw the tail away
the tail turns into a ~~serpent~~ ~~dragon~~

tail represents the characteristic of animal
throw the tail away is a symbol of
denying the characteristic of animal by ~~them~~..
✳ 动物的公 ~~st~~ (serpent)

The world in the tree
— Refer Hare and Guu
Comic characters. plots.

Gods. cultivating plants
planets
make fun with others like naughty children
seed → plant → yield the fruit —

This plot still need ~~more~~ more details
~~Grab~~ ~~Nature~~ Gods- Nocturne Laws

Plants vs Zombies

355

Both.
Gods many for dinner
The protagonist sit with them
in a table

a mess shoot of eating
insert Frames irrelevant

The death pass his dinner
to protagonist since he cannot swallow
the food.

Gods (The nature laws) run the
world by their will but not
humans will.

birth → death. the life circle

Put Gods from different religion system
'Polymath' → there is a supreme field
        beyond gods -laws any gods she
        follow.

Human become god, the source of Apo.
consumism. (or replace)

Frames → ① fear of teeth
          ② mutant
          ③ consumism

priests of Caribbean I
Captain Barbossa.

The protagonist throw the food into
his mouth
 Zoom in rapidly
The food (a planet) → earth

Zoom into the sea
Protagonist is falling down

He wakes up, begins to swim
out swallowed by giant fish

Zoom out
Protagonist's bedroom.
a dream

Self devour   gods have been placed
 destruction   by human
→ consumism

→ return to previous world

destroy by nature natural force.

ordinary world
a dream

(2) Storyboards

366

PICTURE	ACTION	DIALOGUE	TIME
	HD		0+9
	HD	SKY	0+9
		SKY	0+8
	RUN		0+8
	HD	SKY	0+7

CUT	26	PICTURE	ACTION	DIALOGUE	TIME
78					1+4
79					0+9
C					1+6
80					0+9
81			Black screen		1+2
					1+0

389

(3) Layouts

use the same model. in cut 1.
sku B.G.

③

sku.B.G ④
use the same
model in ①

Sku.BG

Turn back.

⑤

The same model ⑥
to ⑦
Sku B.G.

Tub

3 rounds.

light in

pre – apo world.

Sku. B.G

Stu. B.G.

Cans

Handdrawing Car

The Same model in ⑫
⑪

Cans

ma sky & cloud
from NV.

SKN. Hand Drawing Machiner

SKN
B.G

Sku

3...2... 1

Sku
life room

promotion of new
saling boots

3D wall in
pre scene. 29

posters

portaits

POV shot

posters

Shrikik

3D scene in pre. scene

30

31

The scene
in 28

SKY

32

FLASH BACK
in 31

The Same scene in

28

posters
sku B
in different layer

37

The scene
model in 35

walking

moving camera

38

suit case (chanddrang)

sky

sky B.G
(same scene
in 35)

bones (chd)

POV shot

sku model

shaking

David
Sculpture →

Black B.G

Venus Sculpture
Black B.G

Duchamp
Fontain

Black B.G.

45

Toilet

S.k.u.
B.G.

46

414

M sky & cloud out the windows

SKU MODEL

HD/SKU

The Dinosaurs Exhibition hall (Bruins)

对 SKU.B.G

The toilet in last scene (but in post apocalypse world, Ruined)

SKU BG
↓ the Exhibition hall

98

world map

HD

the camp
scene in
48

machinma
sky & cloud out of
windows

the same scene
in 40

51

the same
scene in
47

50

the same
scene in

48

m sky & clouds

posters
exhibitions

world map

illustration

refer photos
connection
with story 3

news papers

photo

illustration

REWIND
the photo montage sequence

76

machinima
Bg From COD/
/F03

2D
HD worm

77

machinima
B.G.

same as
76

differen angel.

78

m
B.G
same as
in 76

81

m B.G
the same BG
in 79

82

refer photo
or use photo / illustration

85

SKY BG

posters

86

'islands' (2)

sky

sky

half sub merged building sky building

water surface (dynamic layer)

sky DAM

Foundation works

(1) Characters of *Dream*

仅出现1次

仅有侧面

佛陀
只有正面
保持兰花指
无双脚着此站姿

(2) *The Endangered Earth*

The Circle, Dislocation

The Metal Casket

The posters of *The Circle, Dislocation*

The poster of *Metal Casket* for 928 Cyber Click Exhibition

The posters of *The Metal Museum*

Sciences & Tech，*Make (blank) In Origin* (the posters and the artefact)

The Tower (the artefact and its blueprint)

The exhibition of *The Endangered Earth* at Nanjing Aitao Art Gallery (June 2007)

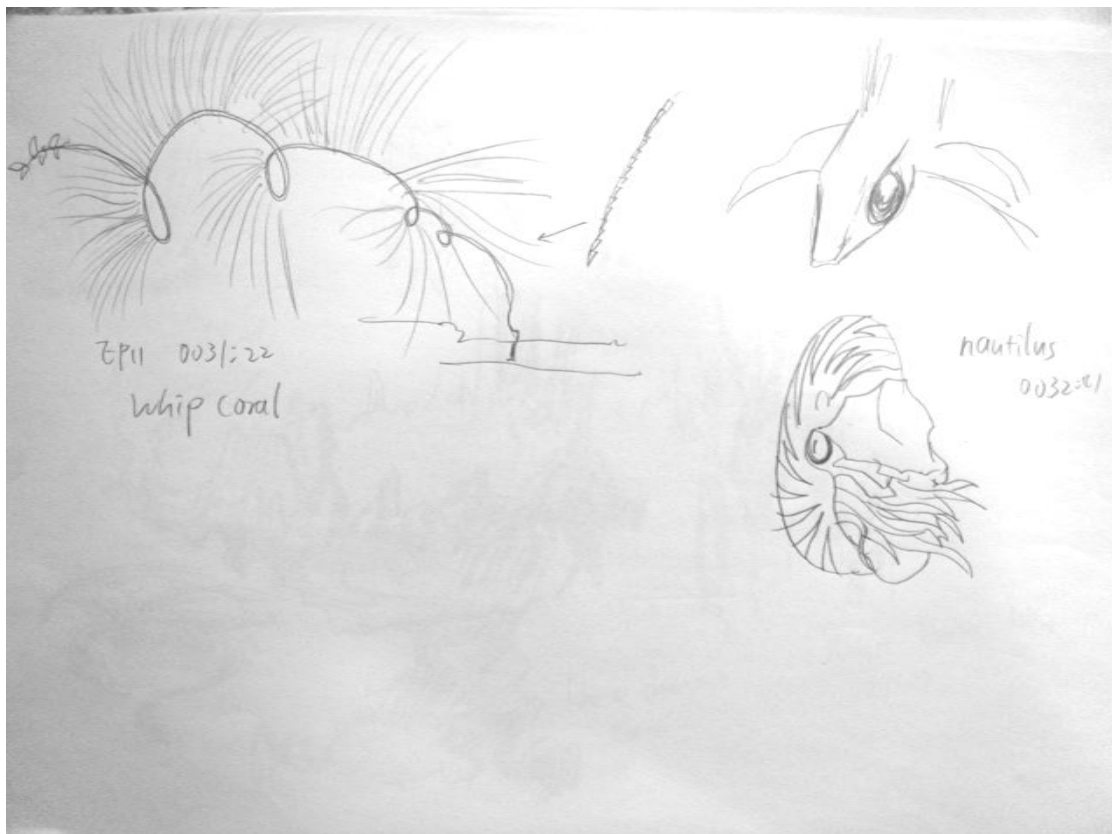# Readymade resources used in this project

(1) My readymade graphic works

(2) Readymade graphic works provided by Hong Xiaoyue

HAPPY NEW YEAR 2011
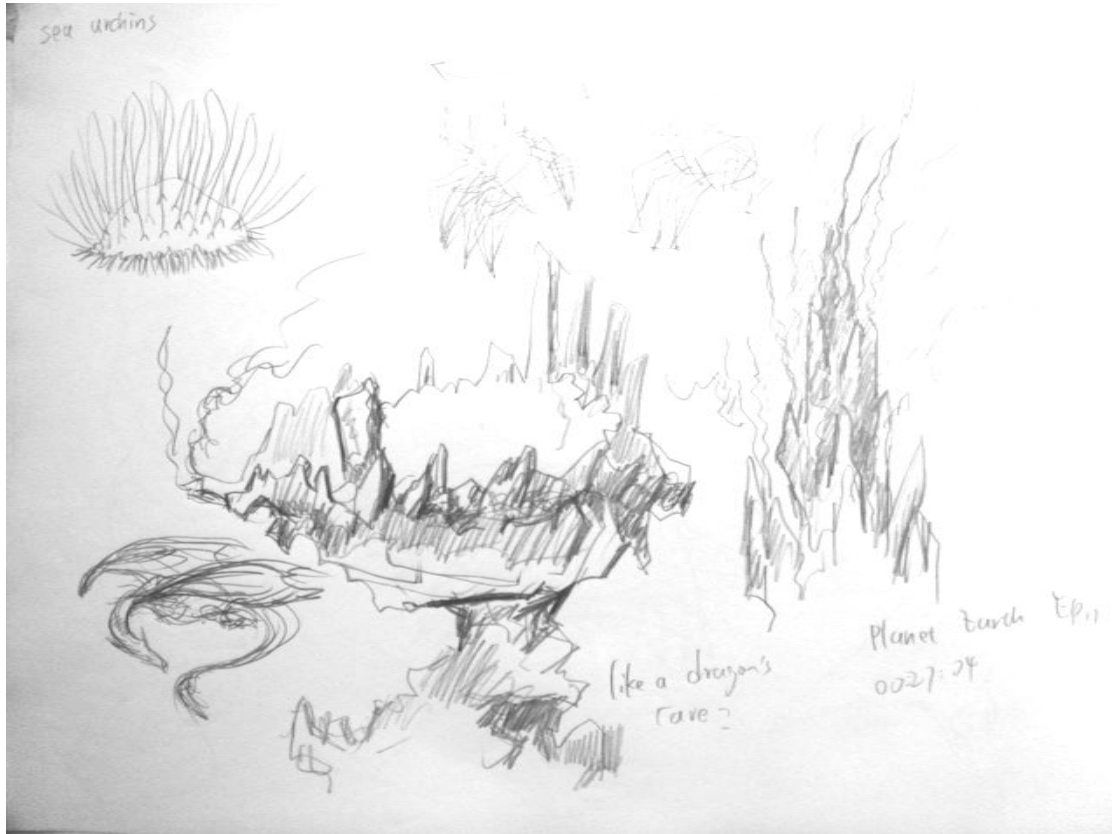
Just Do It !

Other sketches as inspirations

sea urchins

like a dragon's
cave?

Planet Earth Ep.11
0027:24

Planet Earth
EP 09
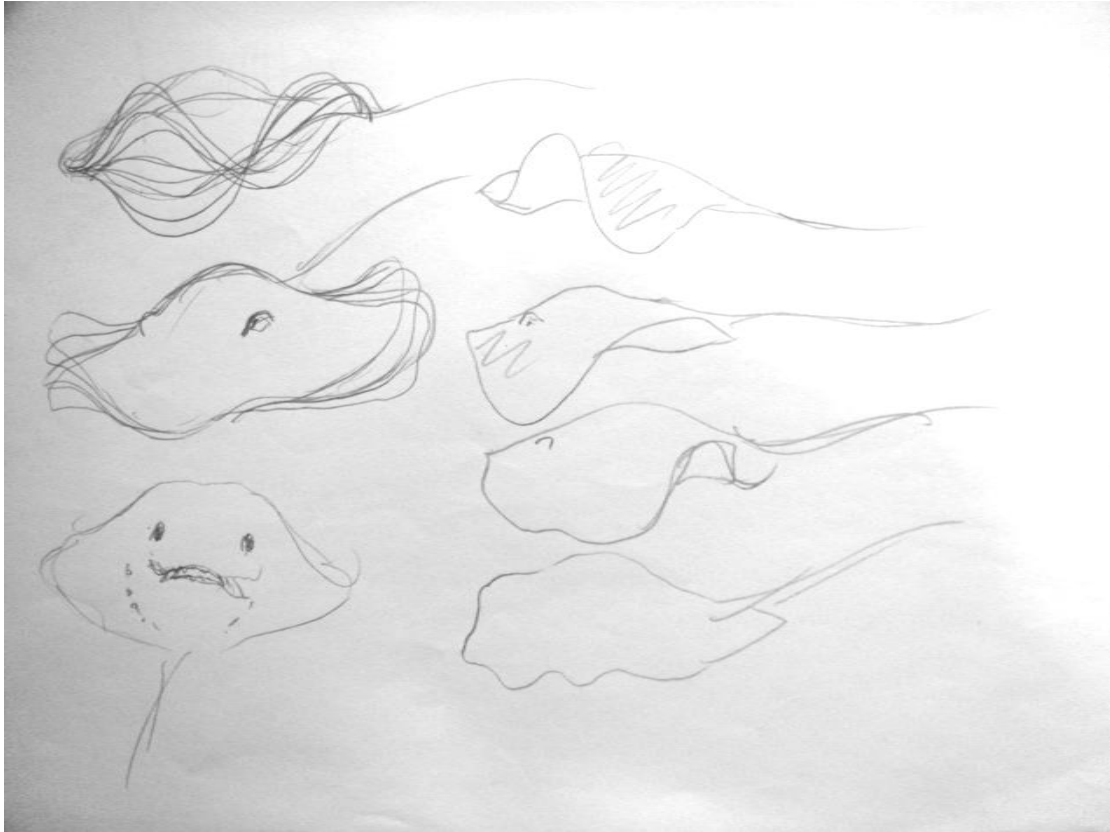13:20

eye

EP 09 30:40-50

Vampyroteuthis

Planet Earth
EP 11 18:16

monkfish

449

Sketches of marine creatures (inspired by *Planet Earth* (2006))