REFLECTION

A FILM BY

ALYSSA MYERS

EXPLORING THE PSYCHOLOGICAL RESPONSE ASSOCIATED WITH NOSTALGIA AND ITS LONGING FOR AN IDEALIZED PAST THROUGH STORYTELLING IN ANIMATION

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Fig. 1. Final render of Scene 1 Shot 4, *Reflection*, Alyssa Myers.

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Abstract

Exploring the Psychological Response Associated with Nostalgia and its Longing for an Idealized Past Through Storytelling in Animation

Alyssa Myers

May 2022

How sad it is to lose oneself to the past—to be in a perpetual state of denial of one's true present. This rejection of the true self originates from the belief that a certain period, whether that occurs in one's actual lifetime or in another entirely, is better than today.

The animated film *Reflection* explores this mindset. It delves into that melancholic emotion known as nostalgia, pondering how it affects one's daily life with consideration of Sigmund Freud and Jacques Lacan's psychoanalytic theories surrounding identity and its correlation to the romanticization of the past. This knowledge is applied to the story and development of the main character as she begins to experience delusions, and, as she dives deeper into these dreams, she begins to lose her true self to an idealized image. While covering themes such as identity and a loss of self, *Reflection* is an abstract exploration of one's confrontation with the ideal self, which has manifested itself as the true past and remembered only in memory.

Keywords:

Saudade, *Nostalgia*, *Melancholy*, *Memory*, *Romanticization*, *Psychoanalysis*, *The Mirror Stage*, *Ideal Image*, *Identity*

Reflection

Introduction

Synopsis

Reflection is the story of a seemingly ordinary woman who is unsatisfied with her mundane life. She begins to experience dream-like flashbacks of another lifetime in a déjà vu fashion. In her visions, she is a golden-age starlet living a glamorous life of fortune and fame in 1930s Hollywood.



Fig. 2. Final render of Scene 1 Shot 6, *Reflection*, Alyssa Myers.

Saudade

Portuguese /souˈdädə/

"A deep emotional state of nostalgic or profound melancholic longing for something or someone whom one cares and/or loves. Moreover, it often carries a repressed knowledge that the object of longing might never be had again. It is the recollection of feelings, experiences, places, or events that once brought excitement, pleasure, and well-being, which now trigger the senses and make one experience the pain of separation from those joyous sensations."[1]

1 "Saudade" Wikipedia, last modified March 26, 2022, https://en.wikipedia.org/wiki/Saudade.

Inspiration

The longing that overcomes one while looking back on specific periods in time is a complex and occasionally an unsettling experience. Nostalgia is a powerful force that influences memories and the understanding of who one is at their core of being. It is the yearning that appears when confronted with something that is seemingly lost. Many tend to view the past in a romanticized manner, which creates recollections that are not accurate to neither the events that took place nor the emotions felt. However, reliving these moments also evokes a solemn, melancholic reaction upon confrontation with this loss. For this, memory can be viewed as an internalized homecoming to an idealized past.



Fig. 3. Rendered shot of Scene 6 Shot 1, *Reflection*, Alyssa Myers.

The question of, Who am I? has always baffled me, and it is that affliction that helps inspire the story in this piece. This preoccupation concerning my own identity magnifies while looking at myself in the mirror. It evokes a pensive feeling as well as somber for facing a doubled image of oneself is thought to have an essence of the uncanny.[2] I wonder if the perception of inadequacy establishes a desire for the past as well since there must have been some point in time when one has felt satisfied. Searching for a likeness that may or may not exist, it is not surprising that it is within oneself where this unattainable bar is set.

The past has unceasingly haunted me all my life. I suppose the reason that this challenge appears in this project is quite possibly because it tends to be the question in the back of my mind each day. No matter the circumstance, I miss the self I once was despite whether I was truly happy in that moment. The present never appeals quite as much as what is now gone. I want to better understand this dull ache that presents itself to be a longing for something whether it is a pining for home and childhood or a craving to fulfill that forgone dream of who one would someday be—otherwise known as the ideal self. I have always been drawn to stories and especially those that are deep and evoke further self-introspection. It is quite liberating to lose yourself to another word or another time.

2 Sigmund Freud, *The Uncanny* (London: Penguin, 2003), 33.

Artist's Statement

I am an artist of many interests with a background in graphic design and computer programming. Having the ability to think both creatively and critically has helped me become an excellent problem solver. I earned a Bachelor of Fine Arts in Graphic Design and a Bachelor of Science in Computer Science from The University of Akron, but my heart has always been in animation.

Animation can be thought of as a way of connection with others by entering the inner workings of our psyches. When words are not enough, one is able to feel, and it is reaching into that state of caring for characters that is key in story and animation.



Fig. 4. Self portrait

Thesis Statement

Using the characteristic flowing lines and elegant, organic forms of Art Nouveau contrasted with a simplistic 3D rendering style, the film *Reflection* explores the psychological response associated with nostalgia and its longing for an idealized past.

Pre-production

Story

I started with two concepts. One focused more on storytelling and would explore nostalgia through a short film utilizing a theme of a homecoming, such as the Odyssey or the idea of a past live. Another idea I considered was less of a story-driven project and more about design by creating an abstract, motion piece from a past artistic movement. I found it hard to part with either of these ideas and quickly decided to combine the two. For the story, I considered actual Greek myths such as Eros & Psyche or Pandora's Box but ultimately it came to me one day. I was washing my hands and suddenly could picture myself repeating this same task in another life. This realization helped me form the basis of this film by tying in the feeling of déjà vu in connection to the past. I knew that I wanted a more modern character living their everyday life but then abruptly be taken back to a past. This allowed for me to explore two different screen spaces as well: a three-dimensional space as the typical representation with a two-dimensional world as graphic screen space to indicate a feeling of loss and confusion.

Once the topic was decided, I began to research what could possibly answer this question of why one may prefer the past over the present. Sigmund Freud offered his thoughts on this paradox, and his teachings brought more questions to light regarding identity and even trauma.

Psychoanalytic Theory

Initially one may question what precisely this theoretical, idealized past may be and from where it originates. The way in which individuals connect with these reflections of their identities can be understood in correlation to psychoanalysis, which is the philosophy of personality and development of the mind. Paralleled with psychoanalytic theory, this alleged past can be argued to be non-existent entirely.

Sigmund Freud offers that it is a repressive response from childhood trauma. These screen memories overshadow one's true recollections, which are now lost in the unconscious mind.[3] Furthermore, in consideration of Jacques Lacan's studies, these memories may be constructed in pursuit of the ideal image one forms early in life during the mirror stage. This is the theory that children past through a stage in which a representation of oneself is established by other external images of the body.[4] The formation of identity is dependent on this glorified image, and people spend their lives yearning to fulfill this early impression of self.[5]

3 Richard Terdiman, "Memory in Freud," in *Memory Histories, Theories, Debates*, eds. Susannah Radstone and Bill Schwarz (New York: Fordham University Press, 2010), 108.

4 Stijn Vanheule and Paul Verhaeghe, "Identity through a Psychoanalytic Looking Glass," *Theory & Psychology* 19, no. 3 (2009): 396, https://doi.org/10.1177/0959354309104160

5 Vera King, "'If You Show Your Real Face, You'll Lose 10 000 Followers': The Gaze of the Other and Transformations of Shame in Digitalized Relationships," *CM: Communication and Media* 11, no. 38 (2016): 75, https://doi.org/10.5937/comman12-11504.

Freudian Perspective of Identity

The starting point of psychoanalysis is considered to be Sigmund Freud's idea of identity, which is a deviation from traditional psychology and its theory of a unified self. The soul, otherwise known as the self, was regarded by philosophers to be the representation of humans having meaning or simply being, and the self, which is known as the subject of our mental and physical actions. Freud is known for his topology as he did not believe in the concept of a single entity describing one's being. It is because of this that he broke up that unity into two parts: what is known to a person, which he termed the conscious, and what is unknown to a person, such as hidden desires, thoughts, and memories, which he coined as the unconscious.[6] In his earlier writings regarding the question of identity, he divides the Ego, a concept synonymous with identity or personality, into three parts: the conscious, the preconscious, and the unconscious. Freud's conception of the human psyche is later divided into three sections: The Id, Ego, and Superego.[7]

While Freud did not believe that a human's essence can be categorized as any one of these sections, if any of the three parts could be thought of as the self on its own, it would be the Id, which makes up the unconscious and present at

6 Alex Watson, "Who Am I? The Self/Subject According to Psychoanalytic Theory," *SAGE Open 4*, no. 3 (January 2014), https://journals.sagepub.com/doi/pdf/10.1177/2158244014545971, 2.

7 Watson, "Who Am I?," 2.

birth. The issue with this is that it cannot know itself nor make itself known and depends on the Ego to do so.[8] The Ego is the subject of our consciousness; however, it is not our core selves. It is simply operating on reality and reason while the Superego focuses on social standards and learning what is acceptable in society. Overall Freud did not accept a single solution to the question: Who am I? He rather believed in discussing the mind as the plurality of the three.[9]

Ultimately, Freud's theory places the origin of the Ego in the Other, which is a term eventually used by Jacques Lacan meaning the other person or otherness, and identificatory processes elaborating that the Ego is built though representations.[10] This theory, which explains that the Ego comes into existence later on in the development of the mind, is continued through Lacan's perspective of identity and is a major theme in his theory of the mirror stage.

Freud & Memory

Freud believed that it was imperative for psychological theory to give an explanation for the concept of memory. Even earlier on in his work, he wanted to understand memory and how it connected with the psyche as it needed to have

8 Watson, "Who Am I?," 3.

9 Watson, "Who Am I?," 2.

10 Vanheule and Verhaughe, "Identity Through a Psychoanalytic Looking Glass," 395.

the capability to conserve and conceive the past.[11] Many of the main ideas of psychoanalysis, such as desire, dreams, repression and the unconscious, were termed as functions of memory, and he explained that the act of remembering sought to heal those traumas of the past, which held the ability to disrupt existent memories.[12] The experiences of memory, such as false ones or even the act of forgetting, are indicators of the power that the past possesses. However, the past is gone, and, when one tries to explain it, it is often that it is either retold in lies or in error. The remnants of one's past are able to be forgotten and stay in the back of one's mind, and Freud was adamant that this was not by chance but purposeful.[13] "In Freudian terms, the constraints imposed upon us by the past seem 'uncanny.'"[14] However, there are moments in which this is suddenly not the case, and the past comes flooding back. In these dreams, slips, or what Freud termed "parapraxes" of hysteria, the present unexpectedly stops making sense.[15]

With this in mind, it may become difficult to determine a memory of the past from a current experience as it becomes perception against memory. Ideas, memories, fantasies and the like can stand in for, represent, and even totally deny the external world and self.[16] For the hysteric patients with whom Freud worked, these illusions seemed to sweep away

11 Terdiman, "Memory in Freud," 93.

12 Terdiman, "Memory in Freud," 94.

13 Terdiman, "Memory in Freud," 95.

14 Terdiman, "Memory in Freud," 94.

15 Terdiman, "Memory in Freud," 94.

16 Terdiman, "Memory in Freud," 94.

reality entirely, and they behaved as if these memories were real and not simply in their mind. The question became finding where the reality of these memories actually stopped by determining the line between recollection and true experience.[17] He also believed that the unconscious mind served as a repository for memory.

These memories are lost in an unconscious that one cannot access nor change. Glimpses of them able to be acknowledged, such as screen memories, or distorted memories formed to hide another.[18] "In Freud, memory has entirely filled the psyche. Yet it has disappeared within us."[19]

Lacanian Perspective of Identity

Similar to Freud, Lacan also surmised that the psyche can be divided into three segments of which control our lives: The Real, The Imaginary Order, and The Symbolic Order. Lacan's model depicts these as three major moments in an individual's development. These main periods of time all occur within the first few years of life.[20] From birth until around six months of age, one is at the earliest stage of development and led by primal needs. This is the only time of life in which one is close to the pure materiality of existence, which Lacan calls the Real. The Real simply exists in

17 Terdiman, "Memory in Freud," 97–98.

18 Terdiman, "Memory in Freud," 100.

19 Terdiman, "Memory in Freud," 100.

20 Jacques Lacan, Jacques-Alain Miller, and Alan Sheridan, *The Four Fundamental Concepts of Psycho-Analysis* (Penguin, 1994), 279.



Fig. 5. Final render of Scene 2 Shot 2, *Reflection*, Alyssa Myers.

absence of language or the Symbolic Order and is thought to be inaccessible just as the unconscious exists in the absence of conscious thought.[21] John Hendrix compares it to an algebraic concept since the Real is something that cannot be conceived.[22]

The Imaginary Order coincides with the mirror stage, which is the theory that infants pass through a stage in which an external image of the body is understood through a mirror or through the Other, such as a caregiver or mother, and it helps form a representation of self-image. The child's identification with its own image is considered to be the ideal image, which Lacan referred to as the Ideal-I or Ideal Ego. This image helps serve as a figure with which the child can identify and begins to design a perception of self.[23]

Through mirroring elements from the outside world, the Ego and identity begin to develop. The Ego comes into being when the subject identifies with its image regarding it as its own, and "…the primitive Ego in essence corresponds to the body image that offers the infant an opportunity to see itself as a unity, and thus to achieve self-mastery."[24]

21 Dino Felluga, "Modules on Psychoanalysis," *Psychoanalysis Modules*, Purdue University, January 31, 2011, http://www.purdue.edu/guidetotheory/psychoanalysis/psychmodules.html.

22 John S. Hendrix, "The Real and the Gaze of Jacques Lacan," Architecture, Art, and Historic Preservation Faculty Publications (2019): 1, https://docs.rwu.edu/cgi/viewcontent.cgi?article=1045&context=saahp_fp.

23 Vanheule and Verhaughe, "Identity Through a Psychoanalytic Looking Glass," 396.

24 Vanheule and Verhaughe, "Identity Through a Psychoanalytic Looking Glass," 396.

The mirror stage of life establishes that the Ego is dependent upon external objects, otherwise known as the Other. Vera King explains that the gaze of the Other, the external object, utilizes shame for developmental progress. "It points to the dialectic of successfully proving oneself and the potential for failure in the gaze of the significant other."[25] The infant's encounter with the outside body image creates a false sense of self, known as the ideal image or Ideal-I, which does not match up to the present reality. Through this connection of the Ideal-I, there is a lifelong pursuit to achieve this object image. This can never be fulfilled since one would be striving for unattainable perfection and, according to Lacan, is the basis of anxiety and other distresses of the psyche. Thus, shame is an indication of the discrepancy of self against the Ideal-I, and our idea of the self is formed by this concept of the Other.[26]

During the next stage of development, a child begins to understand language and is able to communicate with others. The Symbolic Order is when one is able to accept the rules of society, and it corresponds with desire rather than basic needs, as in the Real, or demands, as in the Imaginary Order. The individual maintains the ideal image created during the mirror stage upon entering the Symbolic Order.[27]

25 King, "'If You Show Your Real Face,'" 75.

26 King, "'If You Show Your Real Face,'" 75.

27 Felluga, "Modules on Psychoanalysis."

Ending Thoughts on Psychoanalysis

Unbeknownst to one, the ideal self is remembered and pursued throughout the individual's life[28] thus instilling a feeling of nostalgia as an adult when confronted with this image once more. The reunion of the present psyche and ideal self can imply a connection between nostalgia and the uncanny as they both elicit similar emotional responses. The return of what is supposedly lost to us through reminiscence and "the constraints imposed upon us by the past seem 'uncanny.'"[29]

The development of this unattainable self-image was not sharply constrained against the external world, and this creates an impression of the uncanny.[30] It forms an atmosphere of familiarity as if one has lived this before but cannot pinpoint exactly when, which is known as déjà vu. This reuniting can be identified as an uncanny resemblance since something seemingly lost suddenly appears again, and these reflections have an aura of déjà vu or past-life experience. This short film explores the psychological response associated with nostalgia and its longing for an idealized past.

28 Jacques Lacan, "The Mirror Stage as Formative of the I Function as Revealed in Psychoanalytic Experience," in *Écrits: The First Complete Edition in English*, trans. Bruce Fink (New York, NY: W.W. Norton, 2007), pp. 93-101, 97.

29 Terdiman, "Memory in Freud," 94.

30 Freud, *The Uncanny*, 128.

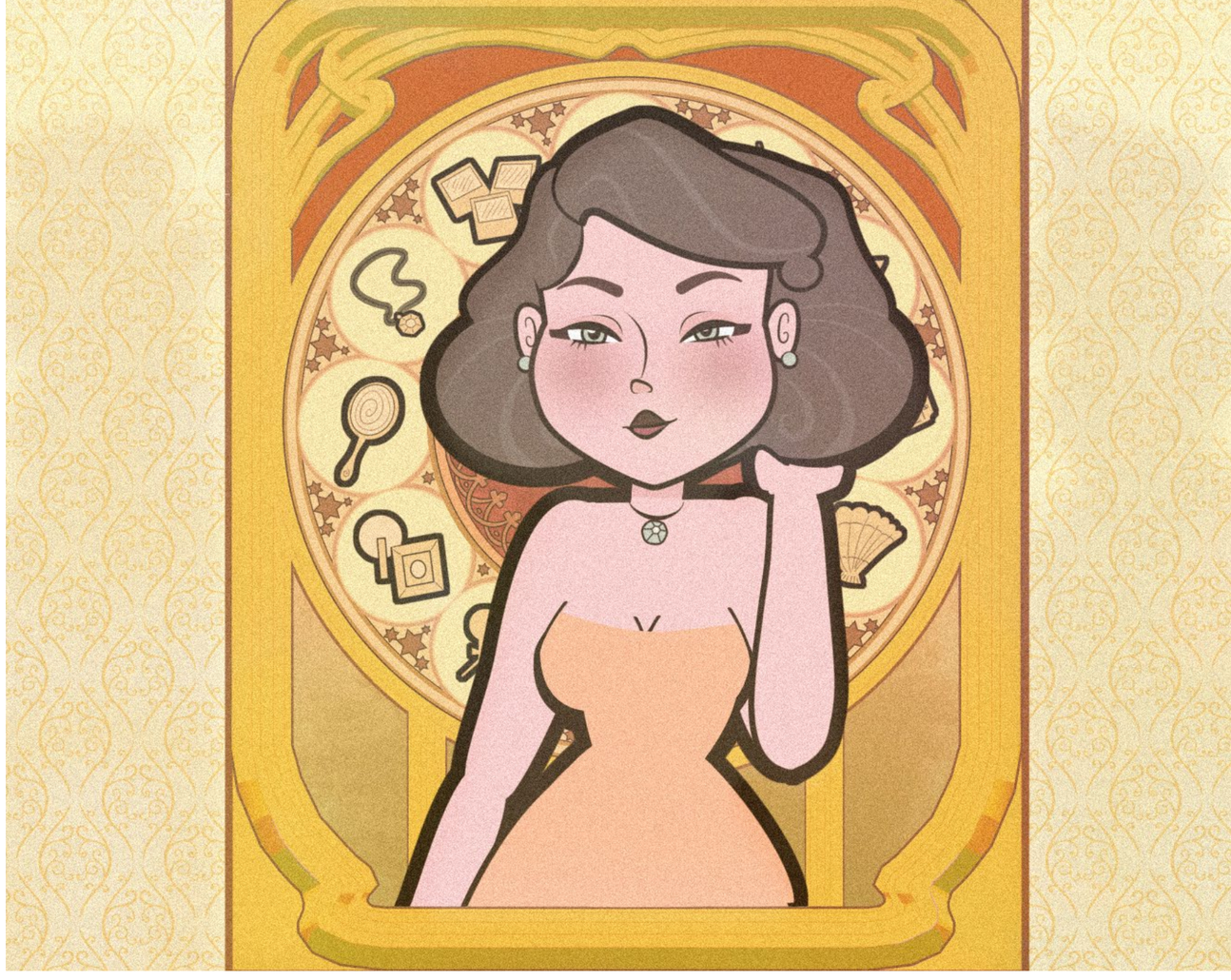


Fig. 6. Final render of Scene 5 Shot 1, *Reflection*, Alyssa Myers.

The Early Pitch

I wanted to include suspense in my script, so I immediately connected this piece with true crime stories. With this is mind, I started to develop the first version of the plot with basic story structures and early renditions of the script. There are multiple conflicts and characters that did not make the final cut.

In one of my drafts, the main character was a missing actress who disappeared under mysterious circumstances during the golden age of Hollywood. The audience would have known who the main character was, but she was not aware of her past herself. In the end, flashbacks would reveal that her husband had kidnapped her as well as her true identity. She was planned to be an average housewife set in 1950s America. The story was influenced by films such as *Anastasia* (1997), *Tangled* (2010), *Why Women Kill* (2019), *Secret Obsession* (2019), and *Last Night in Soho* (2021).

Another draft of the story consisted of this 1950s housewife and ex-starlet named June who began to experience illusions of her past self while set in her kitchen. There were still multiple conflicts and characters in this version and it held a more anxious, suspenseful tone as a shadowed figure was visually and theoretically looming over the character throughout the film.



Fig. 7. Goldman, Gary, and Don Bluth. 1997. *Anastasia*. United States: Twentieth Century Fox.



Fig. 8. Greno, Nathan, and Byron Howard. 2010. *Tangled*. United States: Walt Disney Studios Motion Pictures.



Fig. 9. Ali Goldstein, CBS, still from the series, *Why Women Kill*, InStyle, August 14, 2019, https://www.instyle.com/reviews-coverage/why-women-kill-costume-designer-interview.

PRELIMINARY PLOT

WORKING TITLE: In Memory

A woman experiences visions of another lifetime in a déjà vu fashion. They feel as if they are of a time once known but now forgotten. As she dives deeper into these dreams, she begins to lose her true self to this idealized image.

THEME: Identity and loss of self

KEY EMOTIONS: Suspense, unease, confusion, anxiety

SETTING: 1) 1950/60s America 2) Flashbacks to 1930/40s Hollywood

CHARACTERS

1) June: An American woman in her late 20/early 30s of French descent. Currently a 1950/60s housewife; however, she begins experiencing dream-like flashbacks during her daily life. In her visions, she's a golden age starlet living a glamorous, idealistic life of fortune and fame.

2) The Shadowed Figure/The Dream Man: A dark being, who's luring her away from her reality, disguised as a charming man, who appears in her flashbacks.

CONFLICT

Internal: She has flashback visions depicting an idealized version of herself that become more realistic. She's unaware of where these dream-like images originated since she feels as if she's lived these memories before. For this, her ideal, past self begins to take control and is able to succeed her current self eventually.

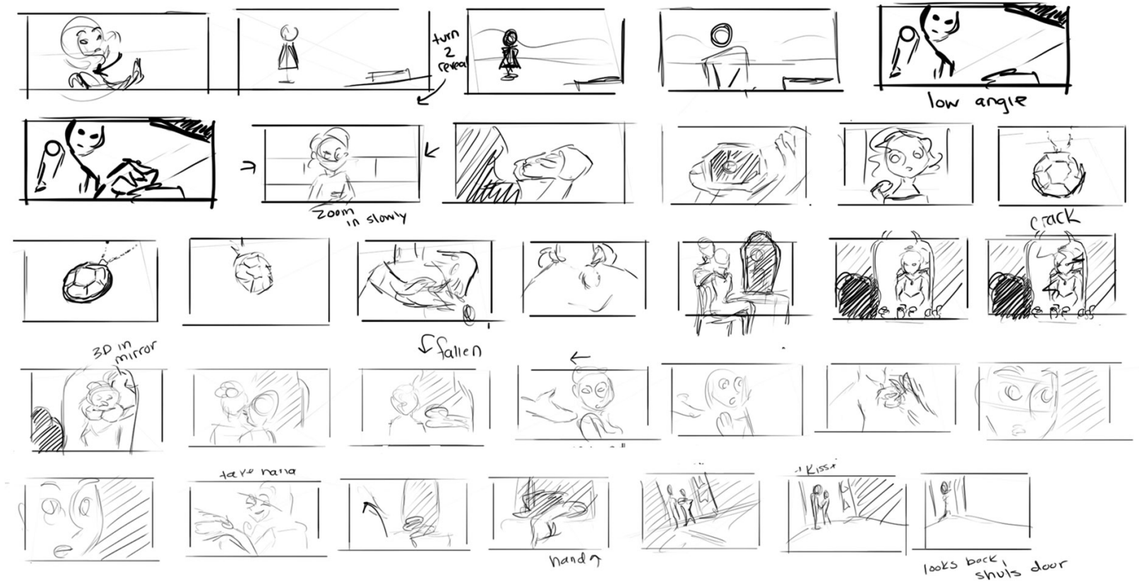


Fig. 10. Brainstorming panels, *Reflection*, Alyssa Myers.

PLOT

Exposition: Opening sequence showing a happy family in a montage of photographs displayed on mantel (jewelry box among these as well).

Inciting Incident: A woman begins experiencing déjà vu-like moments. She thinks this is strange but moves on with her day. She returns to a vision of flashing cameras and lights at a movie premiere. Suddenly a man is handing her a small jewelry box, but she returns to reality before she opening it.

Rising Action: She recognizes the jewelry box from this trance and looks over to where it's sitting. She is unable to let it go and needs to see what's inside that box. She goes to open it but is unable to do so.

Climax: She attempts to open the box again, but this time it opens. Transition to the past where she's able to open it to reveal a necklace. Sitting at a vanity, the dream man is behind her placing the necklace on her neck lovingly. She's looking at her own reflection in the mirror, she sees her true present looking back, and in the mirror The Shadow Figure is choking her rather than placing the necklace on her neck. Mirror fades.

Denouement:

The Dream Man holds out his hand and she takes it as they walk away together toward a lit doorway.

Resolution (off screen):

She stays in her delusion and her own head. Representative of losing her sanity or of death?



Fig. 11. Wheatley, Ben. 2020. *Rebecca*. United States: Netflix.

Preliminary Script

"IN MEMORY" by Alyssa Myers

FADE IN:

INT. KITCHEN — AUTUMN MIDDAY

In daylight, a series of photographs on a shelf are displayed in a row, and among these sits a small jewelry box.

The kitchen lights turn on along with the title. A woman, JUNE, walks across the frame into the kitchen holding a paper bag of groceries.

JUNE sets the bag down on the counter and begins to unpack.

JUNE grabs a glass bottle of milk, but, as she attempts to store it in the refrigerator, she sees her reflection on the glass.

JUNE gets an overwhelming feeling of unease looking at this image of herself as it flashes to a strange reflection staring back at her, THE SHADOWED FIGURE.

JUNE looks behind her but sees that there is no one there.

Feeling a bit faint, JUNE walks over to the kitchen table. As she sits…

EXT. MOVIE SET — SPRING MORNING

JUNE suddenly finds herself in a director's style chair on a movie set. She pulls out a small, compact mirror in order to apply some lipstick.

As JUNE is looking at her reflection, she notices a man lurking behind her. He begins to approach her, and as JUNE turns around…

INT. KITCHEN — AUTUMN MIDDAY

…JUNE only sees her empty kitchen as she looks over her shoulder. She turns back around and sees the glass of milk sitting on the table. Despite the confusion, she stands.

JUNE walks over to the refrigerator to put away the glass bottle of milk. As she opens the door, there's a burst of light radiating from inside…

EXT. HOLLYWOOD BLVD — SUMMER NIGHT

JUNE finds herself in the middle of a crowd with cameras flashing as a stranger shove a piece of paper at her for a signature. JUNE grabs the picture and notices that it's of herself.

There's a man, THE DREAM MAN, that touches her arm to grab her attention away from the crowd. JUNE turns to THE DREAM MAN handing her a small box. She accepts his gift and begins to slowly open it…

INT. KITCHEN — AUTUMN MIDDAY

…JUNE shuts the refrigerator door. In recognizing this trinket from her vision, JUNE turns around to discover it on the kitchen mantle.

JUNE cautiously walks over to the jewelry box, pauses, then picks it up.

Running her finders over its ornamental designs, JUNE then takes a deep breath as she opens the box.

The box will not open. JUNE moves it around to feel if there is something inside when she hears some rustling behind her.

JUNE looks over her shoulder, but no one is there.

JUNE's focus returns to the box, and she decides to try once more…

INT. DRESSING ROOM — LATE WINTER EVENING

JUNE is finally able to open the jewelry box revealing a gorgeous, solitaire diamond necklace inside.

Looking around, JUNE finds herself sitting at a vanity in a strange room. Her reflection looks back at her as THE SHADOWED FIGURE walks behind unbeknownst to her.

JUNE looks back at the pendant. Suddenly, THE SHADOWED FIGURE reaches over her shoulder, picks up the piece of jewelry, and places it around her neck.

JUNE looks up at THE SHADOWED FIGURE and smiles once she sees that it's THE DREAM MAN, who had given her the jewelry box.

As JUNE gazes at her reflection again, the mirror begins to crack revealing THE SHADOWED FIGURE once again with his hands around her neck rather than clasping the necklace.

JUNE gasps while reaching for her neck and finds the necklace instead of THE SHADOWED FIGURE'S hands.

The reflected JUNE'S head falls onto the top of the vanity as this image begins to gently fade.

THE DREAM MAN'S hand appears behind JUNE urging her to take it. JUNE looks back to her supposed reflection, and then, with her hand upon the necklace, she accepts his offer.

The couple walk away together into the darkness toward a lit opening. They embrace, but JUNE lingers in the doorway for a moment as the man walks away. JUNE looks at the mirror and decides to shut the door.

FADE OUT: THE END

PRELIMINARY STORYBOARD



Fig. 12. Early storyboard iteration depicting the first version of the film, *Reflection*, Alyssa Myers.

Second Version of Story

I discovered that this version of the story would not work for this project as there was a lot to be told within my two-to-three-minute timeframe. Ultimately the story that I wanted to tell was about the internal struggle, so I started to slowly stray from depicting the shadowed character as much as well as completely throwing out the backstory of June being a long-lost actress. It was also odd that she was in the kitchen despite my intentions of depicting her as a 1950s housewife. Essentially, I wanted to show this desire of escapism. A few other settings were discussed such as moving her to one interior room or inside her vehicle, but the next direction I explored was having her walk in the garden. This new setting seemed to fit the story and theme well, at least for the memory sequences for the two-dimensional character.



Fig. 13. *Desperate Housewives*, "Pilot," Hulu video, October 3, 2004, 43:46, https://www.hulu.com/watch/75c6687c-950b-4f73-a1da-eaa6a6b41886.



Fig. 14. Still of Robin Williams in *What Dreams May Come* (IMDB), accessed February 22, 2022, https://www.imdb.com/title/tt0120889/mediaviewer/rm1919143424/.



By combining the idea from the first storyboard iteration with this new setting, the development of the two-dimensional character was able to flourish. However, a new issue would appear during the development of this version in the garden that will be discussed later.

Fig. 15. Liam Daniel courtesy of Netflix, Still from the series, *Bridgerton*, Condé Nast Traveler, December 25, 2020, https://www.cntraveler.com/story/bridgerton-netflix-filming-locations.

Second Storyboard Iteration



Fig. 16. Storyboard iteration for the second version of film, *Reflection*, Alyssa Myers.

Second Version Issues

Something I struggled with was to make the story clear without my verbal explanation. The abstractness of the piece made the audience feel too lost rather than straddle that edge between total confusion and slight discomfort, which was the goal. One of the problems with this version was that it was so abstract that the audience had issues understanding what was happening without being verbally told. While I did want it to have an air of confusion and mystery, the story still needed to be grounded without the viewer being clueless.

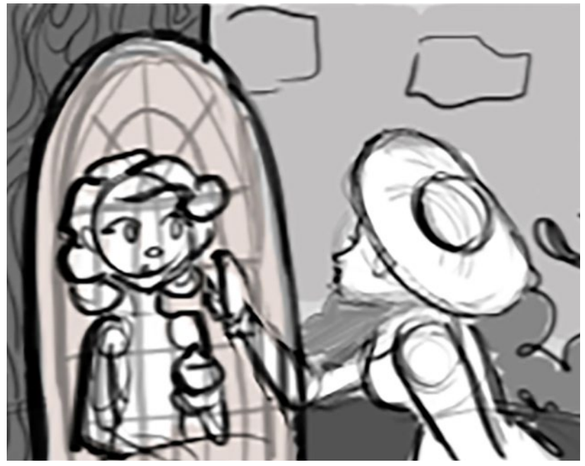


Fig. 17. Concept illustration of the two versions of main character looking side-by-side in a mirror while a dark figure looms over the three-dimensional version, *Reflection*, Alyssa Myers.

This is something that I tackled throughout the entire process of this film. While trying to keep the mirrored reflections the film, I found it difficult to come up with objects in the garden that would do this. In order to include them, the character moved around a lot, which would create a lot of additional animation.

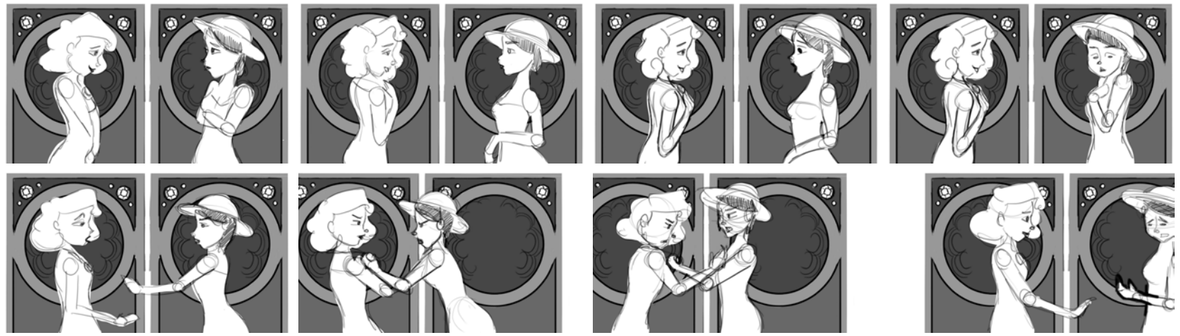


Fig. 18. Storyboard panels from the second version of the film, Alyssa Myers.

Right before the final transition, the woman walks up to a random mirror in the garden. I struggled with this concept and tried to come up with a believable reason why this random mirror would be sitting here waiting for her to talk up to it. I wanted to stay away from any water as the rendering for this would prove difficult as well as the camera movement up and down.

I talked with my committee about possibly moving her to inside of a greenhouse instead then so that she would be stationary yet reflections all around her. It would allow the tension in the scenes without the ambiguous shots and confusion that some of the abstract scenes caused.

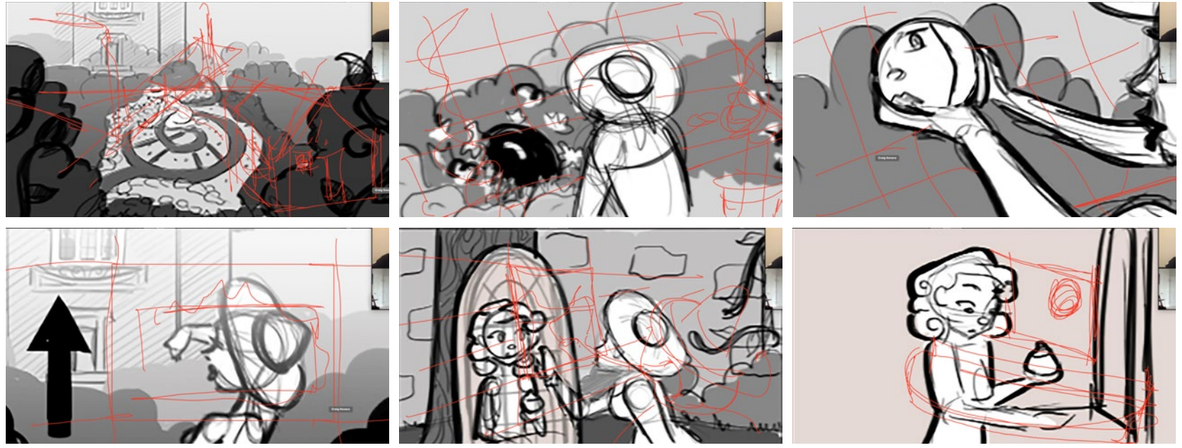


Fig. 19. Drawovers with Professor Kovacs while discussing current problems with the setting

It was after this conversation that I had my candidacy review, and, during this presentation, it was pointed out that we lost the story behind the three-dimensional character along the way. While the two-dimensional character had a rich and vibrant backstory, which was easily recognized in the sequences, it was not clear why the three-dimensional counterpart would be experiencing these delusions in the first place. After this, I went back to the drawing board for her character development.



Fig. 20. Final render of Scene 2 Shot 2, *Reflection*, Alyssa Myers.

Character development

The development of Genevieve's character was a balancing act between her ideal self depicted in 2D and her true self depicted in 3D. The 2D Genevieve needed to live a life full enough so that it would be believable that her real self would long to be that version. During the second version of the film set in the garden, the Genevieve reminiscent of the past was more vibrant than her true self, which was the goal, but in comparison the 2D Genevieve was lacking. For this, I began to explore her real self further. Ultimately, Genevieve would find herself amidst a messy, old-fashioned room in a state of transition. This new set visually represents her inner world during the 3D scenes.

Character Inspiration

For the 1930s Hollywood starlet, I referenced actresses such as Claudette Colbert and Marilyn Monroe—although Marilyn was a bit later in 1950s. Claudette was a French-born actress with shorter and darker hair, which was a great reference for my main character. Marilyn worked well for her charming personality and expressions.



Fig. 21. Marilyn Monroe glamour shot, January 24, 2022, accessed April 27, 2022, https://media.distractify.com/brand-img/uePluxvdx/2160x1131/marilyn-monroe-bw-1643045637227.jpg.



Fig. 22. Claudette Colbert glamour shot, accessed April 27, 2022, https://images.fineartamerica.com/images-medium-large/claudette-colbert-in-fringed-gown-everett.jpg.



Fig. 23. Marilyn Monroe signing autographs for fans on set of *Some Like it Hot*, photogtaph by Richard Miller, 1959, accessed April 27, 2022, https://pbs.twimg.com/media/DJtDr5eX0AI2jHu.jpg.



Fig. 24. Still from *Cats Don't Dance*. Mark Dindal, Steve Goldstein, and Lawrence Schwartz Larry Blank. *Cats Don't Dance*. USA, 1997.

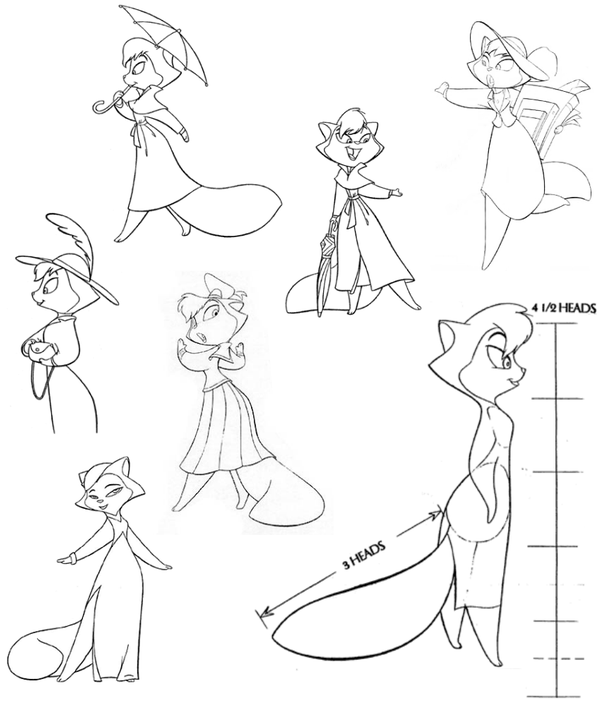


Fig. 25. Sawyer model sheet for *Cats Don't Dance*, digital image, CharacterDesignReferences, accessed March 4, 2022, https://characterdesignreferences.com/art-of-animation-1/art-of-cats-dont-dance

The character of Sawyer from *Cats Don't Dance* (1997), was a strong influence in the design of the story's main character, who's name evolved to become Genevieve as she was an entirely different character than the one in the first rendition of the film. Sawyer was a cat with a dream in old Hollywood, and over time, she became jaded as her dreams of stardom were halted by the unfair treatment of animals in Hollywood.



Fig. 26. Still from *Cats Don't Dance*. Mark Dindal, Steve Goldstein, and Lawrence Schwartz Larry Blank. *Cats Don't Dance*. USA, 1997.



Fig. 27. Darla Dimple model sheet for *Cats Don't Dance*, digital image, CharacterDesignReferences, accessed March 4, 2022, https://characterdesignreferences.com/art-of-animation-1/art-of-cats-dont-dance

Darla Dimple's bouncy hairstyle also inspired Genevieve's hair as it was a classic Hollywood hairstyle of the time. Genevieve's hair started off as blonde just as Darla's; however, she was later changed to a brunette.

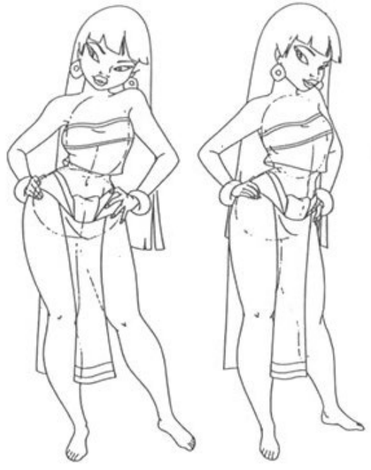


Fig. 28. Chel model sheet for *The Road to el Dorado*, digital image, CharacterDesignReferences, accessed March 4, 2022, https://characterdesignreferences.com/art-of-animation-4/art-of-the-road-to-el-dorado



Fig. 29. Chel concept art for *The Road to el Dorado*, digital image, CharacterDesignReferences, accessed March 4, 2022, https://characterdesignreferences.com/art-of-animation-4/art-of-the-road-to-el-dorado

The facial structure, such as the larger cheeks and rounder face, of Chel from *The Road to El Dorado* (2000)was also influential for Genevieve. I wanted her to appear softer and more inviting, so the larger cheeks helped achieve this youthful look.



Fig. 30. Chel model sheet for *The Road to el Dorado*, digital image, CharacterDesignReferences, accessed March 4, 2022, https://characterdesignreferences.com/art-of-animation-4/art-of-the-road-to-el-dorado

Character Silhouettes

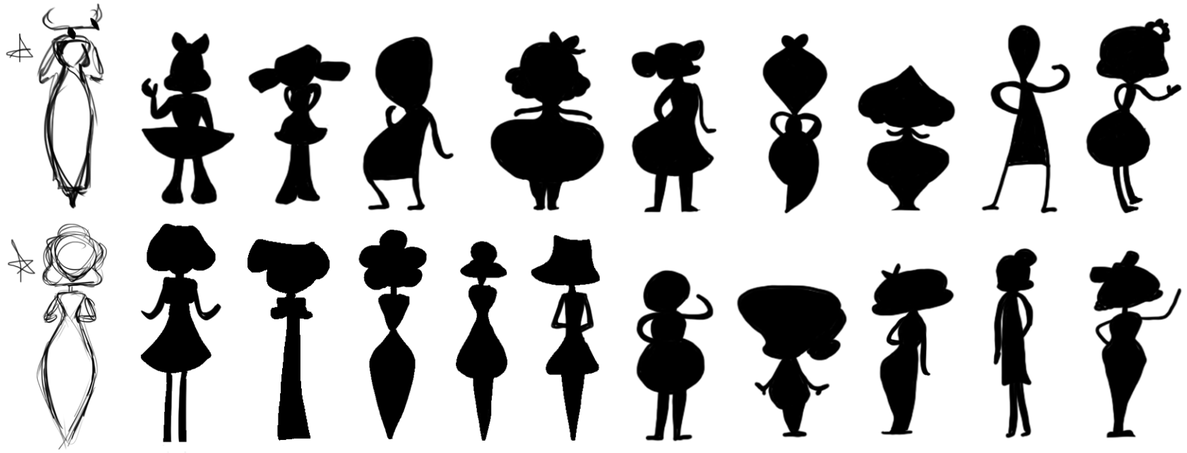


Fig. 31. Silhouette exploration for Genevieve, *Reflection*, Alyssa Myers.

Character Exploration

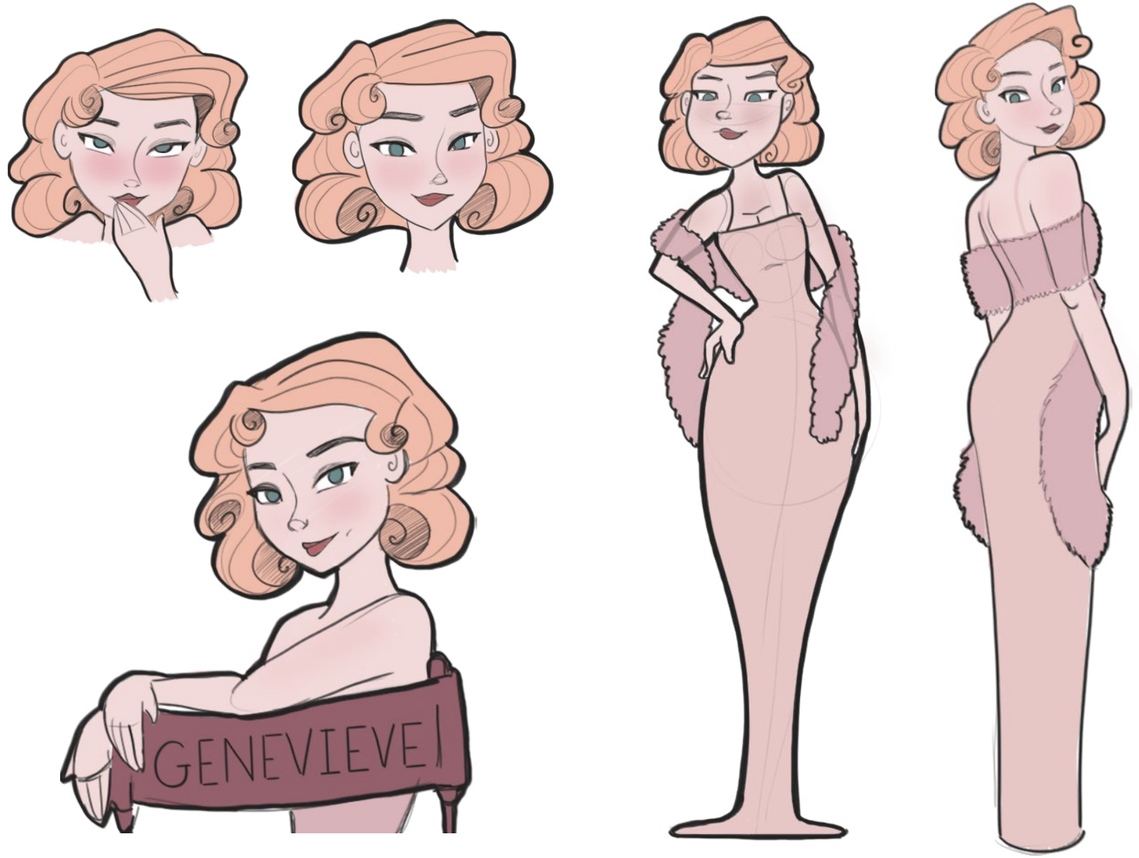


Fig. 32. Early character designs for Genevieve, *Reflection*, Alyssa Myers.

Character Expressions



Fig. 33. Facial expression exploration for Genevieve, *Reflection*, Alyssa Myers.

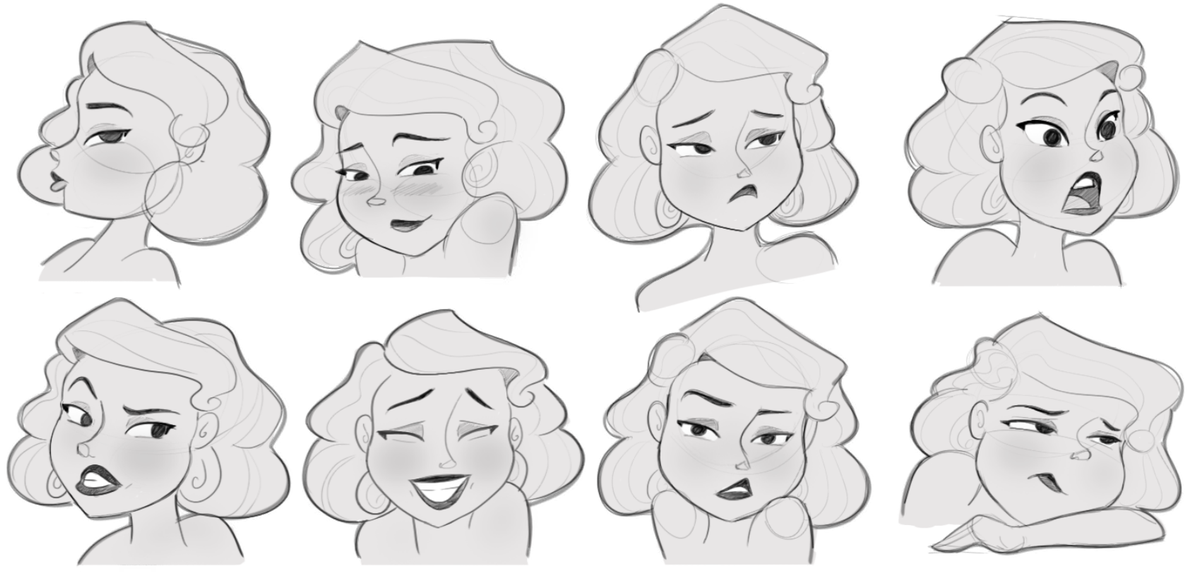


Fig. 34. Genevieve facial expression sheet, *Reflection*, Alyssa Myers.

Character Turn-Around

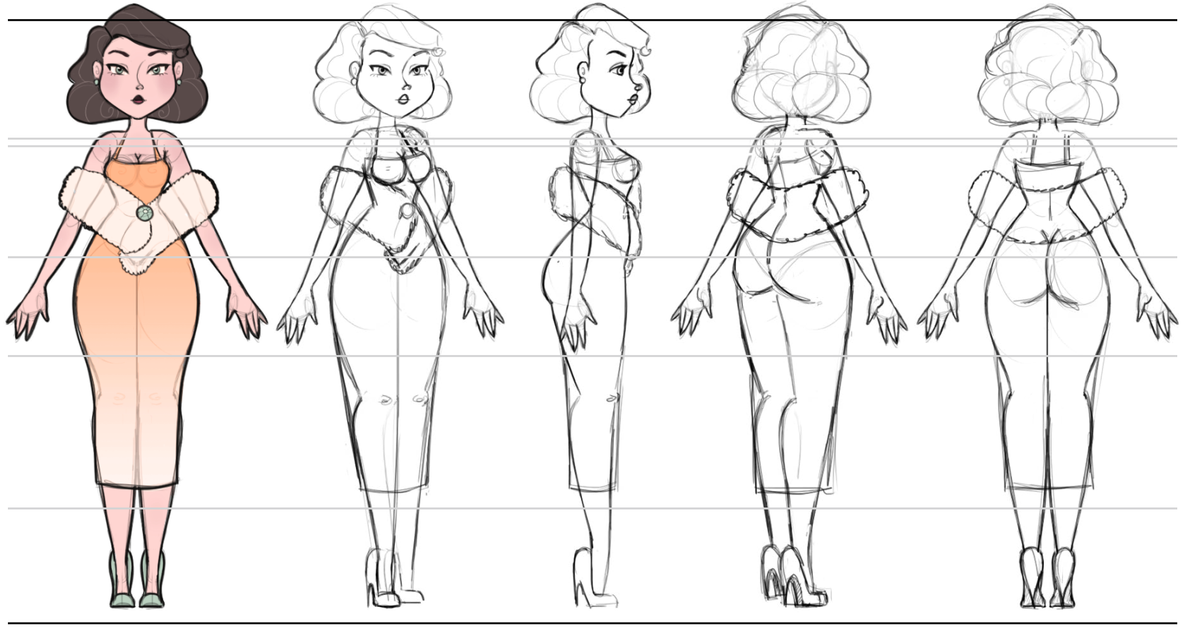


Fig. 35. Genevieve turn-around sheet, *Reflection*, Alyssa Myers.

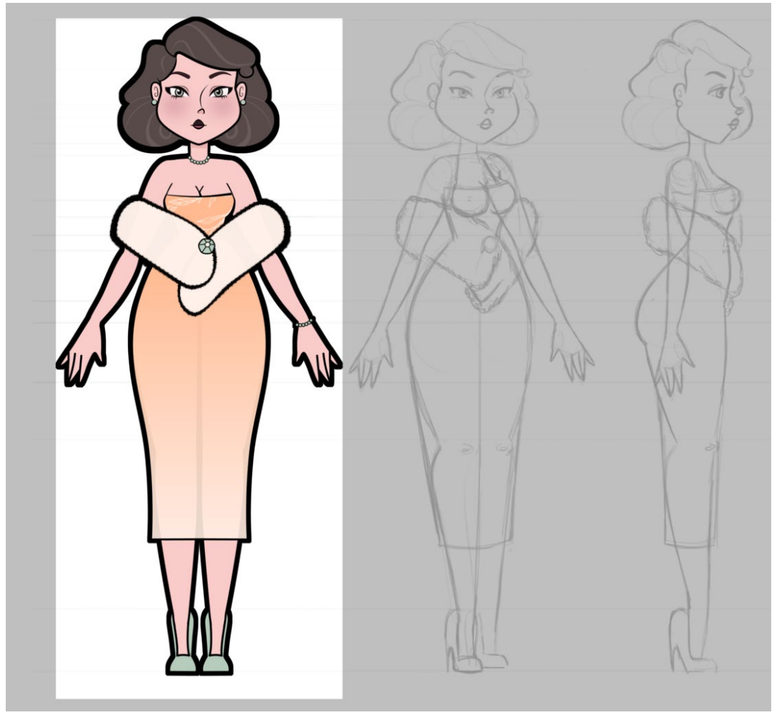


Fig. 36. Genevieve two-dimensional rig created in Toon Boom Harmony, *Reflection*, Alyssa Myers.

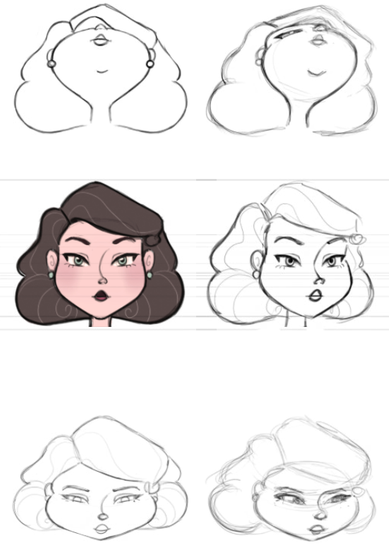


Fig. 37. Genevieve head tilt reference, *Reflection*, Alyssa Myers.



Fig. 38. Glamour shot illustration of Genevieve, *Reflection*, Alyssa Myers.

Psychoanalysis of Genevieve

As Freud believed desire to be an influential factor in determining the physicality of a person as well as any emotional disturbances, it is important to discuss Genevieve's desires. She is a woman of 30 years of age looking back in time. She yearns for a life more than the everyday and mundane aspects—more than what her life has become, and, for this, she becomes nostalgic for the past. Her escapism through dreams represents the person she once believed she would be or had the potential to become at the least. It reflects herself and the ideal image she has spent her life trying to attain; however, she will never become this impression of self.

Her delusions are indicators of this trauma and self-dissatisfaction, and her supposed memories are deflectors of her actual reality. As she is discontent with herself, it causes her true memories to be replaced with what Freud labeled as screen memories, which are distorted memories deriving from adolescence. They are memories formed to hide another.[31] As Genevieve solemnly sits in her unruly room, representative of her internal struggle, she reflects on her life and who she has become. She suddenly begins to see herself living a glamorous life as a starlet, but these are not genuine recollections. Her romanticization of the past begins to take over her current reality and even her authentic memories.

31 Terdiman, "Memory in Freud," 100.

She is unable to return to this memory or place in time as it does not exist. Genevieve reaches for this reflection of self and its memento, a necklace, but she is unable to grasp it. However, she is unaware that she does have this piece of herself the entire film yet she does not recognize it as such. This physical reminder of her ideal self can be seen in the beginning still enclosed in the jewelry box representing that it is a part of her—hidden in the unconscious mind.

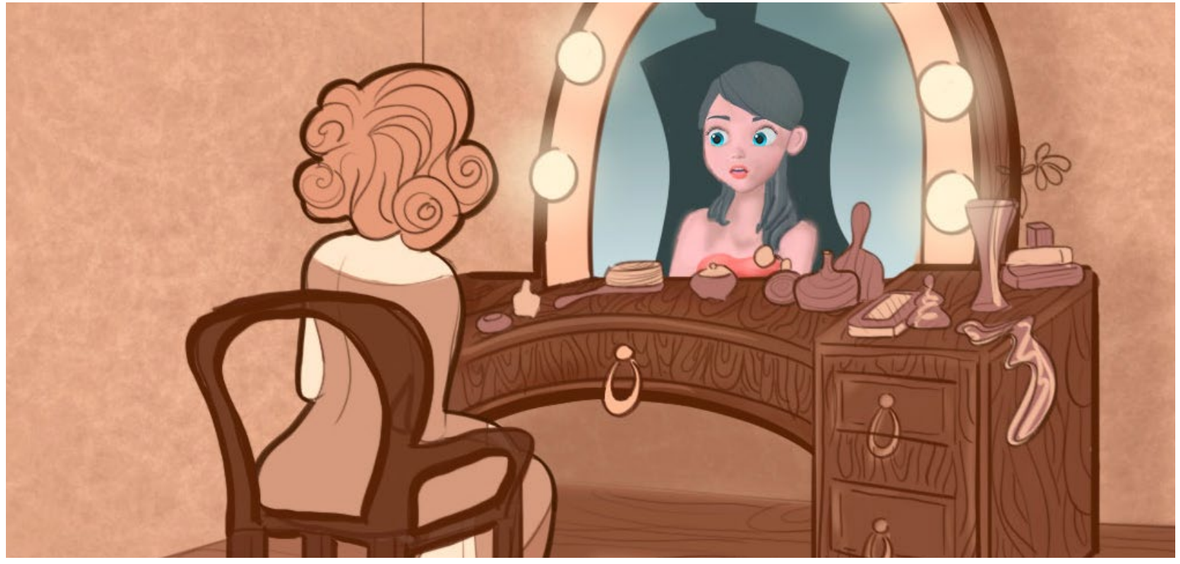


Fig. 39. Concept art, *Reflection*, Alyssa Myers.

Why is she experiencing these delusions?

Her psyche is hiding painful memories and a dissatisfaction with herself. She believes these moments of reflection reminiscent of the past to be true meanwhile they are disguising reality. Essentially this is a reason anyone may daydream at all—trying to escape daily present life.

What are these memories?

They are reflections of her ideal image constructed during the mirror stage of childhood. The ideal image is the earliest impression of self that is formed when one begins to understand and compare another external image of the body to oneself. This image is pursued from then on, and one is never able to attain this image of perfection.

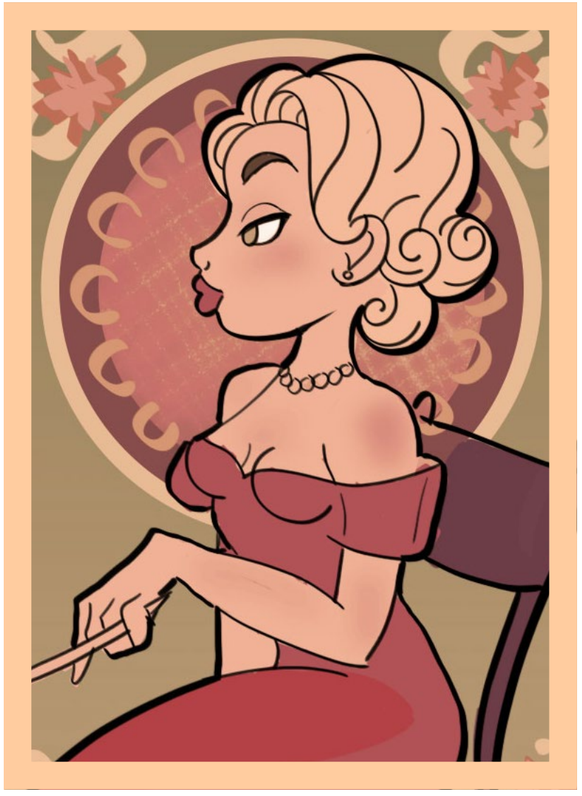


Fig. 40. Concept art, *Reflection*, Alyssa Myers.

Fig. 41. Visual development of the interior room, *Reflection*, Alyssa Myers.

Final Version

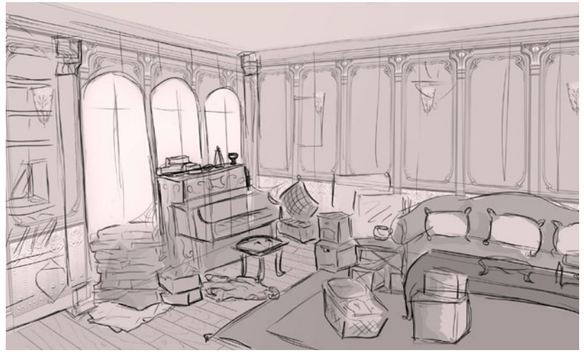


Fig. 42. Visual development of the interior room, *Reflection*, Alyssa Myers.

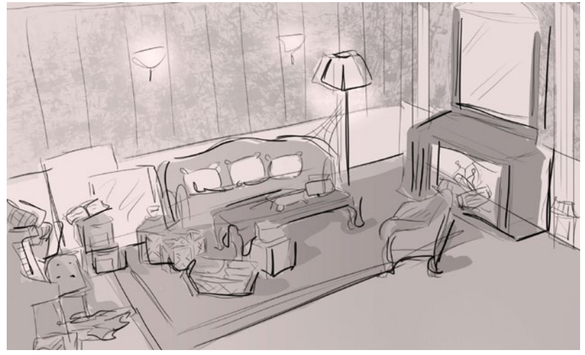


Fig. 43. Visual development of the interior room, *Reflection*, Alyssa Myers.

I decided to have Genevieve indoors (representing a feeling of entrapment) in a chaotic room in disarray (representing her inner turmoil). Once this was determined, the final version of the storyboard and animatic were made.

The animatic posed an interesting issue of how to transition between certain abstract areas to another, such as during the climax of the film. This was addressed during both pre-and-post production as the film evolved.

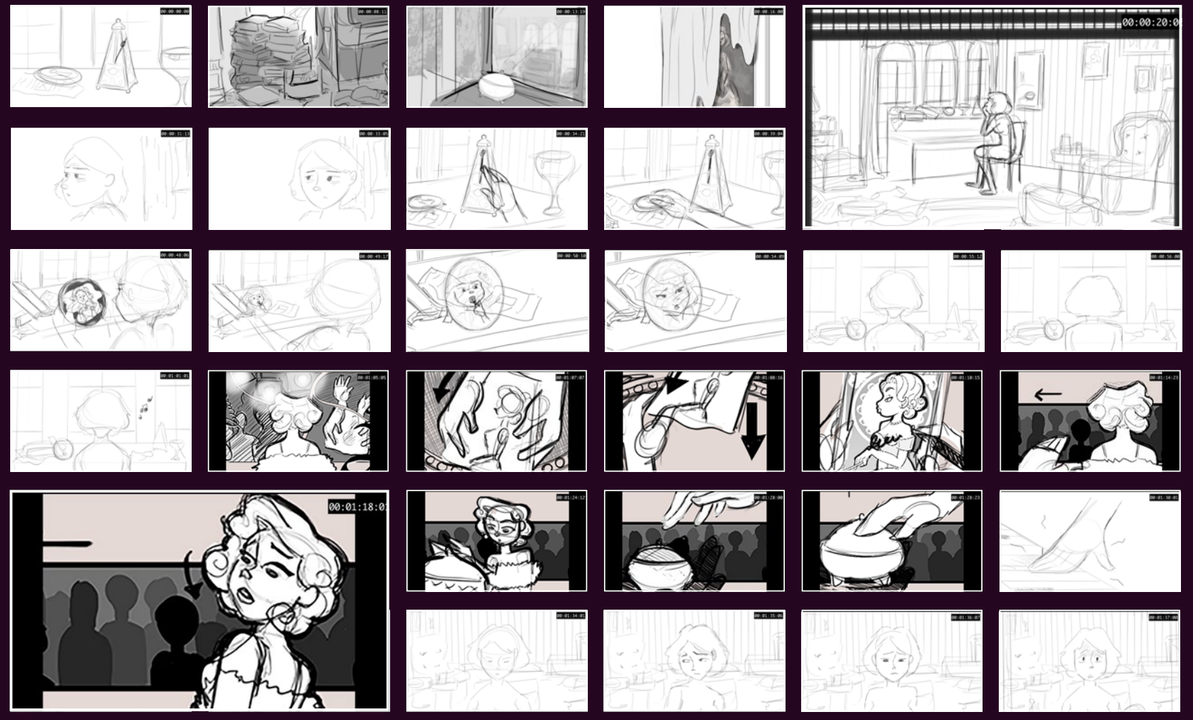


Fig. 44. Storyboard of the final version of the film, *Reflection*, Alyssa Myers.



Fig. 45. Storyboard of the final version of the film, *Reflection*, Alyssa Myers.

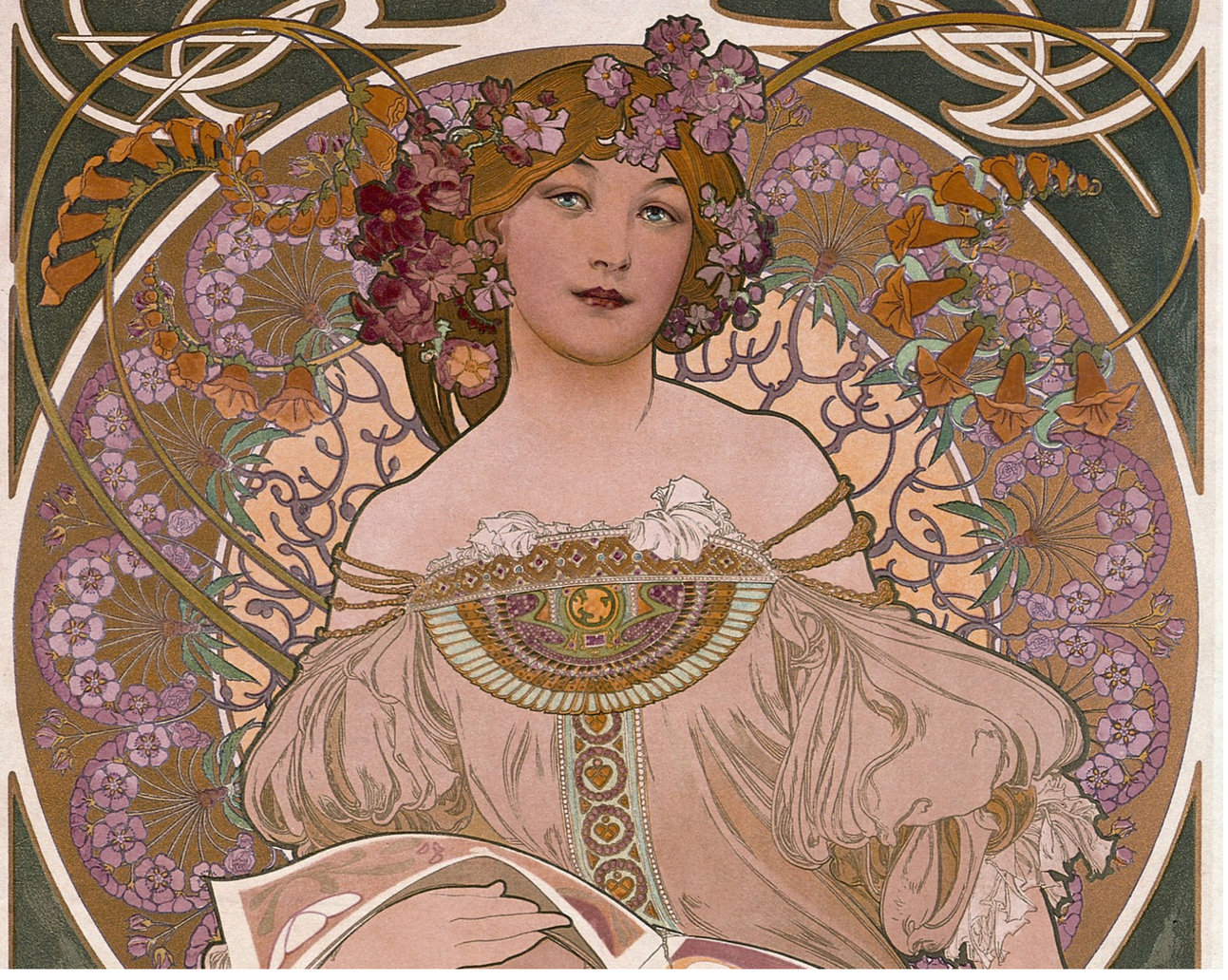


Fig. 46. Alphonse Mucha, *Reverie*, 1897, color lithograph, Kunstmusuem, Hamburg, Germany (SCAD Digital Image Database, https://did.scad.edu/).

The Influence of Art Nouveau

Amid the turn of the nineteenth century, a time during which the French would refer to as the *fin de siècle*, a new movement became prominent throughout Western Europe and reached the United States. It continued to dominate the art world until the first world war and is remembered today as the art nouveau stylistic period. Although it is often characterized by its highly decorative, intricate designs, which are reminiscent of William Morris' Arts and Crafts movement, and organic, curvilinear figures, this style was mostly defined by its newness or modernity. It served as the transitional style from the Victorian era with the Royal Academy to breaking away from these classic, traditional forms, which was the objective of modernism. It is now considered as the necessary predecessor of modern art or even defined as the first modern art style.[32]

32 Philip B. Meggs, *Meggs' History of Graphic Design* (New York: Wiley, 2016), 196-231, 200.



Art Nouveau adopted many of the ideologies and characteristics of the ninteenth century's Arts and Crafts movement. However, the modern take was for artists to embrace mass production while still embracing the integrity and beauty of the works. The adoption of the poster represents such ideals of production while the use of heavy patterning against organic lines is attributed to the influence of William Morris. The design aesthetic of Art Nouveau was also impacted by Celtic manuscripts for their twisted, organic lines, the Pre-Raphaelites and their objectified, female subjects, the Century Guild with its Japanese prints, which utilized bold shapes, contour lines, and flat areas of color, and the Rococo artistic style's plant-like form, colors, and romanticized themes.[33]

33 Meggs, *Meggs' History*, 201.

Fig. 47. Jean-Honore Fragonard, *The Swing*, 1766, oil on canvas, 82.9 x 66 cm., The Wallace Collection, London, England (SCAD Digital Image Database, https://did.scad.edu/).

Why Art Nouveau?

There are a few reasons why I chose to use this stylistic movement as a major influence in the film. The main idea behind the two-dimensional sequences is that they are not real. They are meant to serve as fantastical moments that the main character is experiencing, and the audience is watching this happen to her visually. For this, I wanted something highly graphic that had a dream-like quality to it. Art Nouveau immediately came to mind to serve this purpose. During my undergraduate studies, I remembered discussions of this movement and how it was reminiscent of the Rococo paintings with its light-hearted themes and designs.

During this period in France, there was collaboration between writers who rejected realism in the literature of



Fig. 48. Alphonse Mucha, *The Arts-Dance*, detail (center), 1898, color lithograph, 60 x 38 cm., (SCAD Digital Image Database, https://did.scad.edu/).



Fig. 49. Alphonse Mucha, *Fruit*, 1897, color lithograph, 66.2 x 44.4 cm., (SCAD Digital Image Database, https://did.scad.edu/).

the French symbolist movement and artists who reflected this visually in themes such a life and growth vs. death and decay as symbolic subject matters. For this, there are differing reactions to Art Nouveau as mentioned in the book *Megg's History of Graphic Design*:

> The complexity of this era and movement has allowed contradictory interpretations: because of its decorativeness, some observers see art nouveau as an expression of late-nineteenth-century decadence; others, however, noting art nouveau's quest for spiritual and aesthetic values, see it as a reaction against the retrogression and materialism of this epoch.[34]

Reflection's flashback sequences are meant to drastically contrast the real in both their visual style and content as the three-dimensional scenes, which are representative of realism, are a lot heavier and moodier. Art Nouveau

34 Meggs, 200.

accurately represents this necessary tone for the two-dimensional sequences, and this is further emphasized by its aesthetic quality. The organic forms floating in space alongside curvilinear lines reinforce an illusion of fantasy.

Czech artist Alphonse Mucha's poster designs are representative of this movement's exploration of breaking traditional norms, resulting in abstract and unique works of art. He is known today for his posters and designs in Paris, to which he moved in 1887. While he was also a photographer and painter, it was his color lithograph posters of beautiful, modern women surrounded by intricate backgrounds for which he is remembered. The start of his career is thought to originate from the poster, *Gismonda*. On Christmas Eve of 1894, he was reviewing proofs for a printing company when his manager



Fig. 50. Alphonse Mucha, *Gismonda*, 1894, color lithograph, (SCAD Digital Image Database, https://did.scad.edu/).



Fig. 51. Alphonse Mucha, *Zodiac*, 1896, color lithograph, 65.7 x 48.2 cm., (The Mucha Foundation Gallery, https://www.muchafoundation.org/).

frantically began to search for someone to design a poster for the well-known French actress Sarah Bernhardt. On New Year's Day, his poster advertising her as Gismonda at the Théâtre de la Renaissance debuted.[35] *L'art nouveau* was interchangeable with *le style Mucha*, and his designs are a hallmark of the movement to this day as discussed in the book *Megg's History of Graphic Design*:

> From 1895 to 1900, art nouveau found its most comprehensive statement in Mucha's work. His dominant theme was a central female figure surrounded by stylized forms derived from plants and flowers, Moravian folk art, Byzantine mosaics, and even magic and the occult.[36]

Mucha continued to work with Bernhardt throughout his career and designed many posters for the actress. The main character of *Reflection*, Genevieve, is a nod to

35 Meggs, 211.

36 Meggs, 213.

this fact, and she serves in place of Bernhardt to represent their relationship. Genevieve is an actress in the golden Hollywood era at the height of her career amongst Mucha-inspired visual elements. In fact, the female subject of these works is another reason that I decided to reflect on this period in France. Of the influences contributing to creation of the art nouveau movement, it is the Pre-Raphaelites who held the greatest importance of their representation of women. The standard during this time dictated that there are two female models: the ingénue, regarded as the wife in this period, and the femme fatale. These artists depicted this dichotomy through their primary interest in the latter. Art Nouveau designers would later adopt this female ideal in advertising posters.[37]

37 Meggs, 201.



Fig. 52. Théophile Alexandre Steinlen, *Lait pur stérilisé de la Vingeanne / Steinlen*, France, 1895, (Paris: Imp. Charles Verneau, 114 Rue Oberkampf) Photograph, https://www.loc.gov/item/2004665791/.



However, it was during the *fin de siècle* that women assumed their notorious position in design as they were almost solely featured in Art Nouveau with nearly total exclusion of men. When men do appear in these pieces, they are cast in subordinate roles.

The Art Nouveau artists developed a new type of woman ideal inspired from the ingénue, and this model was now considered to be the modern woman. Jules Chéret, who is known at the father of the modern poster,[38] developed this persona, and it became known as the Chérette.
These female subjects depict everyday aspects of life as exciting and glamorous; however, beneath this ingénue face was still a remnant of the femme fatale with its enticing undertones.

38 Meggs, 201.

Fig. 53. Alphonse Mucha, *Job Cigarette Papers*, 1896, color lithograph, (SCAD Digital Image Database, https://did.scad.edu/).

The creation of this new woman also defied some previous stereotypes and introduced a liberation movement. For this, the Chérette became a role model though contrasting the old ways of female depiction and became a symbol of feminism in France.[39] The new woman is explained by Jan Thompson in "The Role of Woman in the Iconography of Art Nouveau":

> The particular type of attractive female who graces art nouveau advertising reinforces the general conception of Woman held by the men who created her: of two distinct types, as a rule, this early pin-up girl was either bubbly, carefree and gay, as in Jules Chéret's light-hearted, light-headed posters, or terribly seductive in the manner of Mucha's cigarette-smoking ladies.[40]

These women soon became known as the turn-of-the-century dream girls, and delicate, flower-like forms

39 Meggs, 202.

40 Jan Thompson, "The Role of Woman in the Iconography of Art Nouveau," *Art Journal* 31, no. 2 (1971): 158, https://doi.org/10.2307/775570.



Fig. 54. Jules Chéret, *Palais de Glace*, 1893, color lithograph, 116 x 81 cm., Private Collection (SCAD Digital Image Database, https://did.scad.edu/).



Fig. 55. Jules Chéret, *Saxoleine*, 1893, color lithograph, 44.5 x 33 cm., (SCAD Digital Image Database, https://did.scad.edu/).

typically surround them in a variety of pastel shades, which are derivative of the Rococo artistic period. Just as in the artworks of Art Nouveau, *Reflection* showcases a woman leading a glamorous life in the two-dimensional sequences. In a way it may also be considered as depicting a mundane aspect of life as more alluring and captivating. The film acts as a performative piece of one of Chéret or Mucha's new women living the dream life.

One more important reason why I chose Art Nouveau for this film is because of the likeness between Art Nouveau and Art Deco. Art Deco is the stylistic movement associated with the golden age of Hollywood in the 1930s characterized by sleek and stylized geometric forms. Although ultimately the Hollywood regency style was formed during this era, it was a product of Art Deco.

On the other hand, Art Nouveau was the chosen style during France's La Belle Époque, which is known as the golden age of Europe. With this in mind, Art Deco is to Hollywood as Art Nouveau is to La Belle Époque as these movements were popular during the golden eras.

Art Deco and Art Nouveau are also often mistakenly interchanged with one another. I purposely swapped the two in the film to indicate that there is something not right in Genevieve's supposed memories, and they are really those of her inner world alone. France's Art Nouveau has a hallucinatory effect on Genevieve's version of Hollywood, which creates an uncanny undertone to those that are privy.



Fig. 56. Gustav Klimt, *The Kiss*, 1907–1908, oil on canvas, 179.7 x 179.7 cm., Belvedere Museum, Vienna, Austria (SCAD Digital Image Database, https://did.scad.edu/).

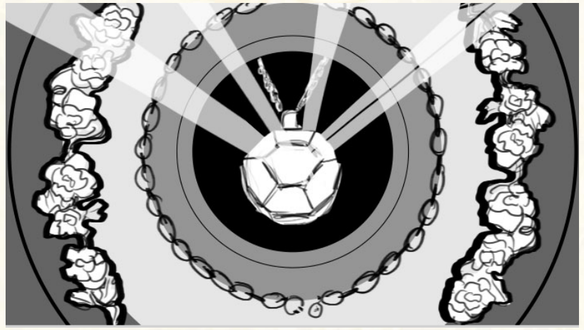


Fig. 57. Misc. early style frame concepts, *Reflection*, Alyssa Myers.

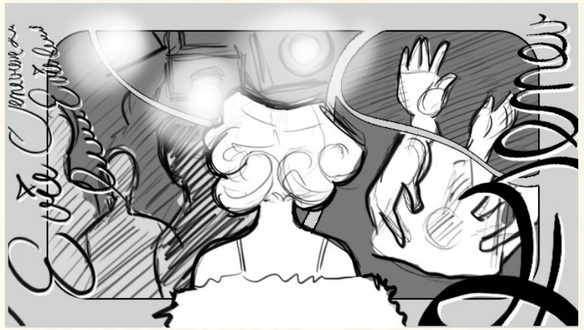


Fig. 58. Misc. early style frame concepts, *Reflection*, Alyssa Myers.



Fig. 59. Misc. early style frame concepts, *Reflection*, Alyssa Myers.



Fig. 60. Misc. early style frame concepts, *Reflection*, Alyssa Myers.



Fig. 61. Early style frame concept of Genevieve on a movie set in Hollywood, *Reflection*, Alyssa Myers.

I decided to base the two-dimensional sequences off of some various pieces from art nouveau from a few of the artists rather than only focusing on Mucha although he is a major influence of mine.

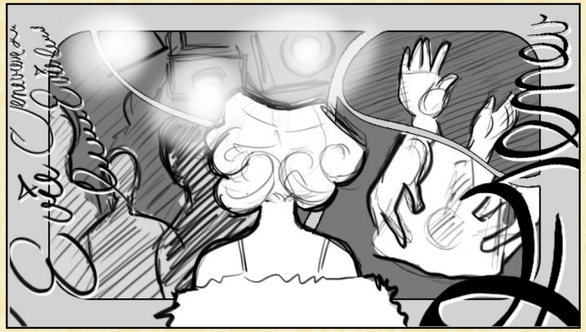


Fig. 62. Early style frame concept for paparazzi shot, *Reflection*, Alyssa Myers.



Fig. 63. Color planning, *Reflection*, Alyssa Myers.



Fig. 64. Further development and dropped into Toon Boom Harmony, *Reflection*, Alyssa Myers.



Fig. 65. Final render , *Reflection*, Alyssa Myers.



Fig. 66. Henri de Toulouse-Lautrec, *The Englishman at the Moulin Rouge*, detail (center), 1892, color lithograph, 47 x 32.7 cm., Museum of Fine Arts, Boston, Massachusetts (SCAD Digital Image Database, https://did.scad.edu/).

This shot is one of the original ones that made it through each story iteration. During the middle act of the film, Genevieve finds herself amongst a crowd of adoring fans under the night sky. Being treated like royalty, Genevieve appears to be sitting on this throne similar to Princess Hyacinth in Mucha's design among silhouettes of men.

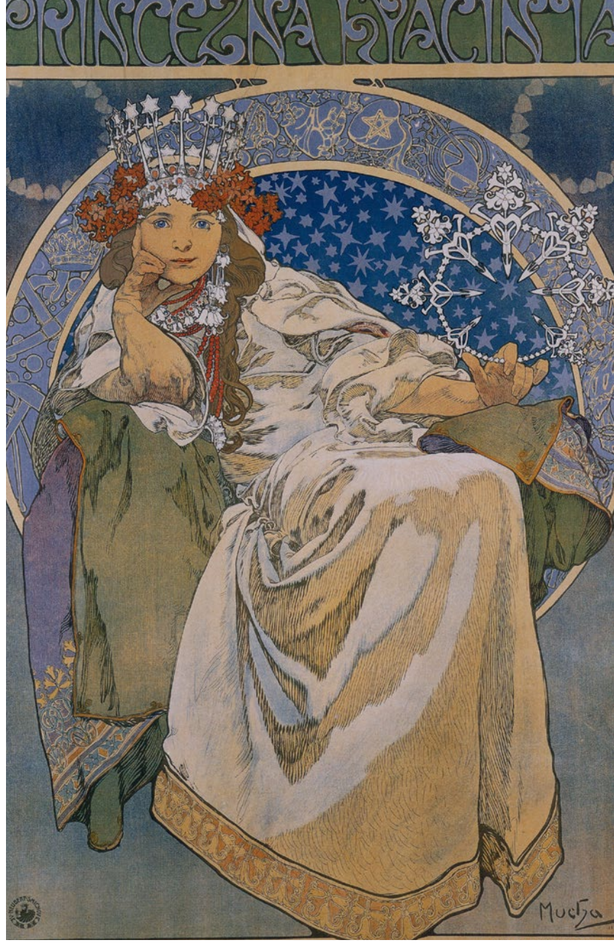


Fig. 67. Alphonse Mucha, *Princess Hyacinth*, detail (center), 1911, color lithograph, 49.5 x 32.875 in., (SCAD Digital Image Database, https://did.scad.edu/).



Fig. 68. Thumbnail sketch concept of jewelry box reveal, *Reflection*, Alyssa Myers.



Fig. 69. Color planning, *Reflection*, Alyssa Myers.



Fig. 70. Further development and dropped into Toon Boom Harmony, *Reflection*, Alyssa Myers.



Fig. 71. Further development, *Reflection*, Alyssa Myers.



Fig. 72. Render of Scene 2 Shot 3 , *Reflection*, Alyssa Myers.

She turns around to be given a jewelry box in this next shot, which is playing off of Toulouse-Lautrec's poster for the Paris dance hall.

The design of the man in the right-hand foreground can be found in both this shot and the one of Genevieve amidst the crowd.

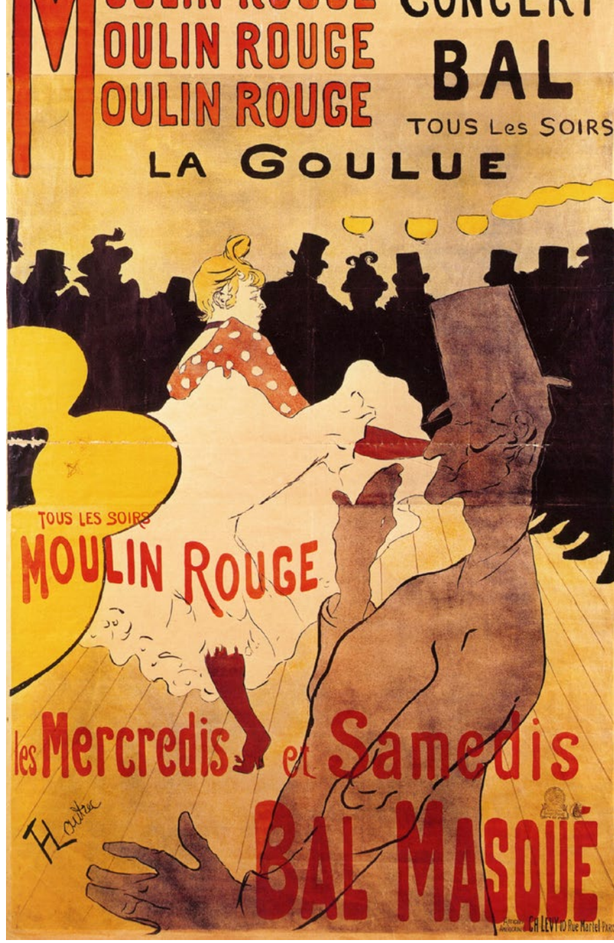


Fig. 73. Henri de Toulouse-Lautrec, *La Goulue*, 1891, color lithograph, 190 x 116 cm., (SCAD Digital Image Database, https://did.scad.edu/).

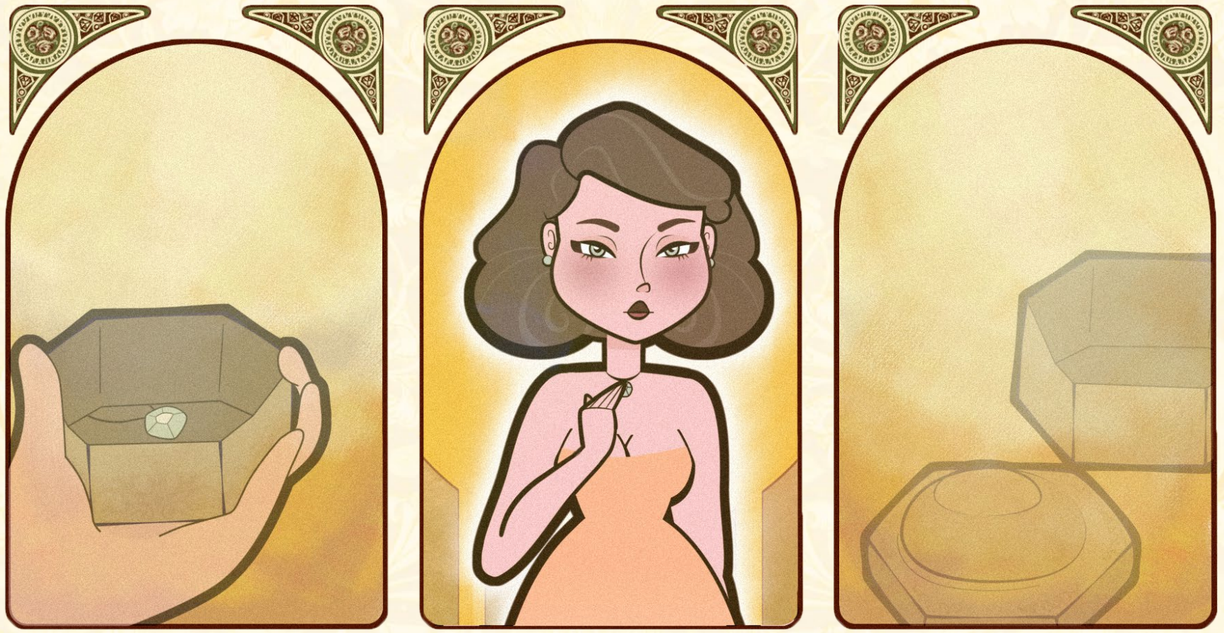


Fig. 74. Triptych panels indicating succession of time for opening jewelry box thus revealing the necklace, *Reflection*, Alyssa Myers.



Fig. 75. Alphonse Mucha, *Fruit*, 1897, color lithograph, 66.2 x 44.4 cm., (SCAD Digital Image Database, https://did.scad.edu/).



Fig. 76. Alphonse Mucha, *The Times of the Day Series*, 1899, color lithograph, (Alphonse Maria Mucha Complete Works Gallery, https://www.alfonsmucha.org/).

This sequence features a panel design reminiscent of Mucha's works where a succession of shots occur through time. This idea developed from his panels that together formed a complete story or theme, such as his The Times of Day series. He would design separate panels forming certain series that flowed together well and told a story. The design of this shot itself is more reflective of his panel Fruit in the way that it is set up visually.

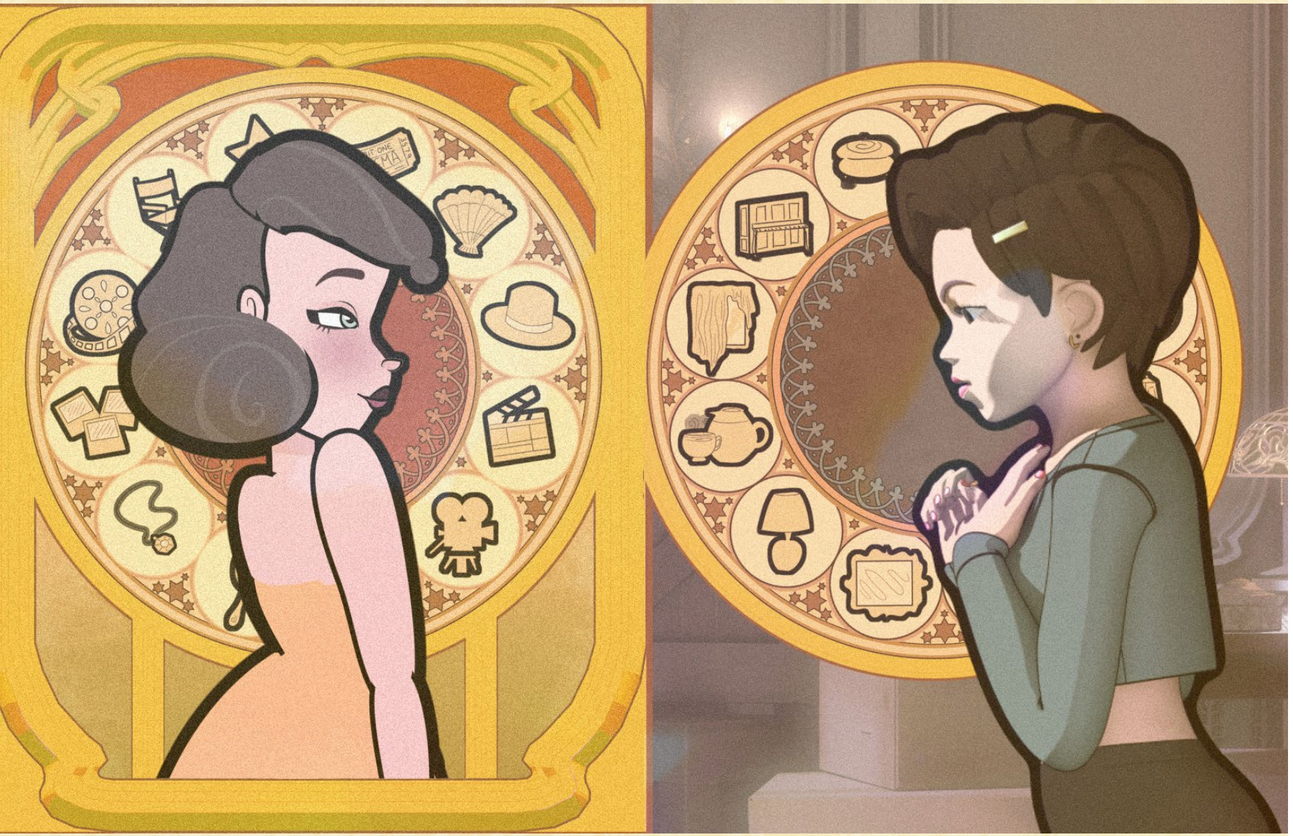


Fig. 77. Final render for Scene 5 Shot 1, *Reflection*, Alyssa Myers.



Fig. 78. Alphonse Mucha, *Primrose*, 1899, color lithograph, 71 x 27.5 cm., (The Mucha Foundation Gallery, https://www.muchafoundation.org/).



Fig. 79. Alphonse Mucha, *Feather*, 1899, color lithograph, 71 x 27.5 cm., (The Mucha Foundation Gallery, https://www.muchafoundation.org/).

However, it is this shot during the climax of the film where one can see the art nouveau elements fully. With the classic use of spheres and abstract objects floating around, this sequence is highly influenced by Mucha, and most specifically the Primrose and Feather panels.

There are also different illustrations representative of each version of Genevieve's version of reality surrounding her as they circle around behind her head.



Fig. 80. Alphonse Mucha, *Zodiac*, 1896, color lithograph, 65.7 x 48.2 cm., (The Mucha Foundation Gallery, https://www.muchafoundation.org/).

Production

Modeling & Texturing

For the modeling process, I recruited a small team to bring the environment concept to life. I promoted the film and work at Atlanta's collaboration fair and was able to successfully find a group of students who wanted to help on the project. The team was led by John Kraus with Brooke Floyd and Piyush Pagaria. John was responsible for the creation of the set model and miscellaneous props as well as ensuring the quality of the models provided by other teammates. We met periodically during the spring quarter and main development of these models.

I created and designed all the sheet models to hand off to the team based off the environment and prop design explorations. Once the models were completed, they were individually packaged and sent to me so that I could assemble the three-dimensional set myself.

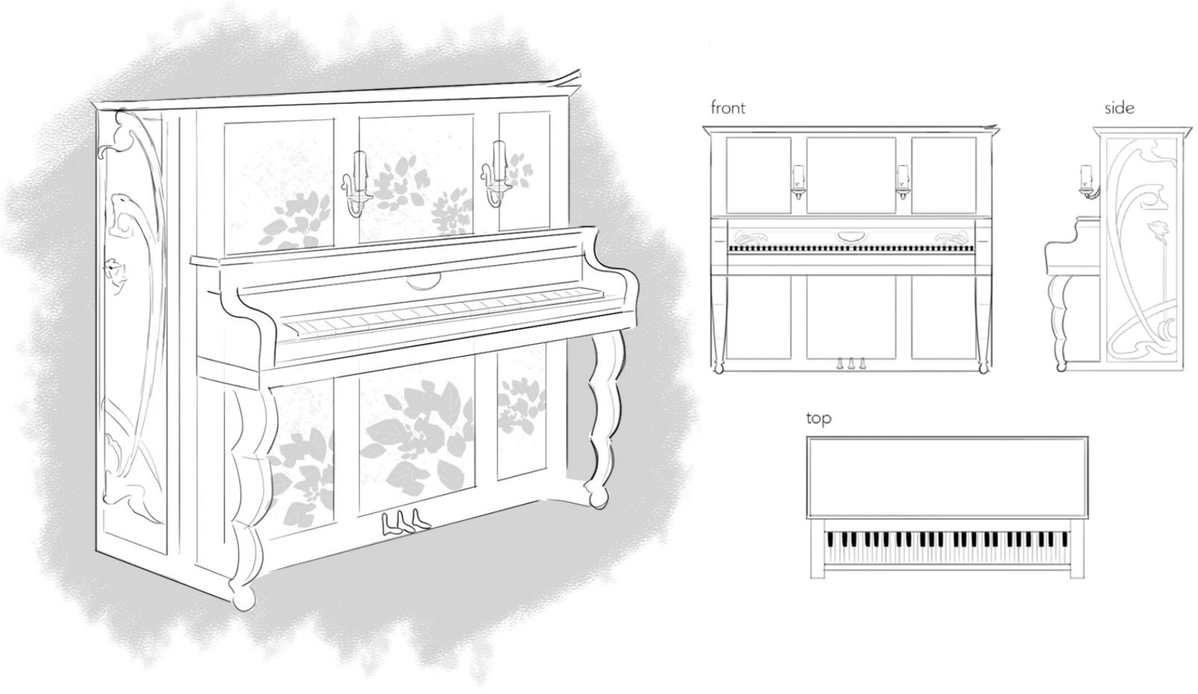


Fig. 81. Model sheet of piano, *Reflection*, Alyssa Myers.



Fig. 82. Model of piano, *Reflection*, John Kraus.

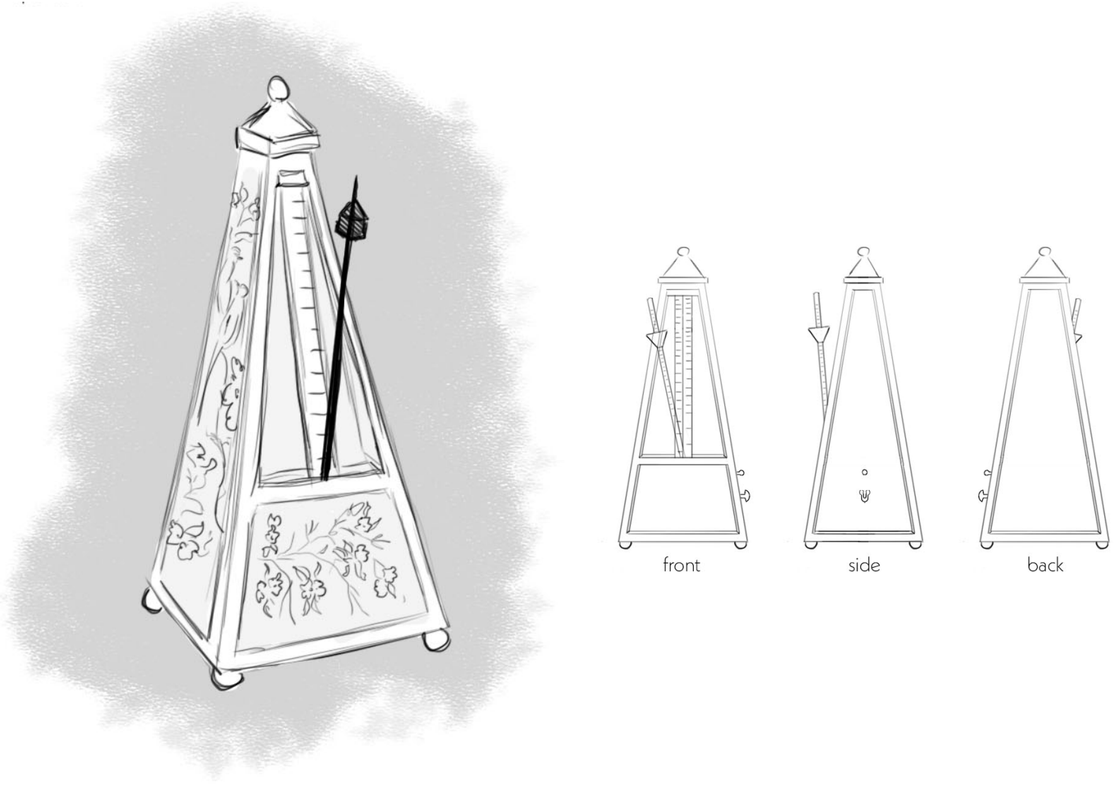


Fig. 83. Model sheet of metronome, *Reflection*, Alyssa Myers.



Fig. 84. Model of metronome, *Reflection*, Piyush Pagaria.

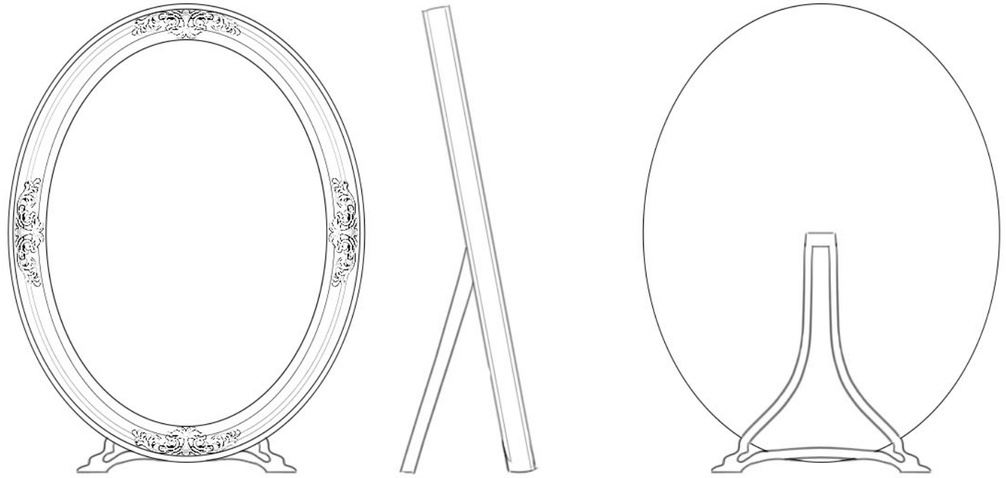


Fig. 85. Model sheet of portrait, *Reflection*, Alyssa Myers.



Fig. 86. Model of portrait, *Reflection*, John Kraus.



Fig. 87. Model sheet of chair, *Reflection*, Alyssa Myers.

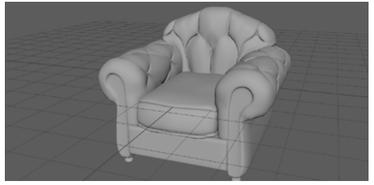


Fig. 88. Model view of chair, *Reflection*, Brooke Floyd.

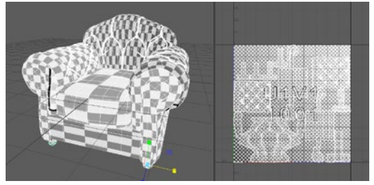


Fig. 89. UV texture view of chair, *Reflection*, Brooke Floyd.



Fig. 90. Model of chair, *Reflection*, Brooke Floyd.

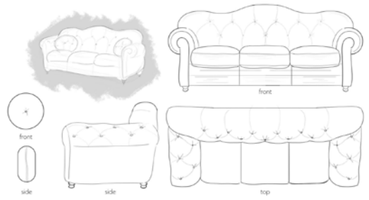


Fig. 91. Model sheet of sofa, *Reflection*, Alyssa Myers.

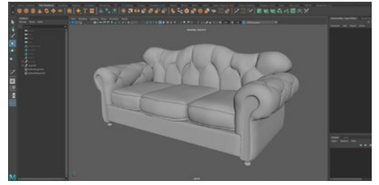


Fig. 92. Model view of sofa, *Reflection*, Brooke Floyd.

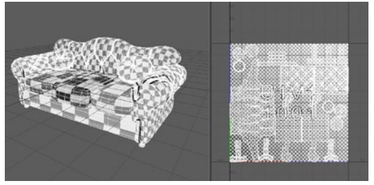


Fig. 93. UV texture view of sofa, *Reflection*, Brooke Floyd.



Fig. 94. Model of sofa, *Reflection*, Brooke Floyd.

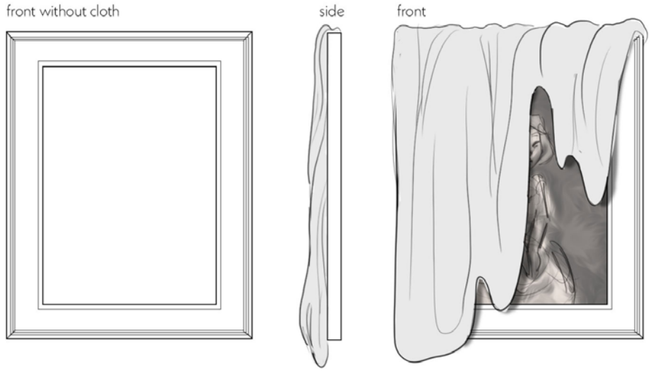


Fig. 95. Model sheet of painting, *Reflection*, Alyssa Myers.



Fig. 96. Model of painting, *Reflection*, Brooke Floyd.

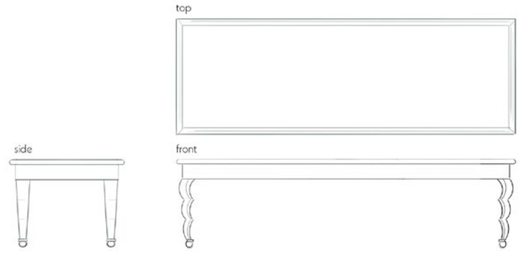


Fig. 97. Model sheet of table, *Reflection*, Alyssa Myer

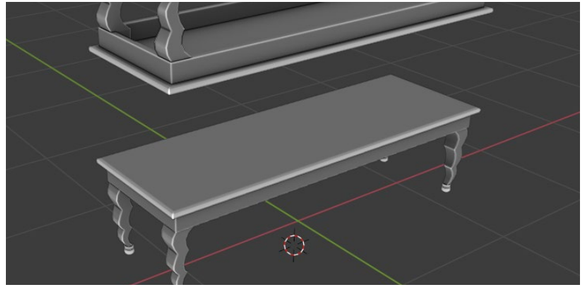


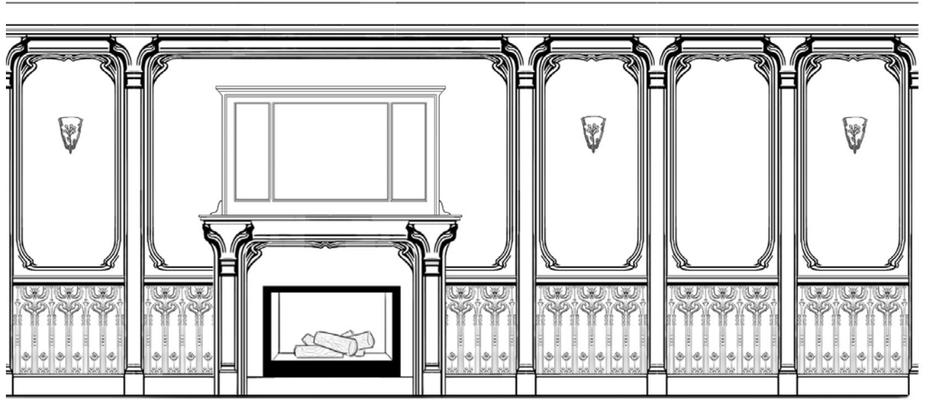
Fig. 98. Model view of table, *Reflection*, John Kraus.



Fig. 99. Model of table, *Reflection*, John Kraus.



Fig. 100. Model sheet of north wall with props, *Reflection*, Alyssa Myers.



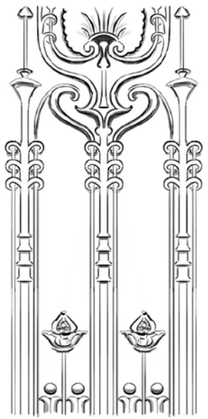


Fig. 101. Model sheet of east wall with props, *Reflection*, Alyssa Myers.



Fig. 102. Model of the north wall with details, *Reflection*, John Kraus.

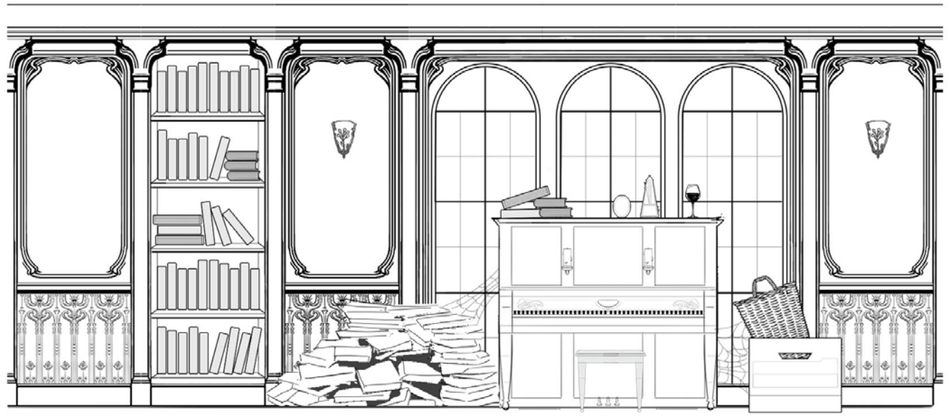


Fig. 103. Model sheet of west wall with props, *Reflection*, Alyssa Myers.

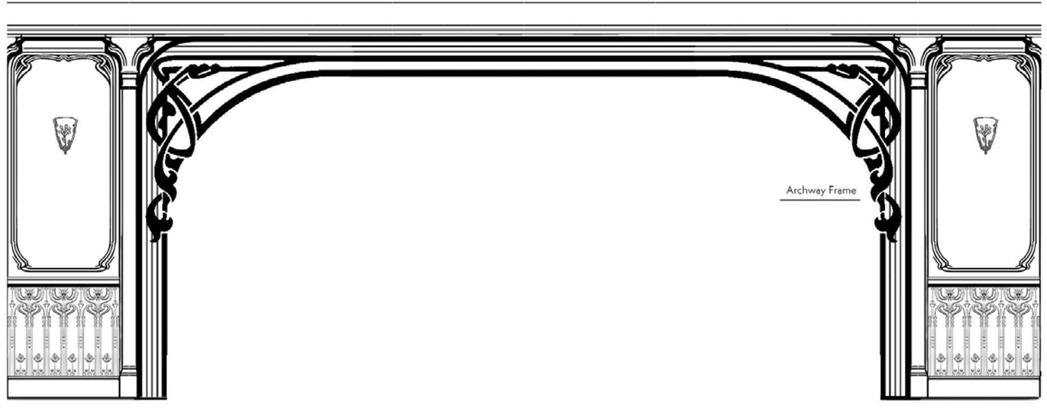


Fig. 104. Model sheet of south wall, *Reflection*, Alyssa Myers.



Fig. 105. Model of the west wall with windows, *Reflection*, John Kraus.

Textures

Since I wanted to use a more simplistic rendering style, there would only be a need for limited textures. Object such as the metronome or handheld portrait have textures in order to show some more complex details in the close-up shots. There are also instances of dust particles in other areas like the piano top.



Fig. 106. Texture for box, *Reflection*, Alyssa Myers.



Fig. 107. Texture illustration and map for the piano, *Reflection*, Alyssa Myers and John Kraus.

For the portrait, I created two versions: one with dusty and one without. This was done in order to mask the dusty version as Genevieve wipes it away in a close-up shot. Then for the rest of the film, the wiped version of the portrait can be seen sitting upright on the piano.

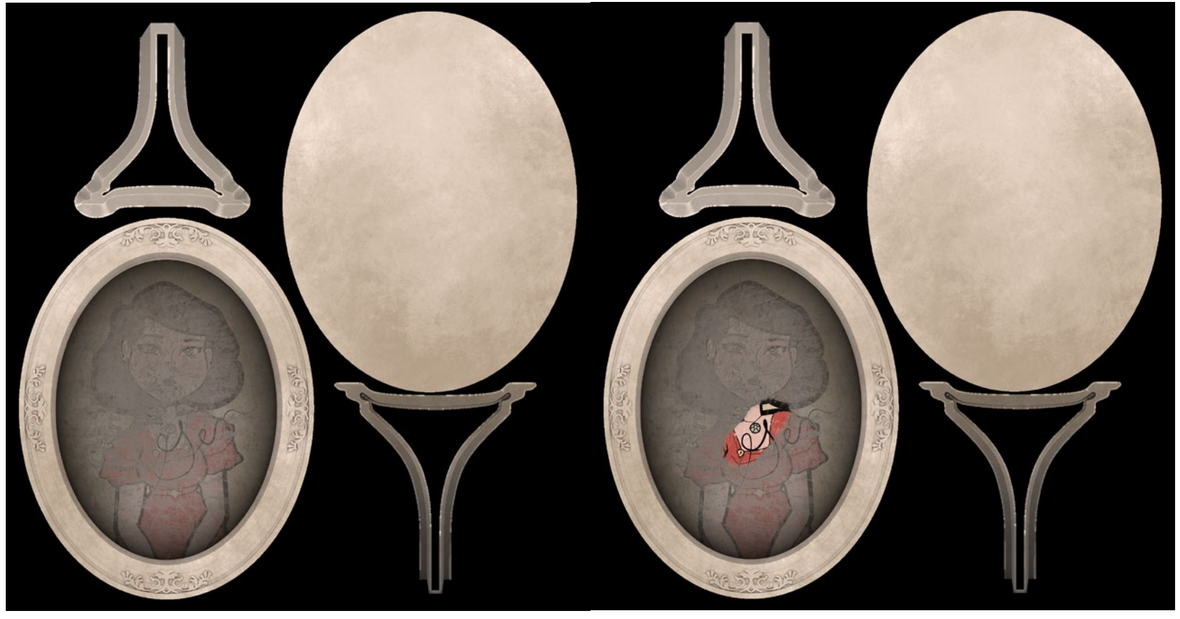


Fig. 108. Texture illustration and map for the portrait, *Reflection*, Alyssa Myers and John Kraus.

3D CHARACTER RIG



Fig. 109. Zoey Rig, (Character Rigs, https://www.characterrigs.com/).

I had decided earlier on to use a pre-rigged character for this project to help speed up modeling and bypass the rigging stage for the sake of time. While the modeling team was working, I researched what character I should use and who would best portray my three-dimensional character. I came across the Zoey Rig by characterrigs.com. Her face shape complemented the two-dimensional version of Genevieve well, and she had a variety of hairstyles and clothing to use. With some minor tweaking, she became an excellent choice.



Fig. 110. Zoey Rig, (Character Rigs, https://www.characterrigs.com/).

Scene Setup

I divided the short film into three acts dependent on specific plot points. The first act consists of the exposition and the inciting incident, which is when the audience first gets a glimpse of one of the flashback sequences that the character experiences. The plot point of the two-dimensional memory sequence transitions the story to act two, which includes most of the rising action of the film. Once the final flashback sequence starts for the climax, act three commences and eventually leads the audience to the resolution.

2D Scene Setup

After planning the shots, I moved on to working with the first two-dimensional sequence. This was an entirely different mode of working since I moved from using Maya for laying out the three-dimensional shots to Harmony's Toon Boom. I had previously been developing the two-dimensional background designs for these shots from early style frame concepts. For act two, three separate backgrounds needed to be completed alongside the introduction of the story key frames. I created these illustrations using Adobe Photoshop, prepped them for importing into Toon Boom, and then set up the nodes for the background pieces for eventual special effect animation.

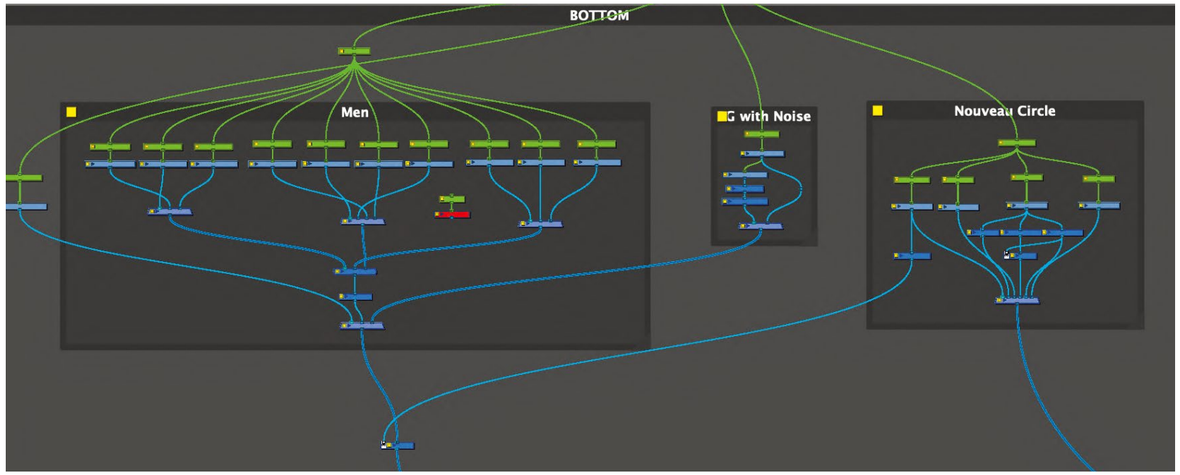


Fig. 111. Node view of Genevieve amidst a crowd in Toon Boom Harmony, *Reflection*, Alyssa Myers.

For shot one of the second scene, Genevieve is standing amongst a crowd at a movie premiere set in the 1930s. I wanted the depict this overwhelming feeling she must be experiencing both in her reality and supposed memory, so a lot of moving parts and flashing lights is important in this shot. One of the special effects here is the spotlight in the background. Two rectangles were drawn on separate drawing nodes, pegged, and keyed. I added a few additional nodes to create a more realistic light: blur, glow, transparency and cutter. The cutter node uses a gradient drawing layer to depict the light fading as it gets further away.

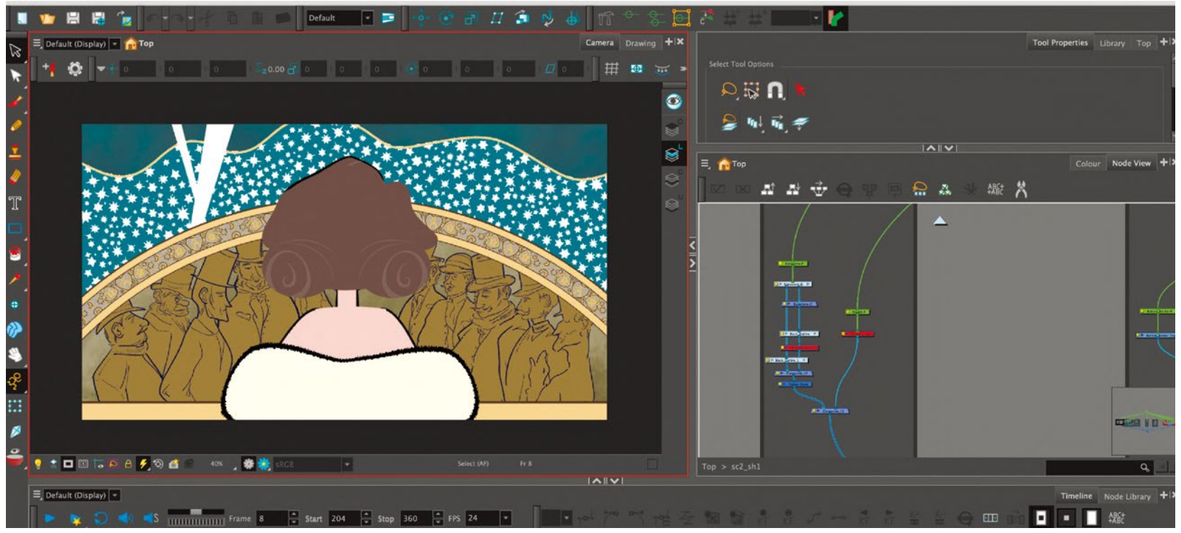


Fig. 112. Working view of Genevieve amidst a crowd in Toon Boom Harmony, *Reflection*, Alyssa Myers.

The third shot of scene two shows Genevieve turning around as someone approaches her with the jewelry box. The crowd in the distance moves slowly backwards behind her as she is metaphorically going further into her mind until she is abruptly taken back to reality. This shot was designed after Henri de Toulouse-Lautrec's poster for "La Goulue at the Moulin Rouge." The silhouettes in the background were a major reference for the crowd in this two-dimensional scene.

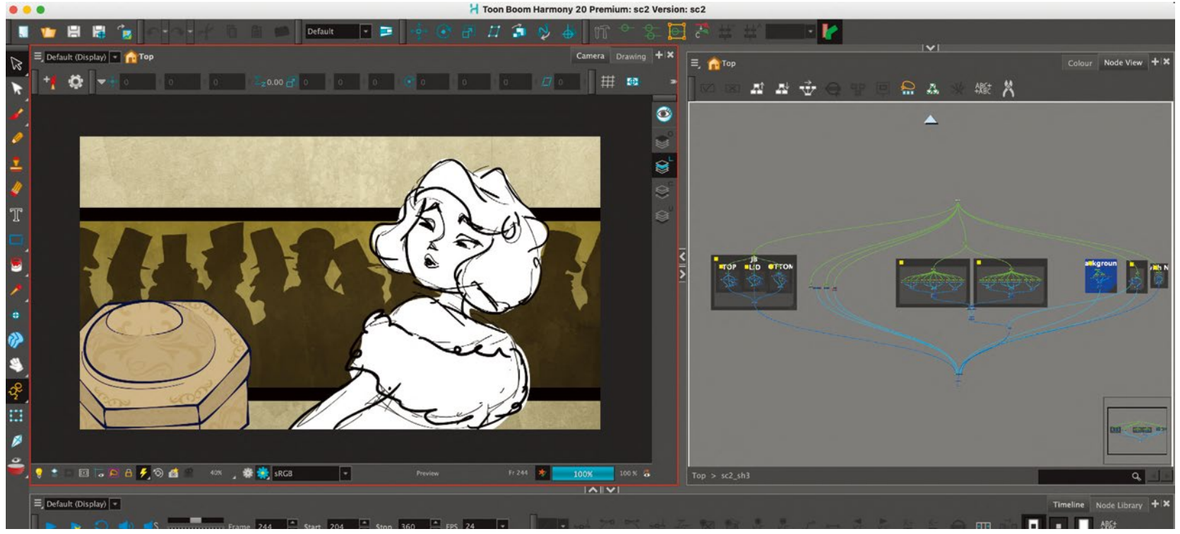


Fig. 113. Working view of Genevieve being handed the jewelry box in Toon Boom Harmony, *Reflection*, Alyssa Myers.

The development of the climax scene depicting the two side-by-side versions of Genevieve evolved over time. I knew that the two panels, which were influenced by Alphonse Mucha's Feather and Primrose panels, would be interacting during this scene, however, the extent of this changed as the scene came together. I decided that it made the most sense if the version of Genevieve from the past did not see the real Genevieve in the mirror and rather it was only the true self that recognized the ideal self. She reaches across the mirror but is unable to attain this version of herself, so she is left in a constant state of longing for this self.

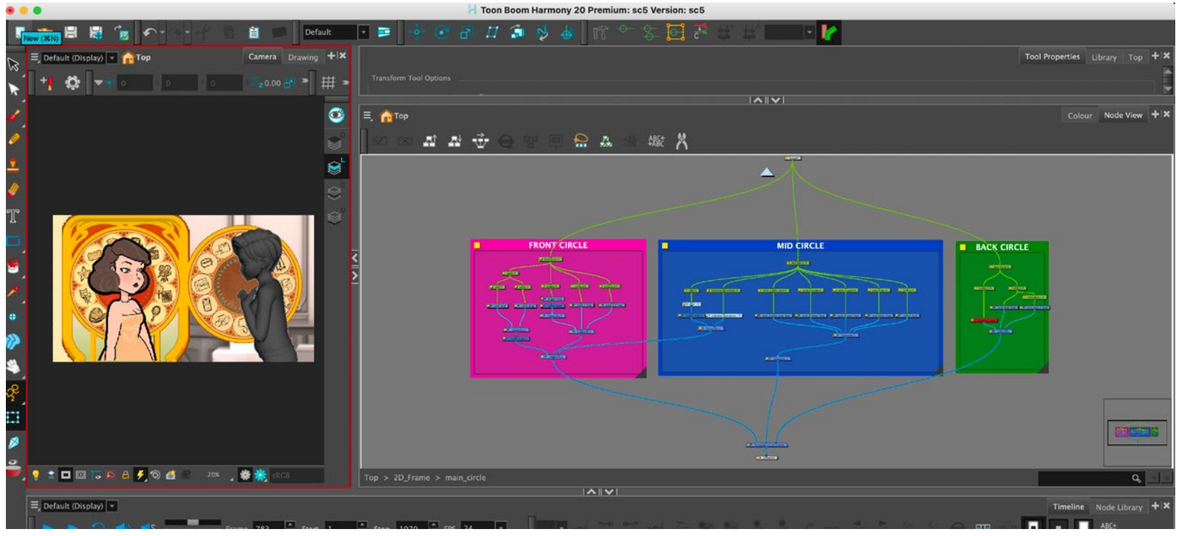


Fig. 114. Working view of paneled 2D and 3D Genevieve in Toon Boom Harmony, *Reflection*, Alyssa Myers.

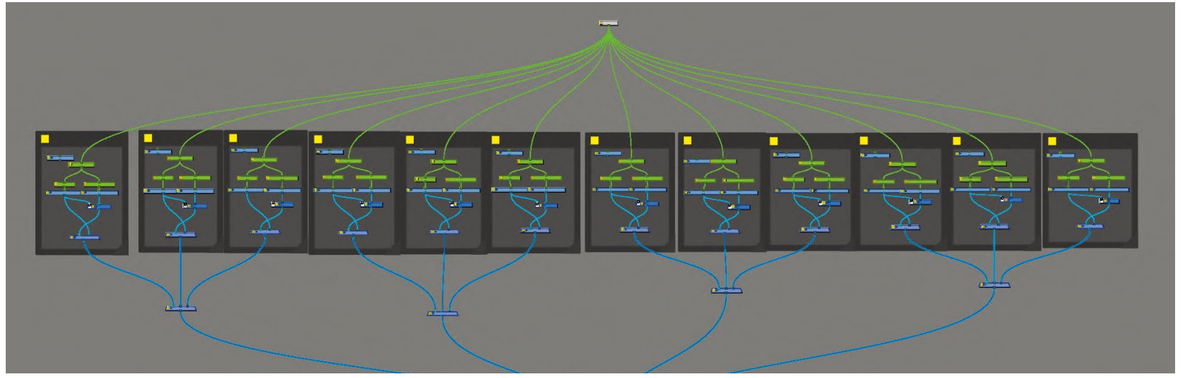


Fig. 115. Node view of rotating circles in Toon Boom Harmony, *Reflection*, Alyssa Myers.

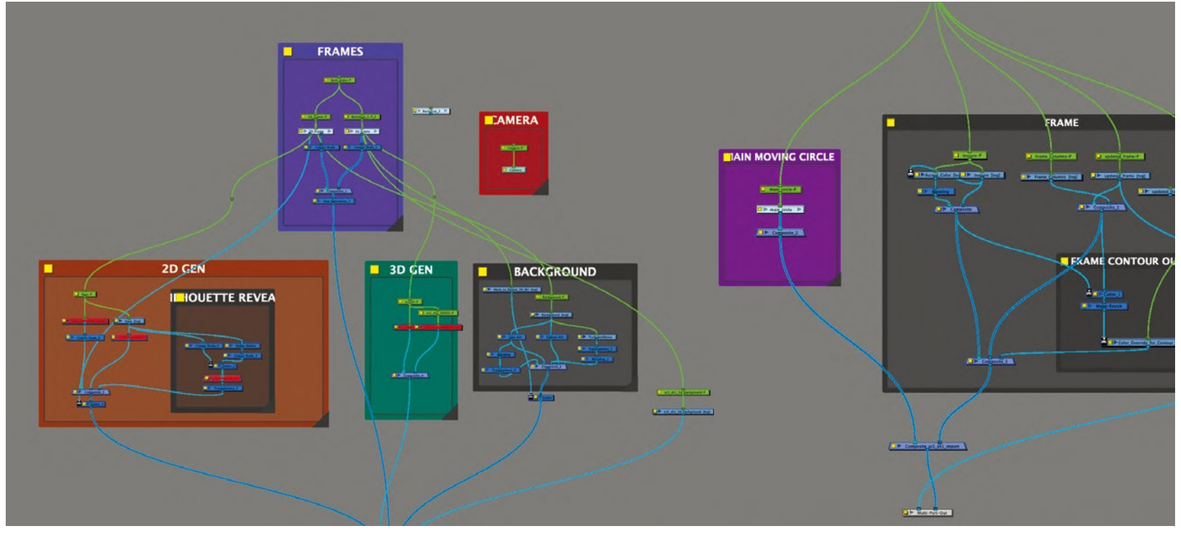


Fig. 116. Node view of side-by-side panels in Toon Boom Harmony, *Reflection*, Alyssa Myers.

2D CHARACTER RIG

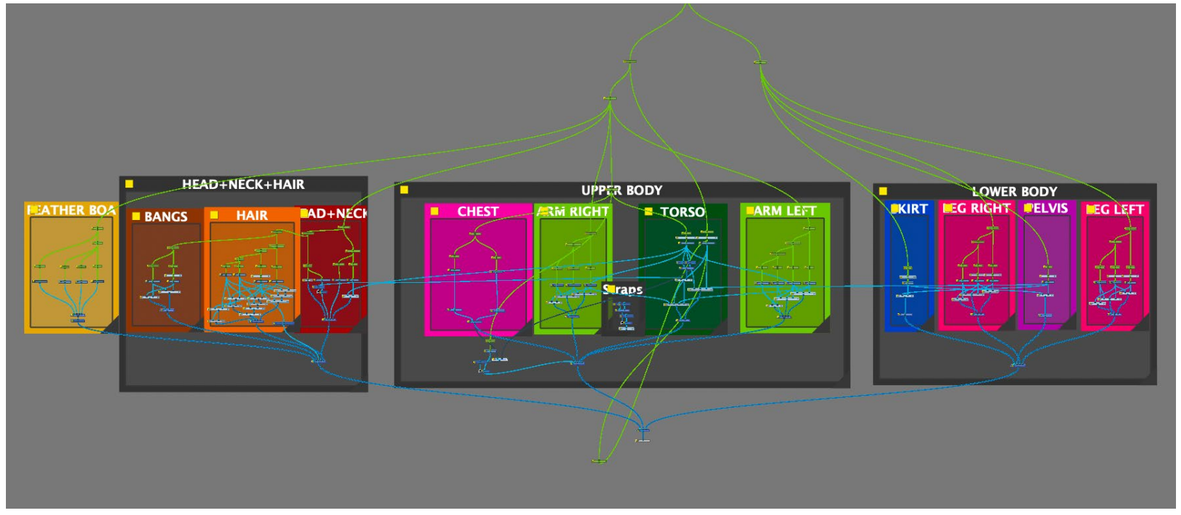


Fig. 117. Node view of Genevieve's character rig setup in Toon Boom Harmony, *Reflection*, Alyssa Myers.

I decided to create a two-dimensional character rig for Genevieve earlier on in the project to speed up clean up and color later on in the process. Originally I had planned on developing a 360 degree rig but eventually realized that was not necessary for this film especially because we never see her entire body on screen. Most of the shots are waist up or bust shots. I decided to focus more on some of the face rigging for the eyes and a smooth turn for her head.

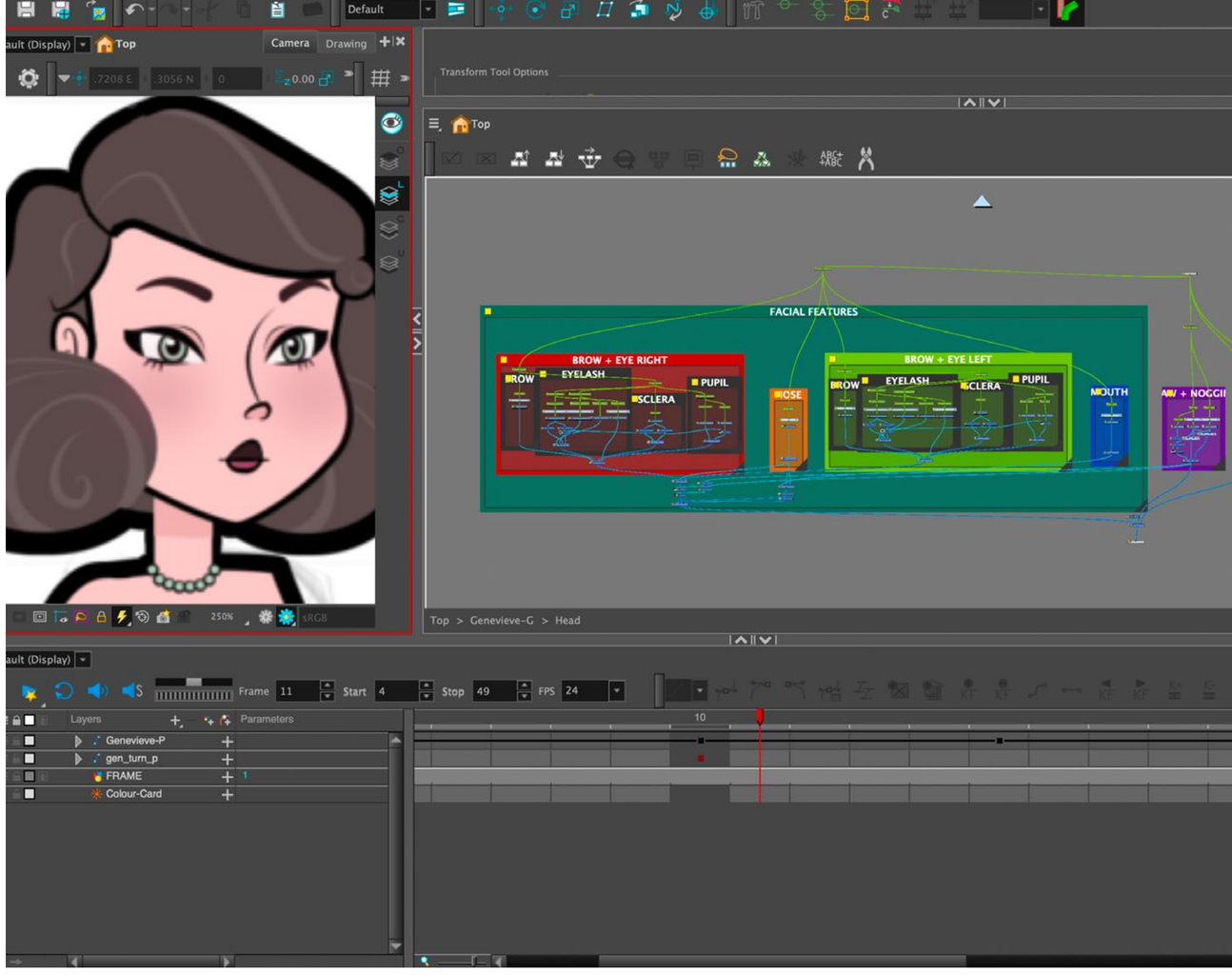


Fig. 118. Node view of Genevieve's character rig setup in Toon Boom Harmony, *Reflection*, Alyssa Myers.

3D SCENE SETUP

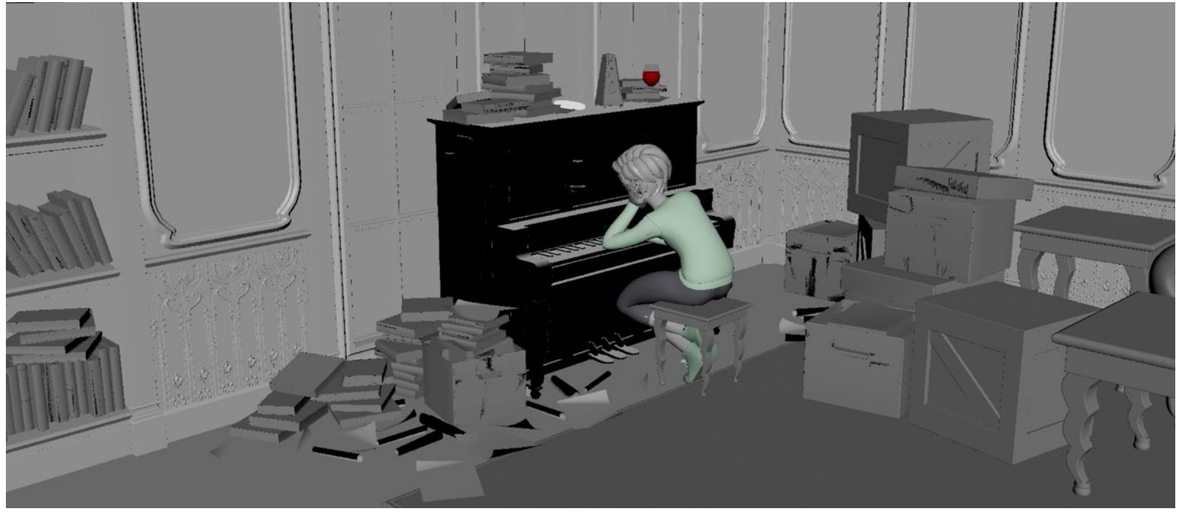


Fig. 119. Early shot planning of the pan-in, set-up shot, *Reflection*, Alyssa Myers.

Once each scene and the associated shots were determined, the next phase of production could begin. Starting with one of the three-dimensional portions of the film using Maya, I laid out each shot of act one. The camera is an important tool for the three-dimensional environment to contrast against the two-dimensional parts of the film so that it felt more like reality. The two-dimensional sequences have a more abstract representational screen space, so the three-dimensional environment grounds the film so that the audience is not always in a state of confusion.

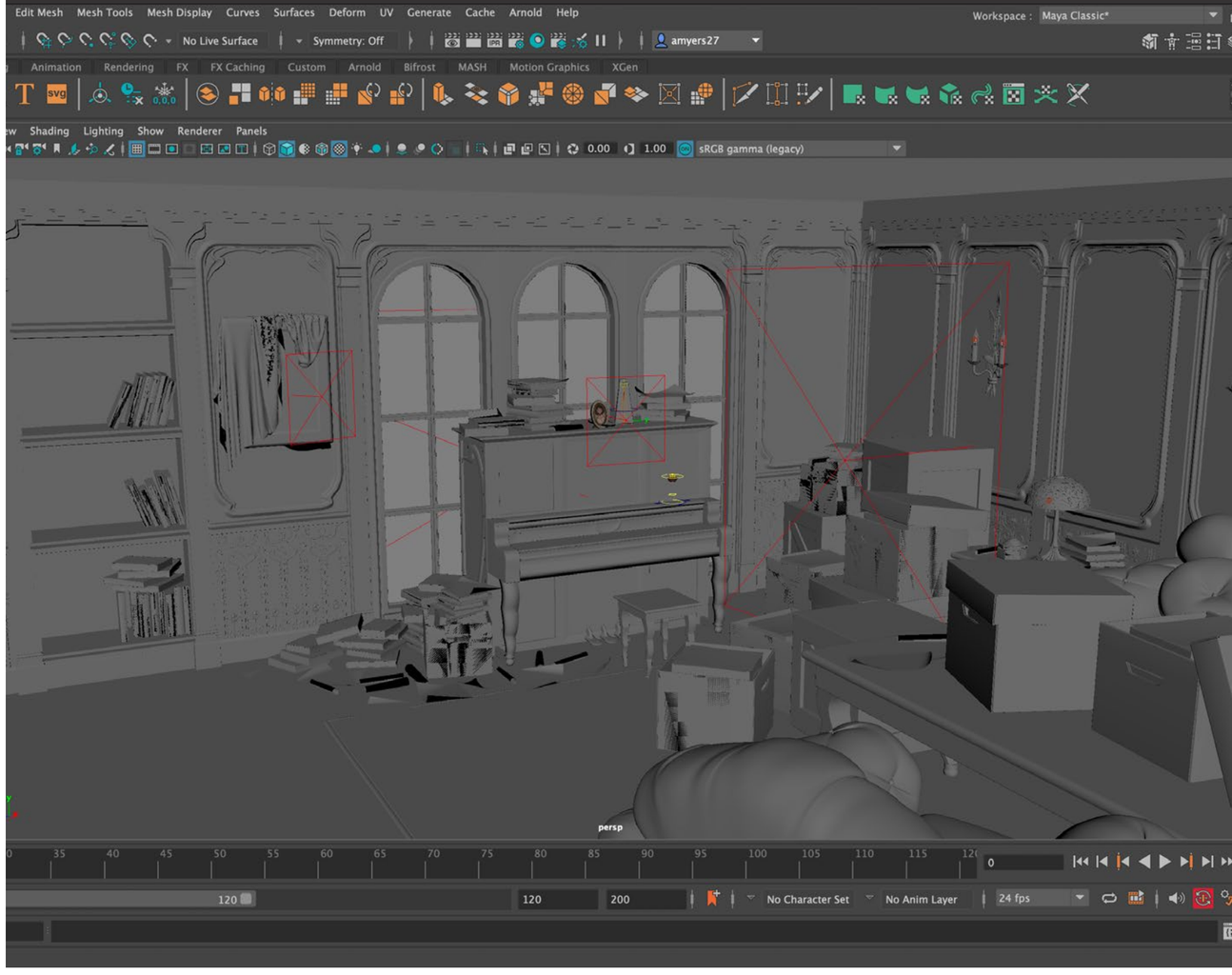


Fig. 120. Working on the three-dimensional environment in Maya, *Reflection*, Alyssa Myers.

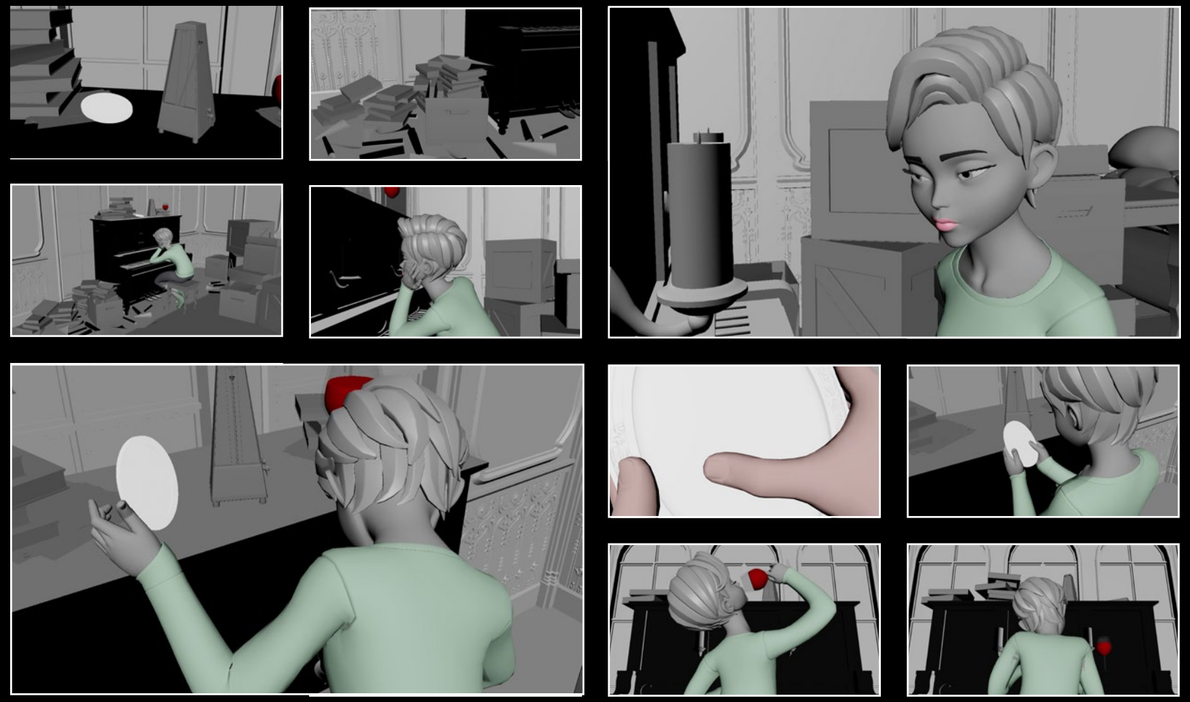


Fig. 121. Pre-visualization, *Reflection*, Alyssa Myers.

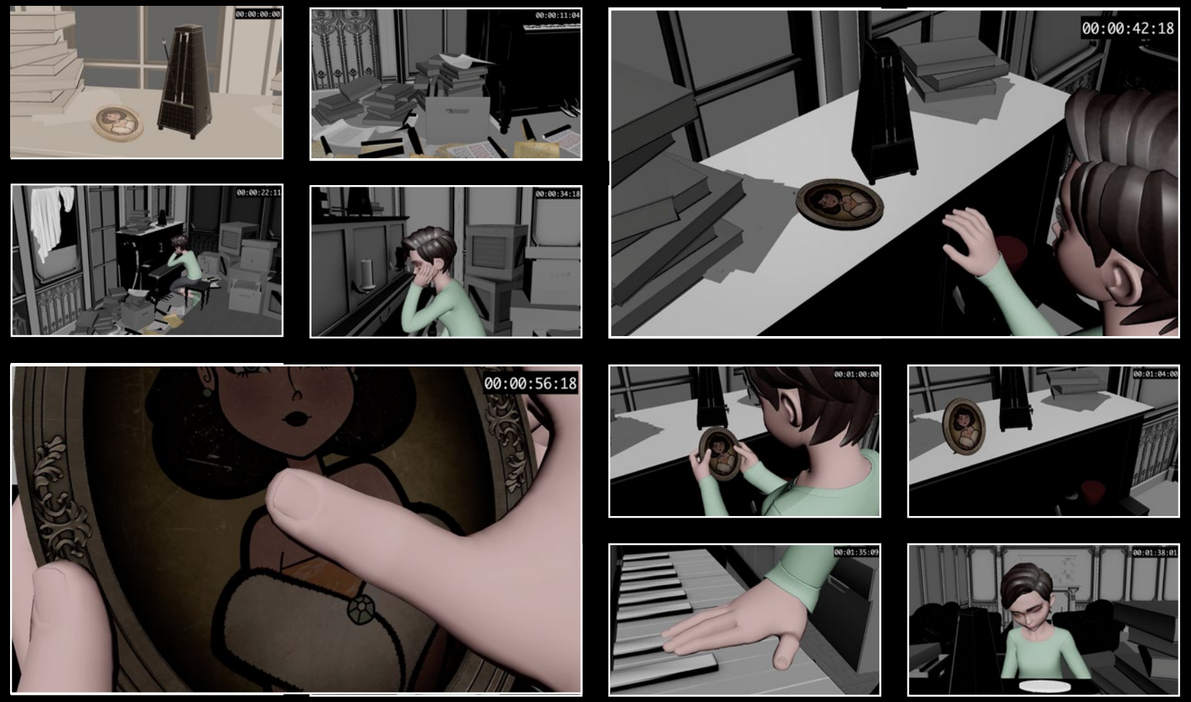


Fig. 122. Pre-visualization, *Reflection*, Alyssa Myers.

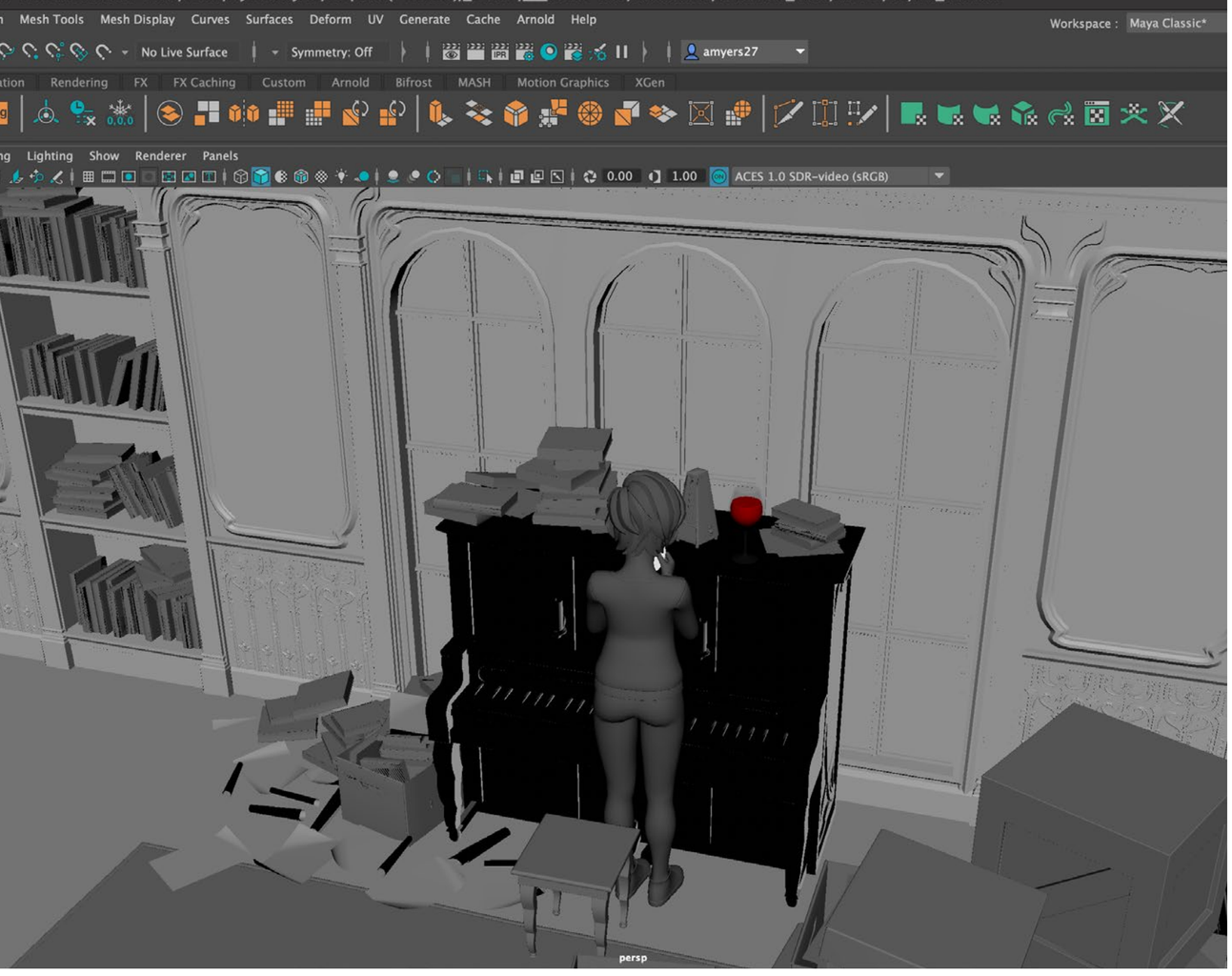


Fig. 123. Layout of the three-dimensional set, *Reflection*, Alyssa Myers.

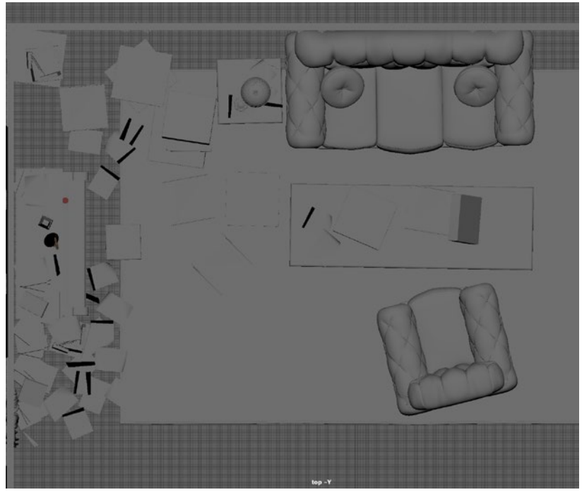


Fig. 124. Layout of the three-dimensional set, *Reflection*, Alyssa Myers.

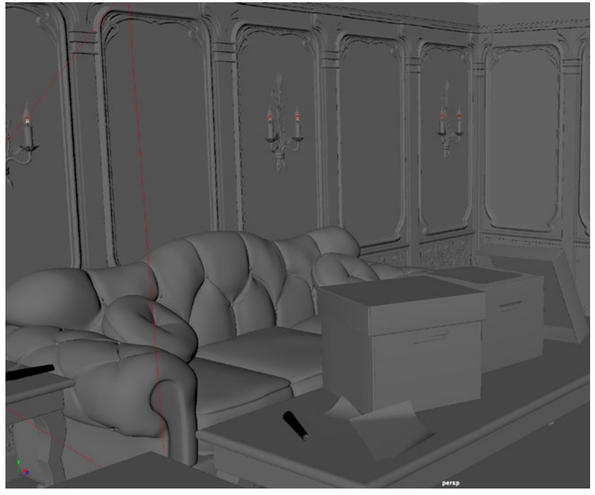


Fig. 125. Layout of the three-dimensional set, *Reflection*, Alyssa Myers.

As the individual shots were established in Maya with the referenced set, which is essential for the development of the environment to continue yet not halt production altogether, I was able to begin blocking out the major story keys. After several reviews with my committee, it was determined that some shots were better combined with other or cut altogether to help the flow of the scene. This greatly enhanced the storytelling of the first act as the eye did not need to jump around as much around on the screen. It also helped the viewer to connect more with the main character as the camera pans around to show her distraught emotion earlier on in the film in addition to the establishing shots, which offer some insight into her life.

ANIMATION

The animation styles chosen for the 2D and 3D scenes differ in order to further divide the dream world from reality.

While the 3D animation is smooth, the 2D animation is a lot choppier showing mostly just the main key poses.

The animation process consisted of:

Layout Pass

Video Reference

Blocking Pass

First Spline Pass

Notes and Comments

Second Spline Pass

Notes and Comments

Final Pass

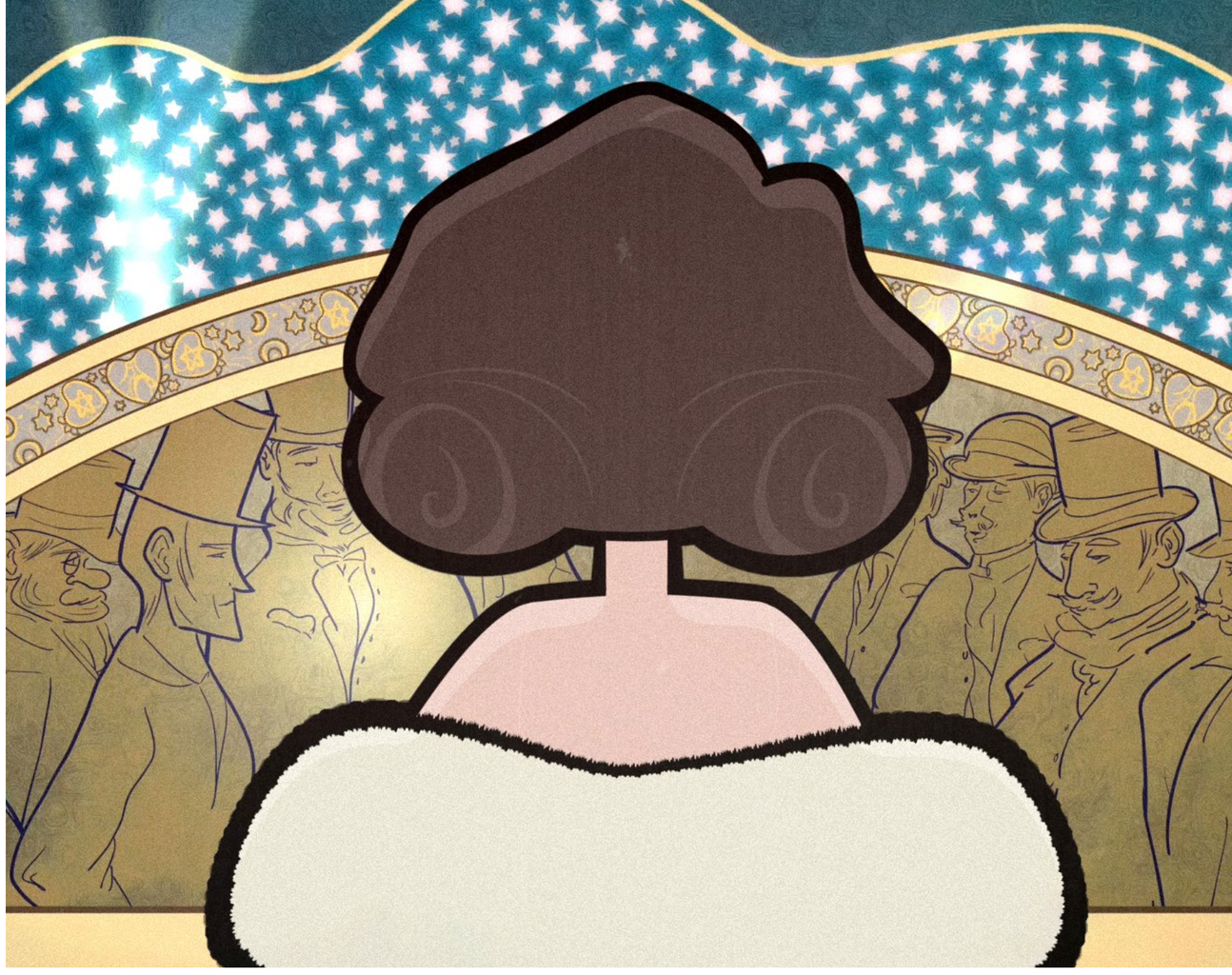


Fig. 126. Final render of Scene 2 Shot 1, *Reflection*, Alyssa Myers.

3D ANIMATION

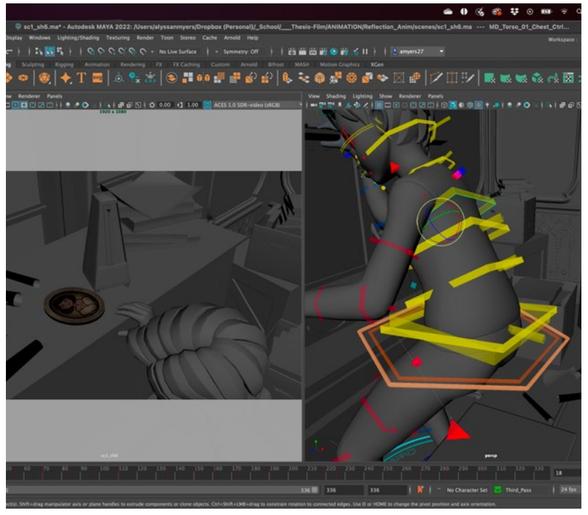


Fig. 127. 3D Animation of Scene 1 Shot 6, *Reflection*, Alyssa Myers.

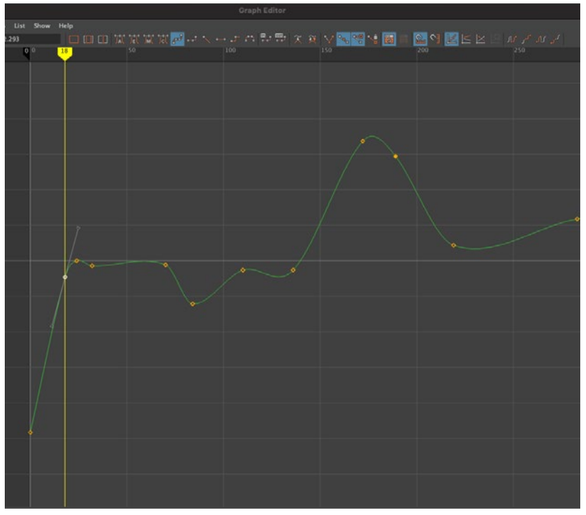


Fig. 128. Graph Editor view of Scene 1 Shot 6, *Reflection*, Alyssa Myers.

For the 3D scenes, I shot reference footage multiple times per sequence of myself or others. This helped greatly with the acting and believability of the animation. Each shot was then blocked out and edited for timing before moving on to the spline passes and edits from notes with my committee.

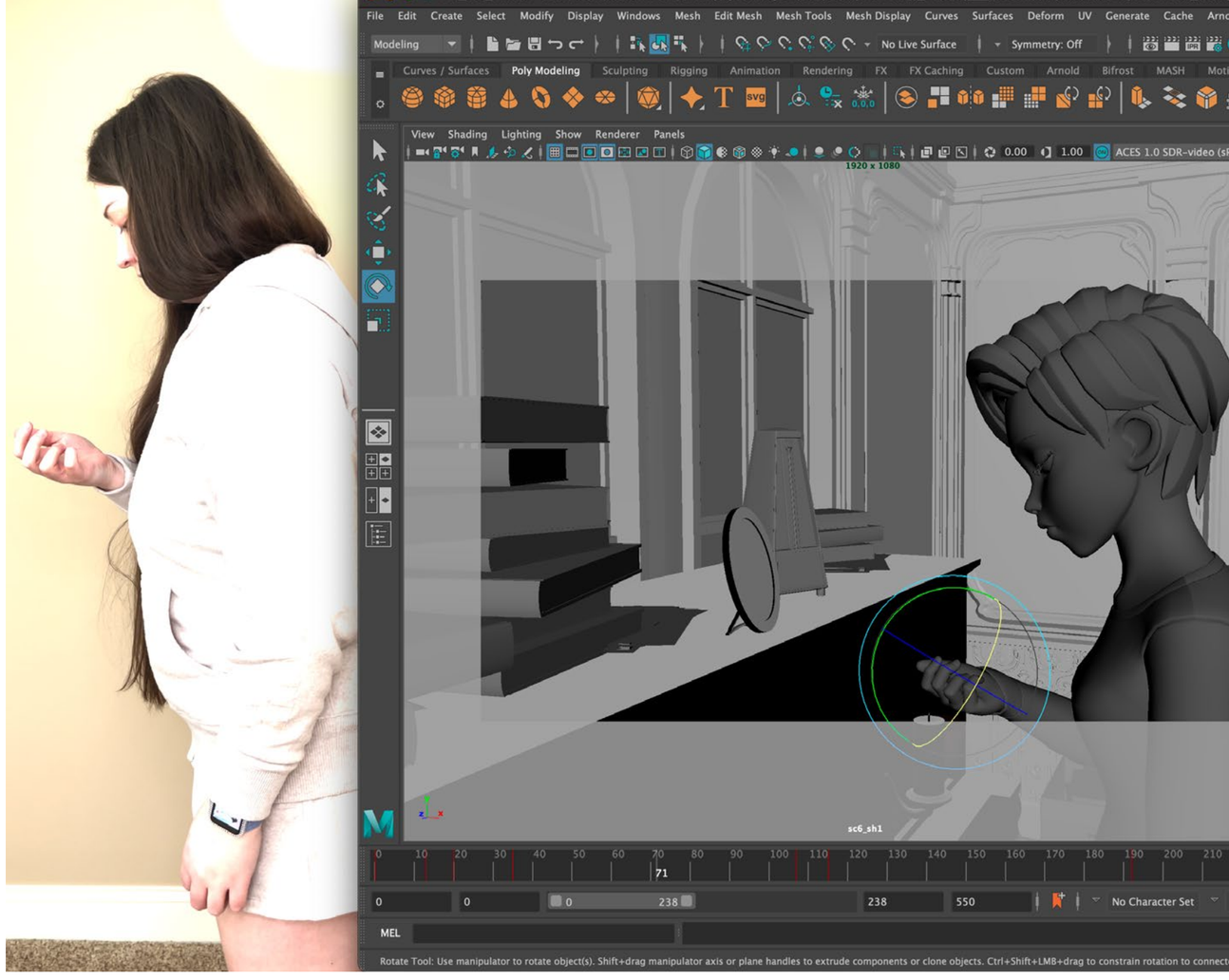


Fig. 129. Working with reference footage while animating Scene 6 Shot 1, *Reflection*, Alyssa Myers.

2D ANIMATION

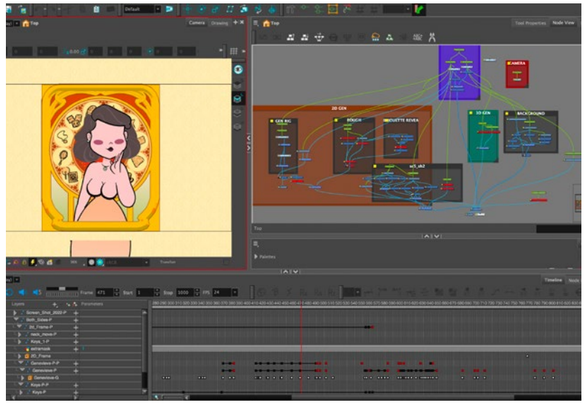


Fig. 130. Animating Scene 5 Shot 1, *Reflection*, Alyssa Myers.

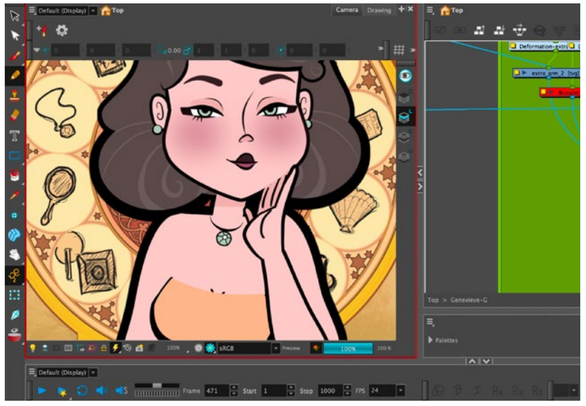


Fig. 131. Animating Scene 5 Shot 1, *Reflection*, Alyssa Myers.

Each 2D sequence was animated in Toon Boom Harmony. For example, the development of the climax scene depicting the two side-by-side versions of Genevieve evolved over time. I knew that the two panels, which were influenced by Alphonse Mucha's *Feather* and *Primrose* panels, would be interacting during this scene, however, the extent of this changed as the scene came together. I decided that it made the most sense if the version of Genevieve from the past did not see the real Genevieve in the mirror and rather it was only the true self that recognized the ideal self. She reaches across the mirror but is unable to attain this version of herself, so she is left in a constant state of longing for this self.



Fig. 132. Concept for the climax scene of the film, *Reflection*, Alyssa Myers.

Lighting

Amongst working on splining and finalizing the three-dimensional animation, I begun to experiment with lighting. There needed to be a melancholy feeling to the environment that felt heavy yet stagnant. The essence of dust in the atmosphere adds a lot to the feeling of the scene, and this is highlighted by the streaks of light emanating from the large windows. I used a spotlight for the light shining through them to create the lights beams that flow across the otherwise darker room. To contrast this cooler light, I wanted the light sconces to have a warmer hue.

Lighting References



Fig. 133. *The Crown*, "Beryl," Netflix video, December 8, 2017, https://www.netflix.com/watch/80149008?source=35.



Fig. 134. *The Crown*, "Beryl," Netflix video, December 8, 2017, https://www.netflix.com/watch/80149008?source=35.



Fig. 135. *The Crown*, "Beryl," Netflix video, December 8, 2017, https://www.netflix.com/watch/80149008?source=35.



Fig. 136. *The Crown*, "Beryl," Netflix video, December 8, 2017, https://www.netflix.com/watch/80149008?source=35.

Lighting Tests



Fig. 137. Lighting test, *Reflection*, Alyssa Myers



Fig. 138. Lighting test, *Reflection*, Alyssa Myers



Fig. 139. Lighting test, *Reflection*, Alyssa Myers



Fig. 140. Lighting test, *Reflection*, Alyssa Myers



Fig. 141. Final lighting from Scene 5 Shot 1, *Reflection*, Alyssa Myers

Rendering

During this time, I also explored some different rendering techniques. From the very beginning of this project, I knew that I wanted to utilize toon shaders since the contour line was something used frequently in the art nouveau style. My earlier references also involved flat, simple shaders to create a more in-between-two-and-three-dimensional look, so these renders didn't clash against the two-dimensional world. In early tests, the use of the toon shaders proved to help reinforce that aesthetic.

As I learned more about the toon shader, it became apparent that I would have to have three render passes: one for the beauty render, one for the contour line, and one for z-depth. The addition of the z-depth render helped further push that heavier, dusty look in the environment since objects further away could be blurred and become less saturated.

Render References

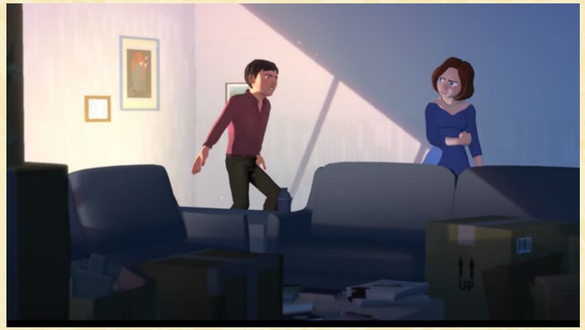


Fig. 142. CGMeetup, "CGI Animated Short Film: 'Sonder' by Neth Nom | CGMeetup," Youtube video, November 19, 2018, 04:11, https://youtu.be/3Cav2Uc_7Cs.



Fig. 143. CGMeetup, "CGI Animated Short Film: 'Sonder' by Neth Nom | CGMeetup," Youtube video, November 19, 2018, 09:19, https://youtu.be/3Cav2Uc_7Cs.



Fig. 144. CGMeetup,"CGI Animated Short Film: "One Small Step" by TAIKO Studios | CGMeetup," Youtube video, October 4, 2018, 04:58, https://youtu.be/yWd4mzGqQYo.



Fig. 145. Arnold renderer, "Arnold tutorial - Rendering Sophie using the toon shader in MtoA," Youtube video, Juyl 20, 2021, 15:37, https://youtu.be/4gFbn81YPwU.

Render Tests

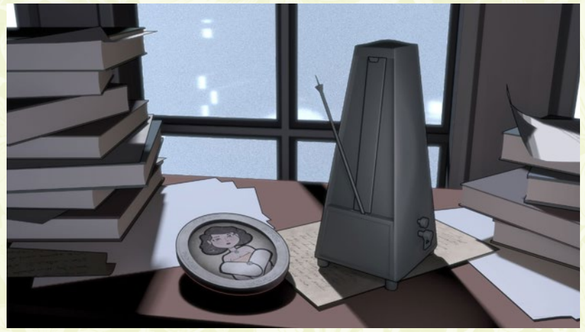


Fig. 146. Render test for Scene 1 Shot 1, *Reflection*, Alyssa Myers



Fig. 147. Render test for Scene 1 Shot 4, *Reflection*, Alyssa Myers



Fig. 148. Render test for Scene 1 Shot 5, *Reflection*, Alyssa Myers



Fig. 149. Render test for Scene 1 Shot 9, *Reflection*, Alyssa Myers

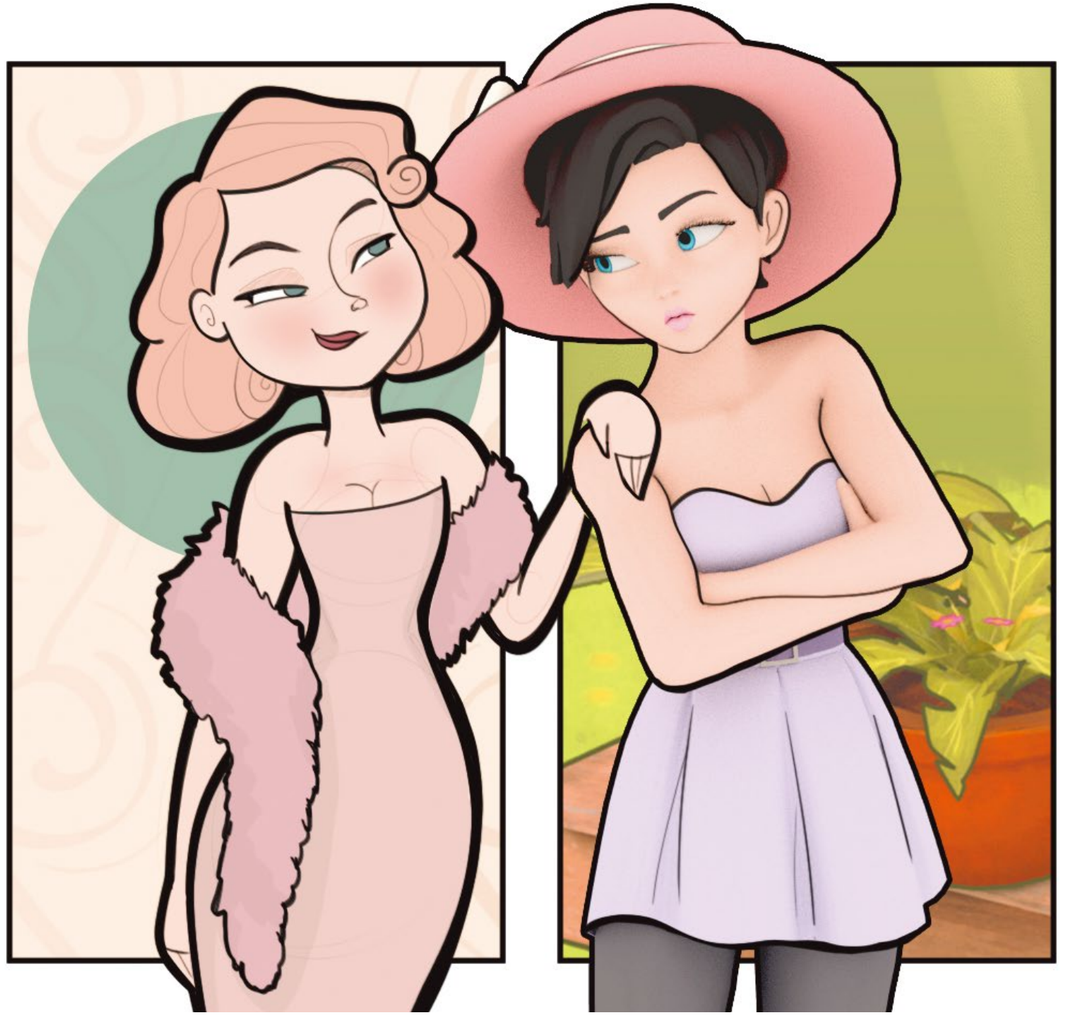
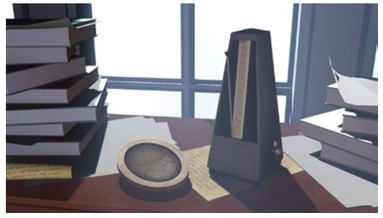


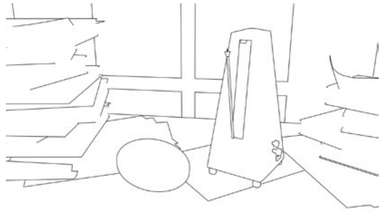
Fig. 150. Early side by side comparison of two-dimensional Genevieve and three-dimensinoal Genevieve during the secnd version of the film in the garden, *Reflection*, Alyssa Myers.

Render Setup



Beauty Render

+



Contour AOV

+



Z-Depth AOV

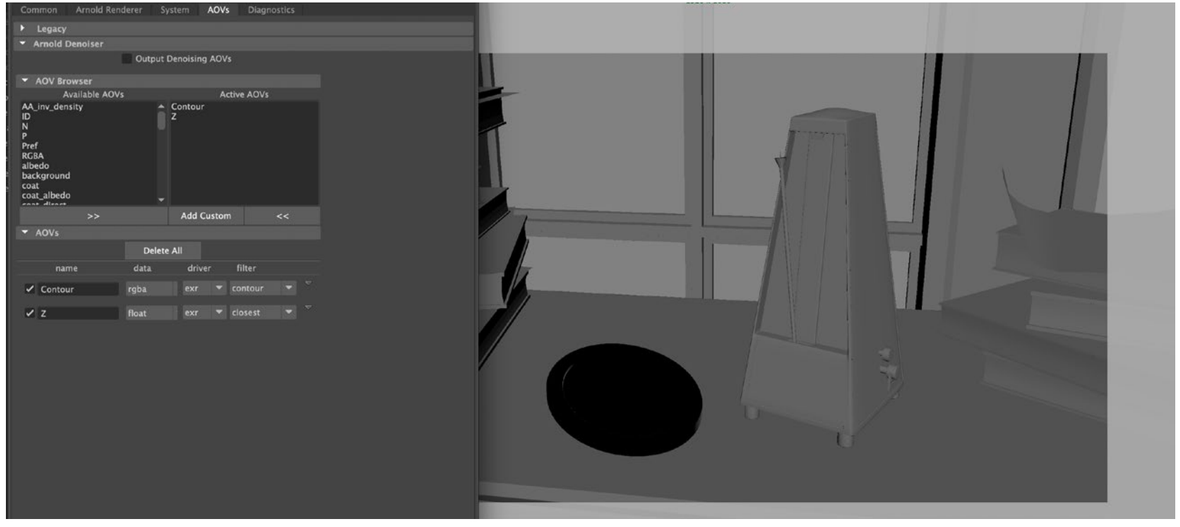


Fig. 151. Diagram showing the three-layered process of the final renders, *Reflection*, Alyssa Myers.

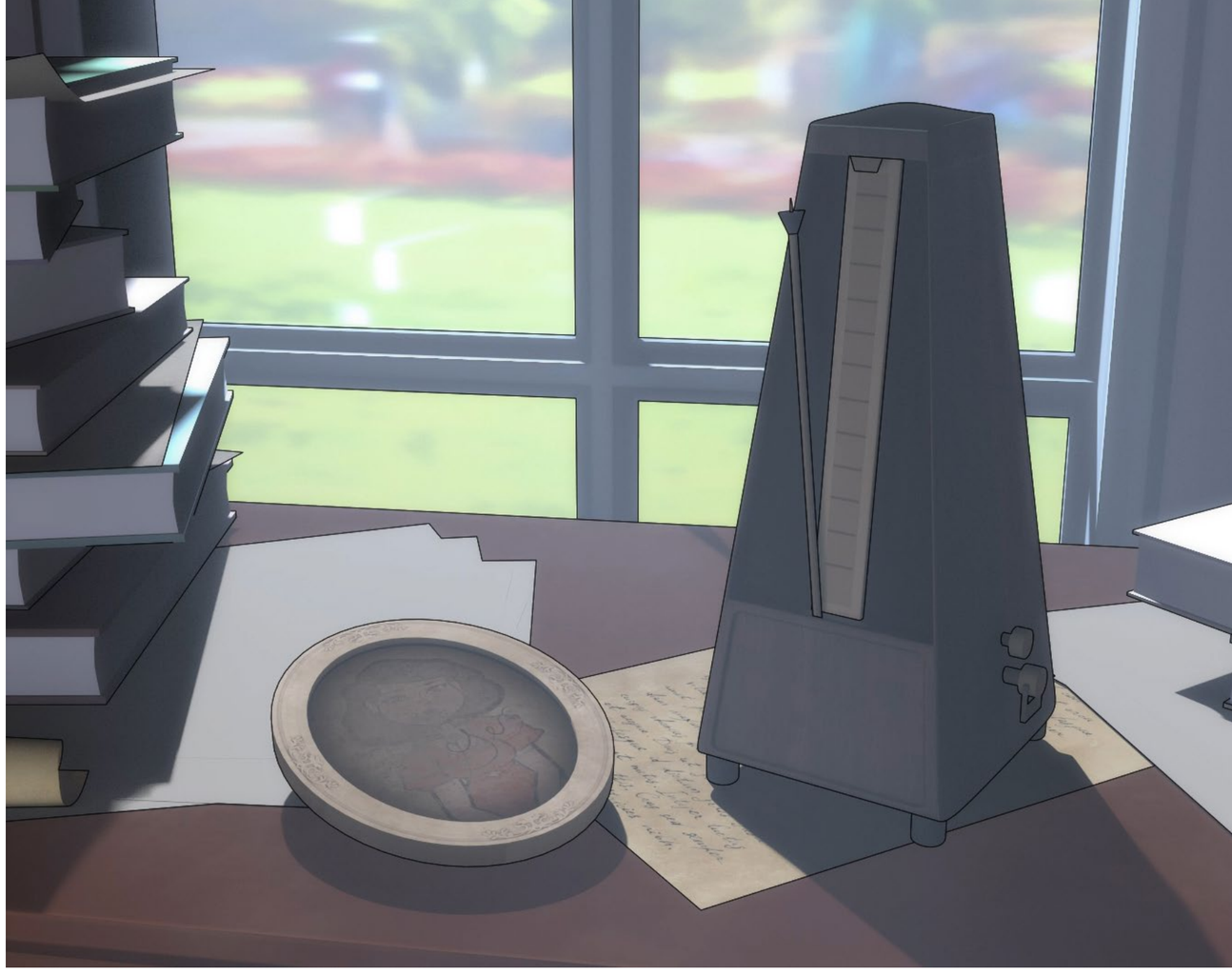


Fig. 152. Final render of Scene 1 Shot 1, *Reflection*, Alyssa Myers.

Post-production

Compositing

In order to avoid a last-minute rush to composite everything together, I kept up on adding shots to the film as I worked on them. This helped me and my committee visualize the overall film better as well as spot any errors earlier on in the process that otherwise would have been missed. From the animatic on, each shot was added to the film file for a clear depiction of where I was at the time in the production phase. This greatly helped the end process as well since I was able to simply change links when shots were finalized. This process also allowed me to think about some special effects earlier on in the production cycle rather than the very end of the project.

Sound Design & Music

For sound, a team was recruited to further push the storytelling of the film. I sought help on SCAD's sound design group and was able to secure the help needed. The team was supervised by A'Nia LaFlower with Music Editor & Re-recording mixer, Renata Matos, Sound Effects and BG Editor, Lilian Correa, Foley Mixer, Clarissa Clark, and Foley Artist, Chelsea Adams. We met periodically during the spring quarter.

The music was composed by Joshua De Leon. During our meetings, we discussed the music from *Anastasia* as an example of something melancholic that evokes a feeling of longing.

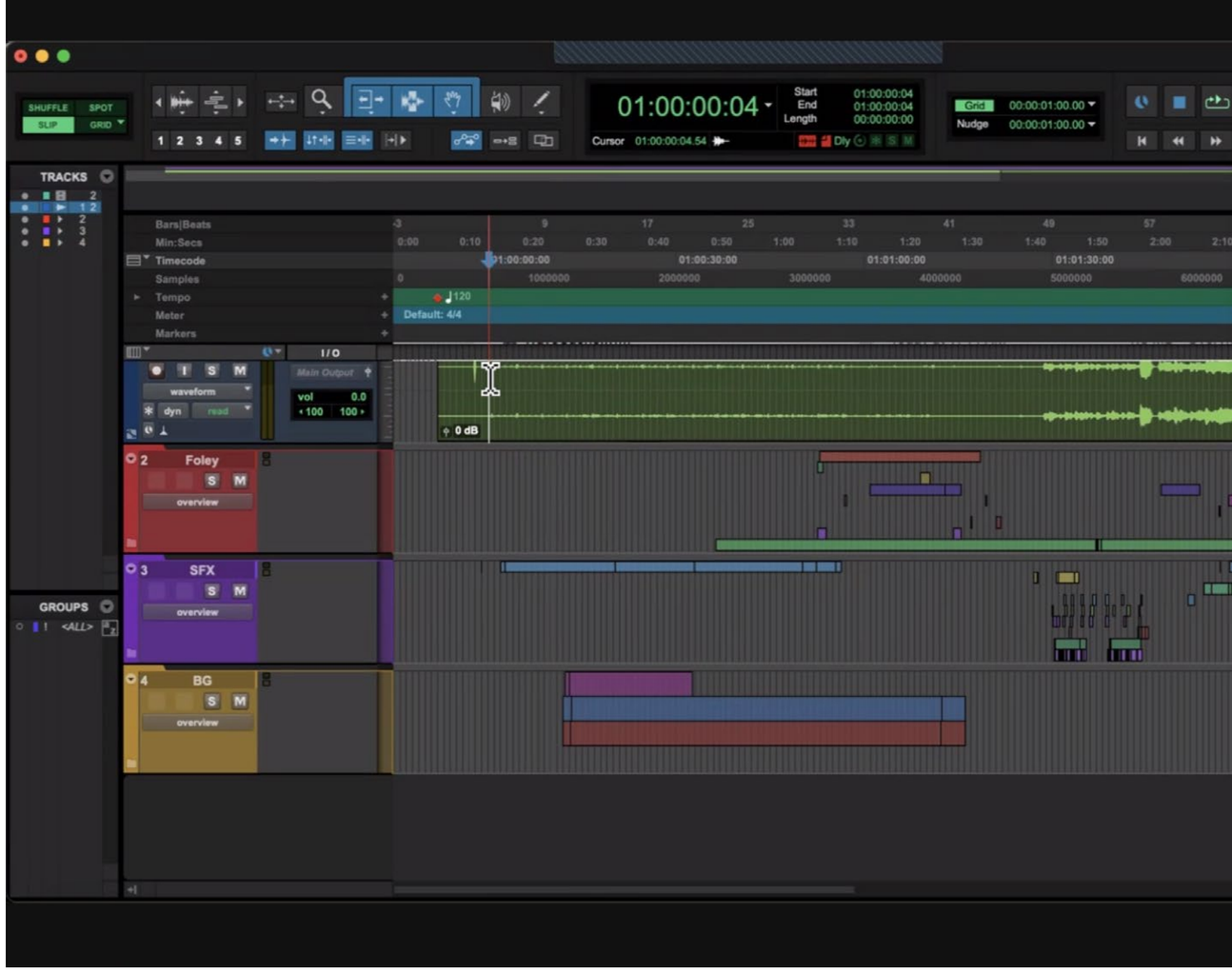


Fig. 153. Sound editing, *Reflection*, A'Nia LaFlower.

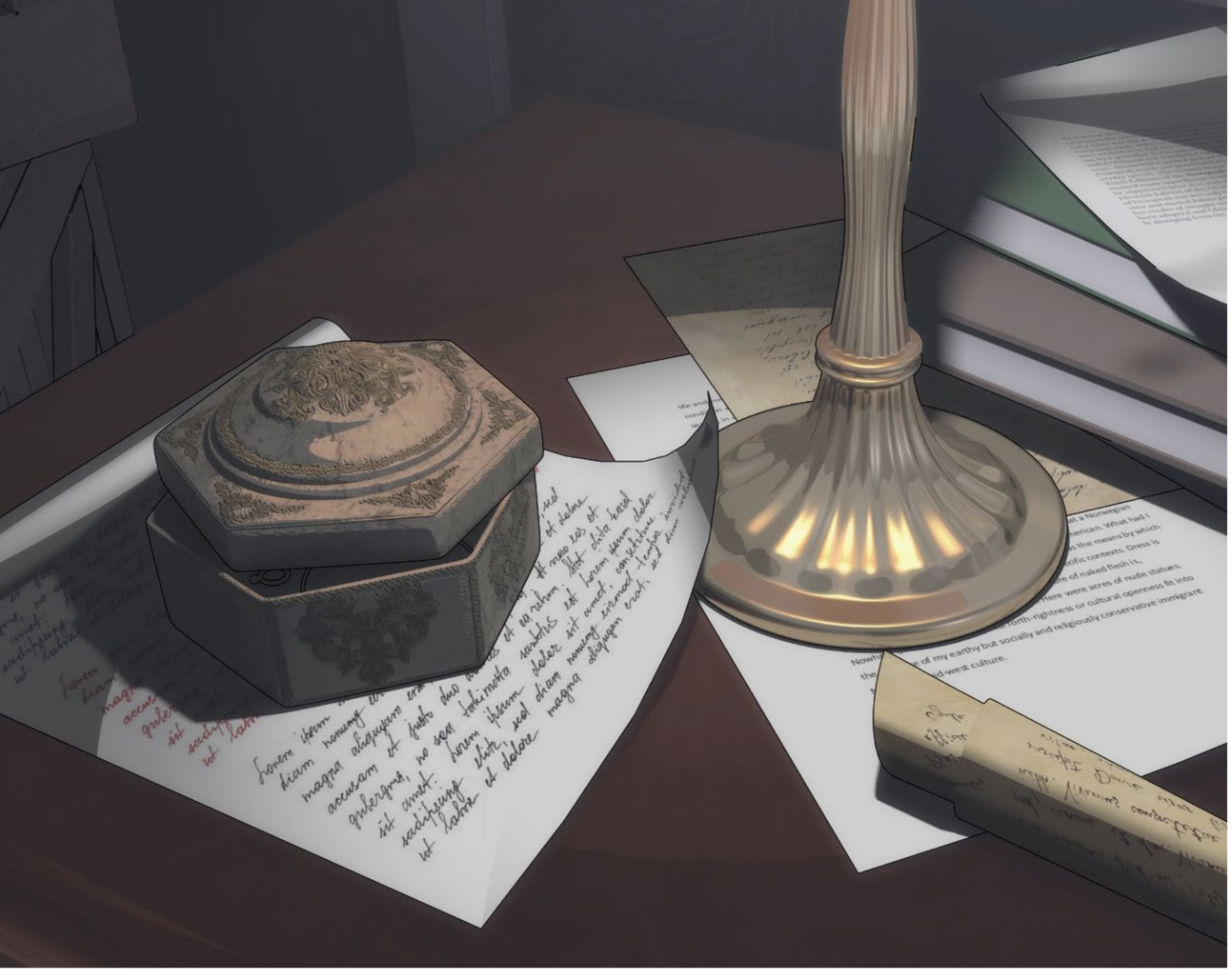


Fig. 154. Final render of Scene 1 Shot 3, *Reflection*, Alyssa Myers.

Ending Thoughts

The scale of this project was overwhelmingly daunting to me. In the beginning, it felt as if I was frozen by self-doubt, and I was unable to move past the planning stage. What I learned over the course of this thesis was that it was only the fear of inadequacy that held me back as if it was impossible to complete. While there were areas of this project that I had little prior experience, such as lighting and rendering, once I began to move past the apprehension, I was able to see what I could acccomplish even on a strict timeline.

Finishing this film was one of the most difficult things I've done thus far in my life, and I am beyond proud of the countless hours and work poured into this project.

Annotated Bibliography

Bergeron, Eric, Don Paul, Bonne Radford, Brooke Breton, and Kevin Kline. *The Road to El Dorado.* Universal City, CA: DreamWorks Home Entertainment, 2002.

This film helped influence the design of the main character.

Bridgerton. Season 1. Created by Chris Van Dusen. Aired December 25, 2020 on Netflix.

The visuals from this Netflix series helped influence the second iteration of the film set in the garden, which can be seen outside the window of the dark room in the final version.

Desperate Housewives. Season 1. Directed by Marc Cherry. Aired October 3, 2004 on ABC Network.

Both story and visuals of this television show were referenced during the beginning stages of the thesis film.

Dindal, Mark, Steve Goldstein, and Lawrence Schwartz Larry Blank. *Cats Don't Dance.* Burbank, CA: Warner Bros. Family Entertainment Turner Feature Animation, 1997.

An animated film referenced for its characters and Hollywood setting. The character Sawyer helped influence the design of the main character.

Felluga, Dino. "Modules on Psychoanalysis." *Introductory Guide to Critical Theory.* Purdue University, January 31, 2011. http://www.purdue.edu/guidetotheory/psychoanalysis/psychmodules.html.

This website article explains the exact stages and differences between Freud and Lacan's ideas of personality and identity. It is a great reference for basic understanding of psychoanalysis.

Freud, Sigmund. *The Uncanny.* London: Penguin, 2003.

Freud explores the uncanny and describes his understanding of why certain things may feel otherworldly. He believes that during its development, the ego was not sharply constrained against the external world, and this creates an impression of the uncanny. However, he is not sure why this is or what is the cause. I thought about the feeling of déjà vu while reading this paper. It does not necessarily evoke the feeling of the uncanny, but it is similar as if one has been there before, but it is not apparent when. The uncanny can also be thought to be the unexplainable, for example, if one would bring something up, such as not talking or seeing a particular person for some time, and then suddenly this appears. Freud also explains how the castration complex is tied to the uncanny. This feeling is caused upon the sight of a lost limb such as a severed head or even dancing feet. This is because of one's fear of castration.

Goldman, Gary, and Don Bluth. *Anastasia.* Los Angeles, CA: Twentieth Century Fox, 1997.

This film was highly influential on this thesis for its story and theme. The core theme of identity, loss of self, and memory are tied with feelings of nostalgia and melancholy. Even its music helped inspire the musical composition in this thesis as it perfectly captures a feeling of longing, which is haunting.

Greno, Nathan, and Byron Howard. *Tangled.* Burbank, CA: Walt Disney Studios Motion Pictures, 2010.

This Disney animated film's story was referenced during the creation of the thesis film's narrative.

Hendrix, John S. "The Real and the Gaze of Jacques Lacan." *Architecture, Art, and Historic Preservation Faculty Publications* (2019): 1-35. https://docs.rwu.edu/cgi/viewcontent.cgi?article=1045&context=saahp_fp.

This article discusses Lacan's idea of the Real, which is the third category of the psyche. It is not reality but only proposed as it cannot be explained.

King, Vera. "'If You Show Your Real Face, You'll Lose 10 000 Followers': The Gaze of the Other and Transformations of Shame in Digitalized Relationships." *Communication and Media* 11, no. 38 (2016): 71–90. https://doi.org/10.5937/comman12-11504.
Vera King dissects the correlation between the concept of the "Other" with the development of shame, which is utilized by the external object for developmental progress. One's first encounter with this outside image, which is known as the "Other," instills a false sense of self. Ultimately, this perception of oneself does not match up to reality yet becomes the unachievable aspiration for one's entire life. King goes on to explore the significance shame has on the psyche for this lifelong pursuit of perfection.

Lacan, Jacques, Jacques-Alain Miller, and Alan Sheridan. *The Four Fundamental Concepts of Psycho-Analysis.* Penguin, 1994.
This book discusses some of Lacan's major concepts of psychoanalysis such as the unconscious mind, repetition, the transference, the drive, and a correlation between language and psychoanalysis.

Lacan, Jacques. "The Mirror Stage as Formative of the I Function as Revealed in Psychoanalytic Experience." Essay. In *Écrits: The First Complete Edition in English*, translated by Bruce Fink, 93–101. New York: W.W. Norton, 2007.
This is the translation of Lacan's research on the mirror stage, which is a major inspiration for the story of this film as the theory of the ideal image created during the formation of the self is discussed in this reading as delivered by Lacan.

Meggs, Philip B. "Art Nouveau." Essay. In *Meggs' History of Graphic Design*, 196–231. New York: Wiley, 2016.
This book discusses the history of graphic design, and the chapter particularly on art nouveau is highly useful for my project. It discusses its influences, characteristics, and how it came to be. Important artists from this movement are introduced as well such as Alphonse Mucha, Jules Chéret, Henri de Toulouse-Lautrec, and others.

Sullivan, Peter, director. *Secret Obsession.* Netflix, 2019. https://www.netflix.com/title/80998968.
This film was referenced for its story in the early creation of the thesis film.

Terdiman, Richard. "Memory in Freud." In *Memory: Histories, Theories, Debates*, edited by Susannah Radstone and Bill Schwarz, 93–108. New York: Fordham University Press, 2010. http://www.jstor.org/stable/j.cttlc999bq.10.
Richard Terdiman discusses Freud's perspective on memory throughout his studies and argues that it is a paradigm as it is always being of too much memory and too little memory. He begins with explaining that it is necessary to have a way of conserving and conceiving the past for the psyche to be. This article explains Freud's thoughts on the unconscious, memory, and "curing" the hysteric patients afflicted with psychological issues concerning memory. This is relevant as it dives into how Freud tackled the concept of memory in psychoanalysis and how it pertains to how people may lose themselves in a moment to the past.

The Crown. Season 2. Directed by Philip Martin. Aired December 8, 2017 on Netflix.
The lighting from season two of this television show was referenced for the lighting in *Reflection.*

Thompson, Jan. "The Role of Woman in the Iconography of Art Nouveau." *Art Journal* 31, no. 2 (1971): 158. https://doi.org/10.2307/775570.
This journal discusses the role of woman up to and including the art nouveau stylistic movement and how iconography influenced the women subjects of these works. It also examines the two modes of women depicted in art: the ingénue and the femme fatale.

Vanheule, Stijn, and Paul Verhaeghe. "Identity through a Psychoanalytic Looking Glass." *Theory & Psychology* 19, no. 3 (2009): 391–411. https://doi.org/10.1177/0959354309104160.
This paper examines how one's identity is formed and both the internal and external forces that help shape it. The psychoanalytic approaches of both Freud and Lacan are introduced in the discussion of how an individual's identity comes to be. It is through one's desire to please the image of the Other that anxieties arise, and this paper explains how these threatening questions such as "What do they want from me? can impact one.

Ward, Vincent. 1998. *What Dreams May Come.* United States: Polygram Filmed Entertainment.
The visuals from this film was influential during the developement of the garden set.

Watson, Alex. "Who Am I? The Self/Subject According to Psychoanalytic Theory." *SAGE Open 4*, no. 3 (2014): 1-6. https://journals.sagepub.com/doi/pdf/10.1177/2158244014545971.
Watson argues in his article that using the term of self or subject according to Freud's ideas of identity in psychoanalysis are not what was intended. Freud's topology is meant to stand separate from the previous unified notions of self. This is important to explain how Freud strayed from all ideas before him in the explanation of the question, "Who am I?"

Wheatley, Ben. *Rebecca.* United States: Netflix, 2020.
This film was referenced for its story in the early creation of the thesis film.

Why Women Kill. Season 1. Directed by Marc Cherry. Aired April 15, 2019 on CBS All Access.
Both story and visuals of this television show were referenced during the beginning stages of the thesis film.

Wikipedia. "Saudade." Last modified March 26, 2022. https://en.wikipedia.org/wiki/Saudade.
This reference is solely to provide a definition for the Portuguese word saudade, which does not have a direct translation in the english language.

Wright, Edgar. *Last Night in Soho.* United States: Universal Pictures, 2021.
This film is about a young woman dreaming of another life, which ultimately begins to bleed into her current life as she learns that they are more than dreams. The use of reflections in one of the dream sequences of this film was a point of reference for the thesis film.



Fig. 155. Final render of Scene 1 Shot 7, *Reflection*, Alyssa Myers.



SCAD

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