

STUDIO WORK PROGRESSION

PROJECTION 1

CONTEXT: RISING POPULARITY OF AI GENERATED ANIMATIONS



I keep finding myself confused face to those « claymation », « knitted » animations, generated by Ai and mimicking the outcome of a tedious craft in a few prompts. Not to mention the recurring question « are you afraid to be replaced by Ai » that I keep receiving, especially by non creatives.

CONTEXT: ANIMATORS THEMSELVES USE AI IN THEIR PRODUCTION PIPELINES



Gorny, L. (2025) POV: AI is at its best when combined with traditional processes, It's Nice That, 13 August. Available <https://www.itsnicethat.com/articles/pov-ai-is-at-its-best-when-combined-with-traditional-processes-animation-creative-industry-130825>

Even traditional frame-by-frame animators, like Jeremy Higgins start including AI in their pipelines:

« His process is what most would regard as “traditional”, often working with hand-drawn 2D animation and frame-by-frame processes. But he’s also known for blending these traditional pipelines with other technology. In 2024, working on a Khruangbin music video, Jeremy and animator Jenny Lucia Mascia drew 3000 individual frames using pastels. While these frames were technically hand-drawn, Jenny and Jeremy drew them *on top of* an entirely CGI-generated 3D animation, leading to a unique blend of technical processes and old-school artistry. »

CONTEXT: CONVERSELY, FATIGUE OF AI, FOCUS ON CRAFT

“Mass production centralises productivity. Whereas *craft* centralises the experience & inner development of the practitioner as well as the quality of the work done.”

— THE IMPORTANCE OF CRAFT IN THE 21ST CENTURY, JOEL UILI

THE CAREER ARCHETYPES BY JOEL UILI

The article compares the rise of AI and the beginning of mass production that led certain craftspersons, like William Morris to remain faithful to their artefact. Similarly, at our time marked by Ai but also burnouts, crises of meaning, and fast paced work environments, craft, defined by care, patience and exactitude is back into focus. The « spirit » the practitioner injects in it ensures lasting quality.

Uili, J. (2025) *The importance of craft in the 21st century*, Archer Online (Substack), 10 December.



Alix Bortoli (2025) *Christmas Pop up book in textile for @zara*. [Online video] Instagram.

I'm leaving A.I. behind...

... for the most part.

 JEREMY HIGGINS
DEC 05, 2025

There is a beauty in the idea that, in a way, Ai is revealing crafts even more these days, by contrasting so much with the hand gesture.

ENQUIRY

How is the value of craft in frame-by-frame animation questioned in the age of generative ai?

To what extent can AI be ethically and productively integrated into these handcrafted processes?

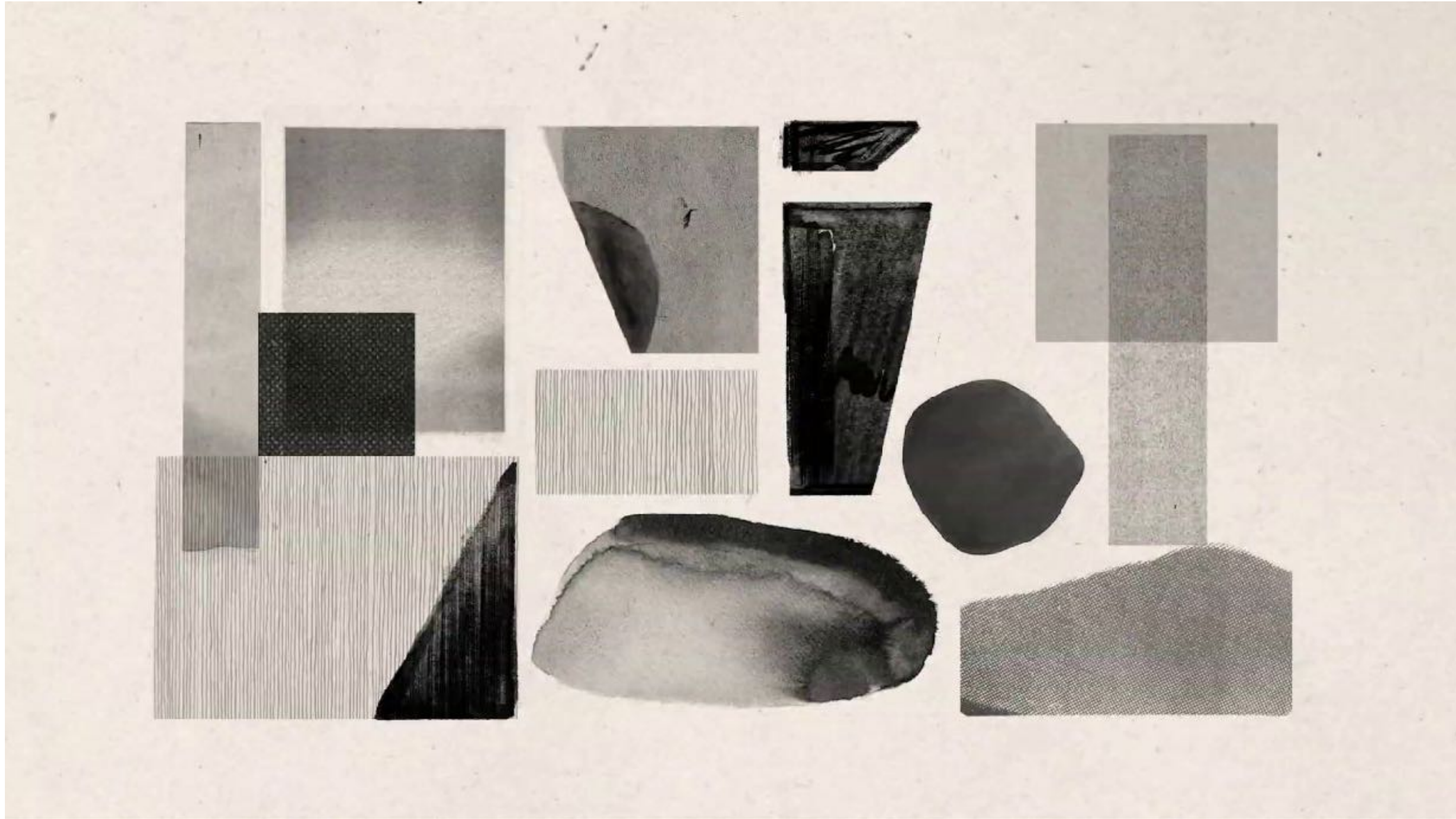
Tension between the idea that a modern tool could both **ease** the long and tedious nature of traditional animation and **alter** its human authenticity.

Definition of value. Source: Cambridge Dictionary.

« The amount of money that can be received for something »

« The importance or worth of something for someone »

PROJECT PROPOSAL #1



Similarly to this video essay, my film would frame open-ended questions, without right or wrong, answers. Just a flow of thoughts to show the complexity of the nowadays relationship between ai and crafts. The tone would be conversational, maybe a discussion between a craftsman and an ai?

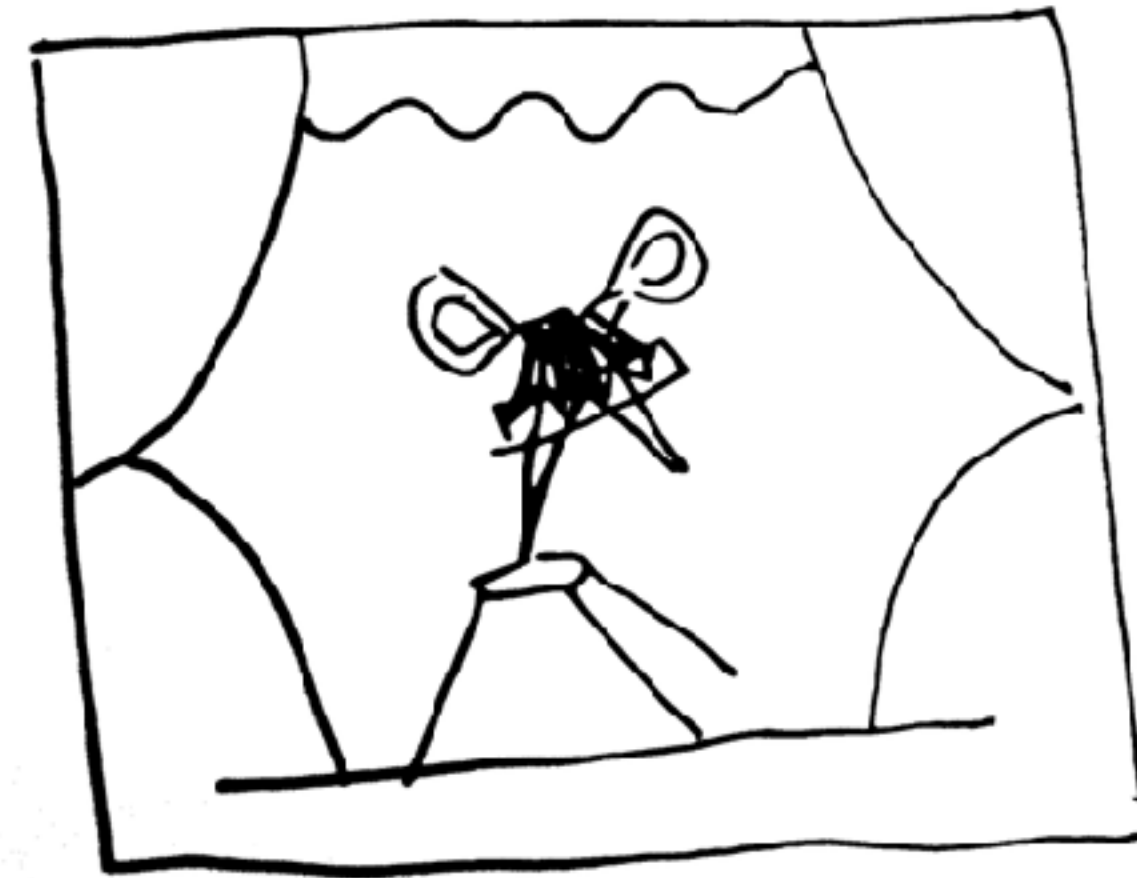
Xiaoying Liang (2020) *Defining Graphic Communication Design*. [Online video] YouTube. Available at <https://www.youtube.com/watch?v=5Y0nUuyromM>.

PROJECT PROPOSAL #2

Compare both creative processes,
generative ai and stop motion,
based on the same following prompt:

A pair of scissors wearing a tutu, and performing
a ballet solo on the stage of a theater.

Let the craft shine



Thanko Ia :)

AUDIENCE

All kinds of creatives who are going through similar questions.

In a broader context, encourage companies to make lucid, thoughtful choices in their communication.

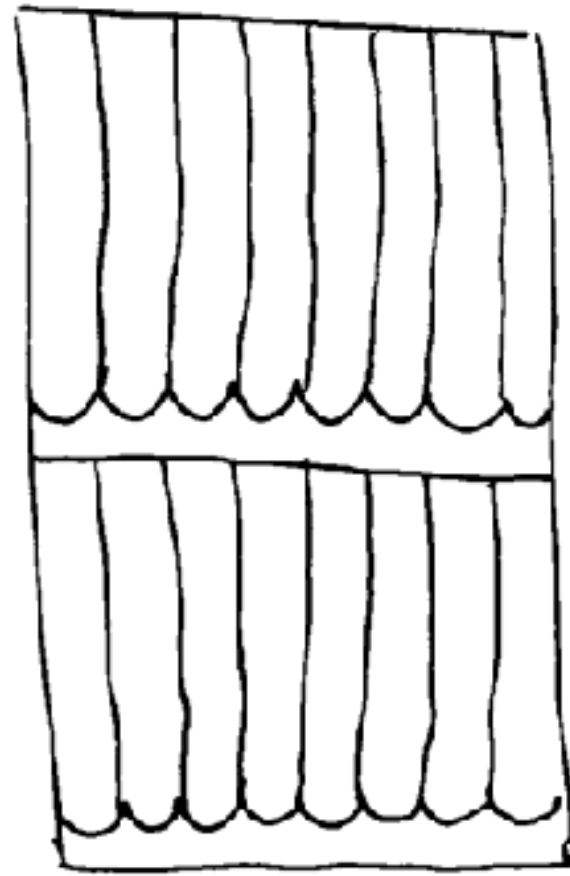
Companies/brands/educational or cultural institutions that value transparency, craftsmanship, low tech or eco-conscious approaches

COMMON MOODBOARD

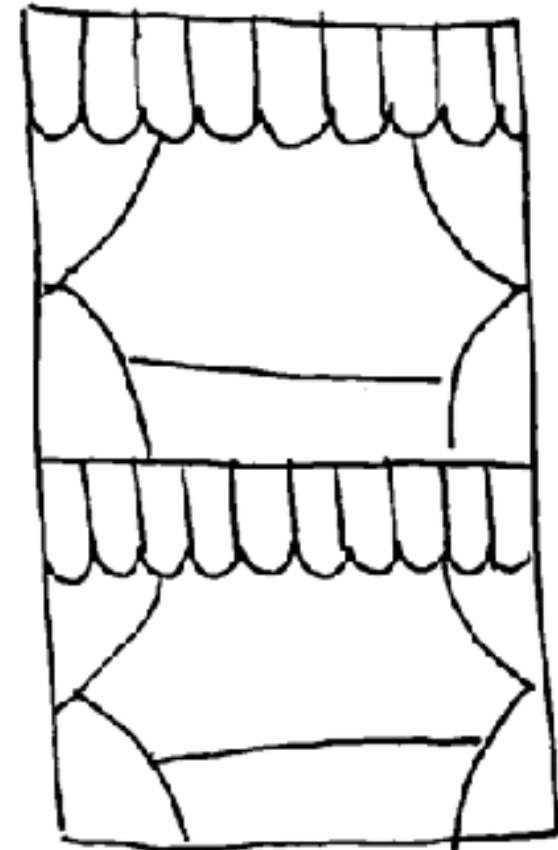


Paper theater, diorama, depth, layers

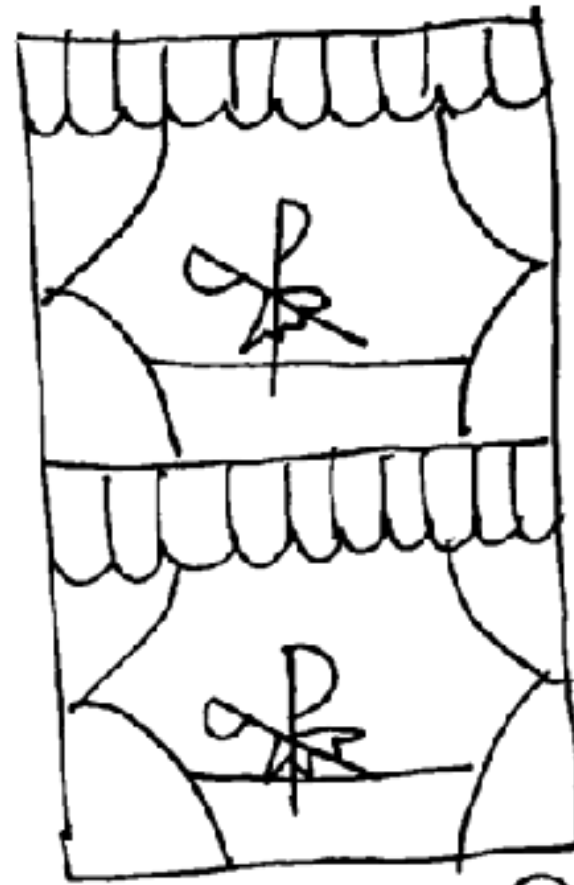
COMMON STORYBOARD



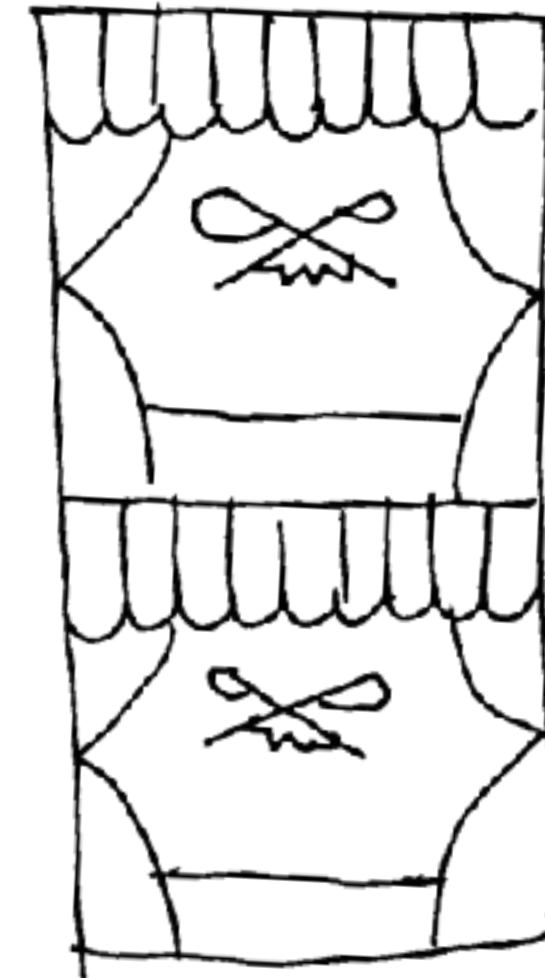
① Big curtains slide up



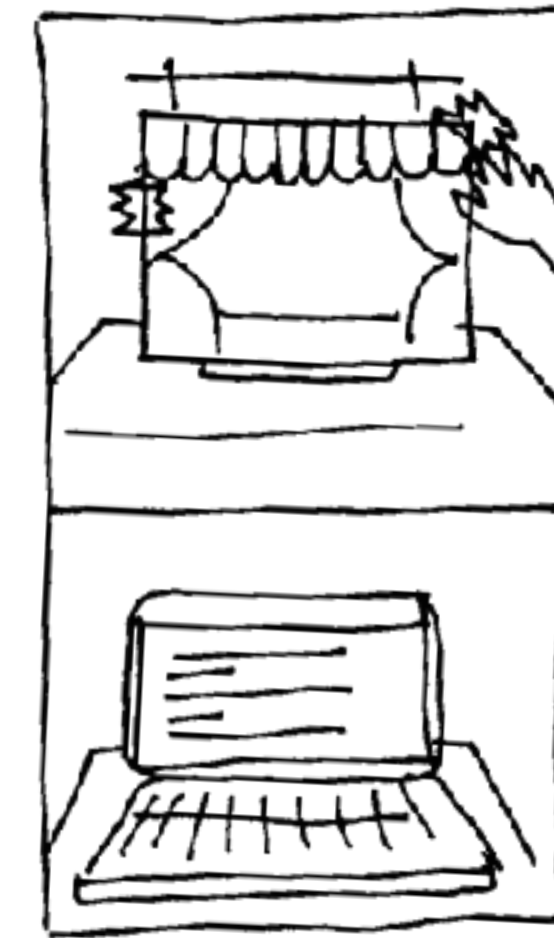
② A stage with multiple layers of sets



③ A pair of scissors wearing a tutu hops toward the center and performs an arabesque



④ The scissors do the splits = Climax of the show



⑤ Dezoom: We see two sets: one handmade and one laptop with ai interface

AI PRELIMINARY EXPERIMENTS



These first attempts were terrible of inconsistency and uncanniness: I generated them in one go through a single prompt. I understood that successful generations are the result of prompts gymnastics: perhaps generating the assets separately first would give me a bit more control on the outcome.

CHARACTER GENERATION

INPUT: a vintage pair of metal scissors



PROMPT: a vintage pair of metal scissors with engraved ornaments, full size, blades pointing down, front size

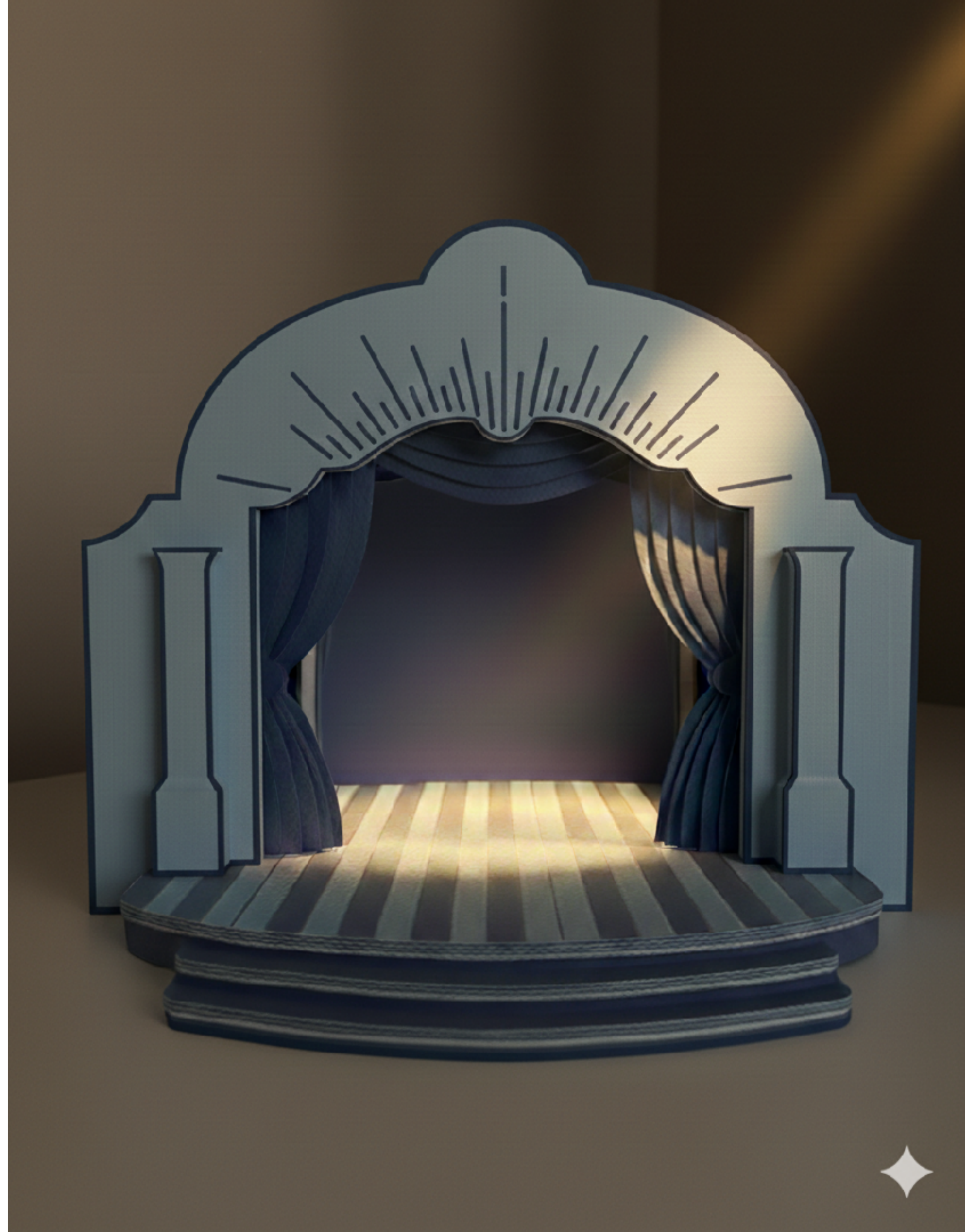


SET GENERATION

INPUT:

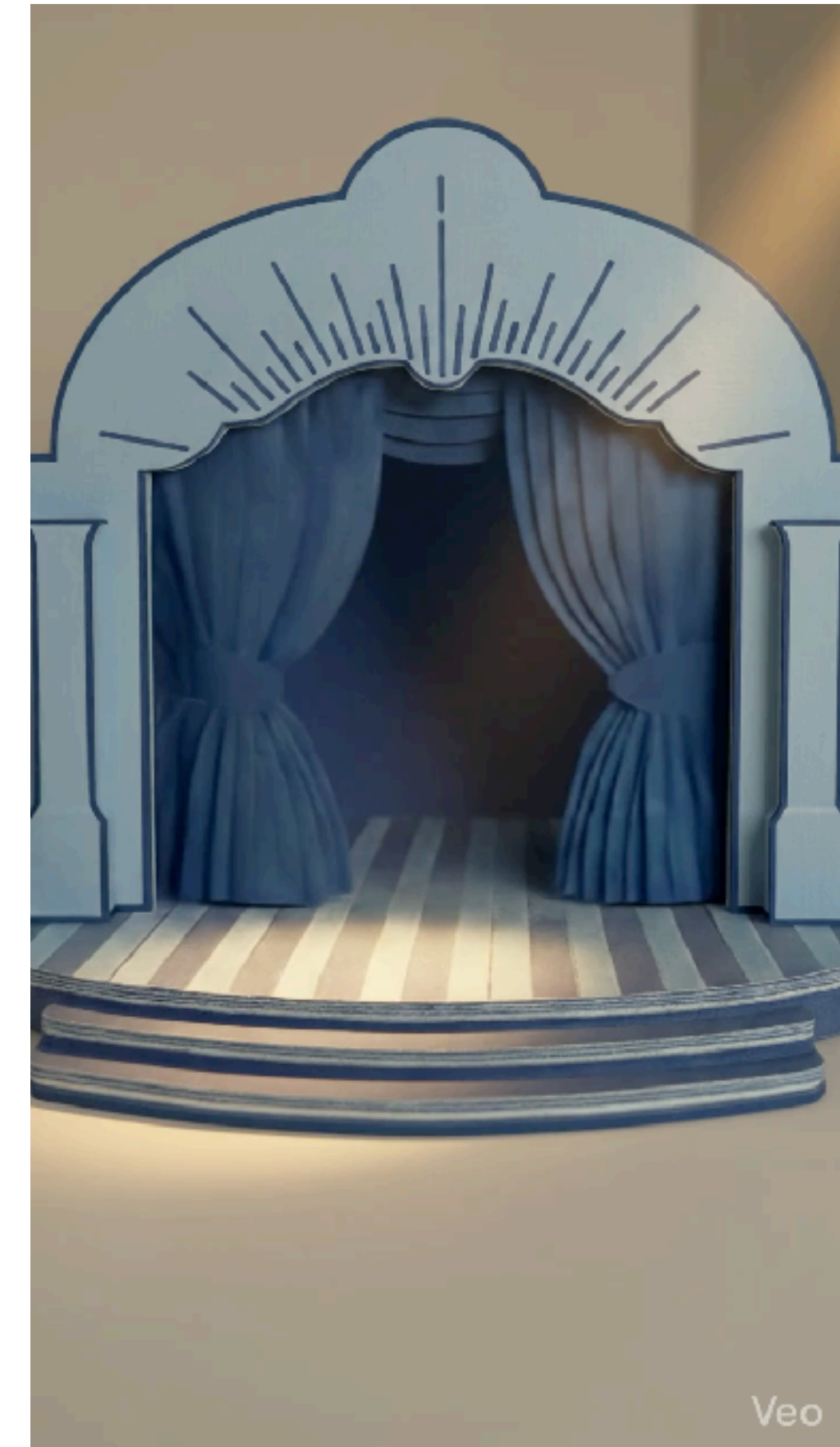
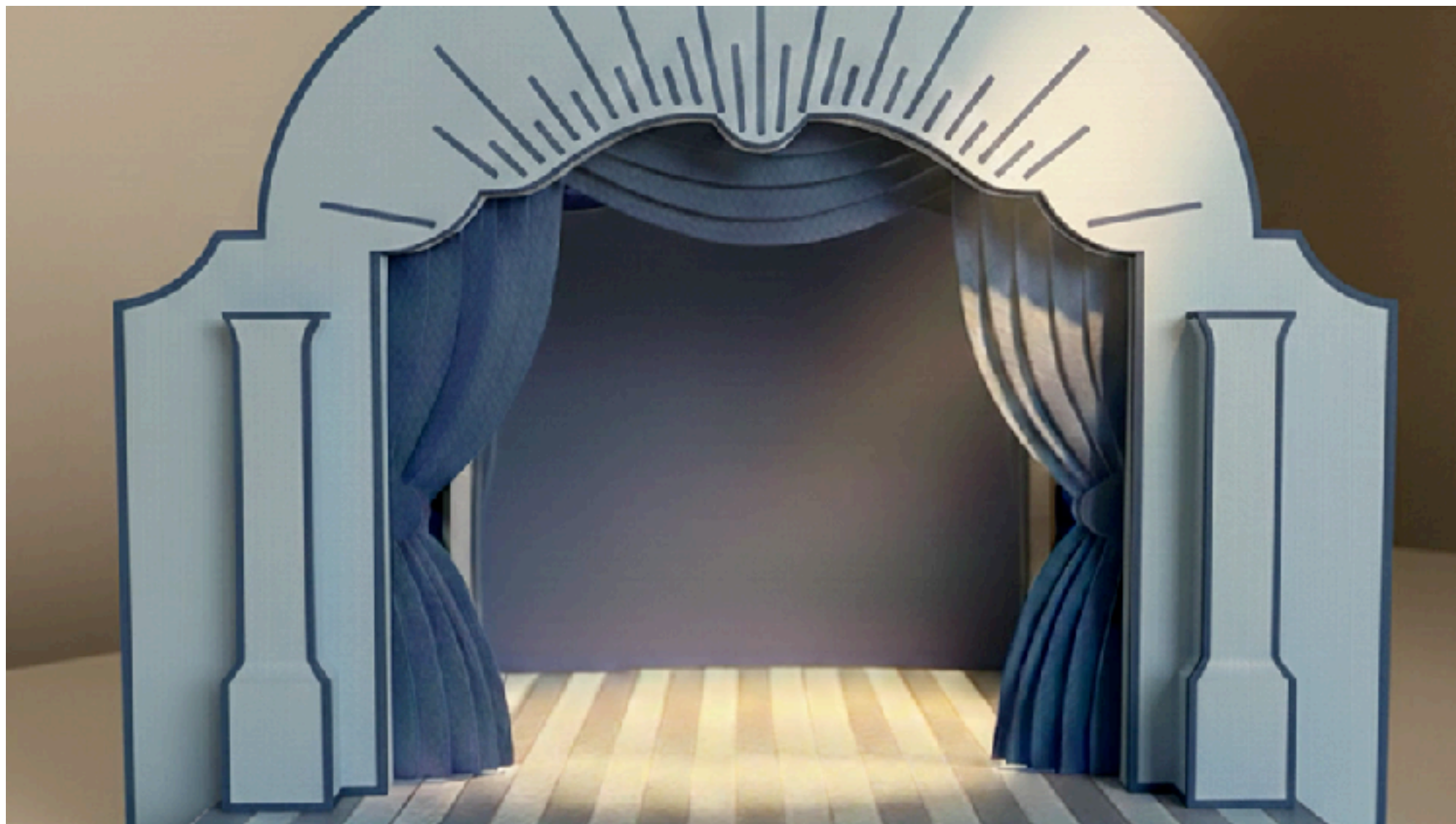


PROMPT: « A frontal view of a miniature, hand-crafted toy theatre made entirely of layered paper in 3 shades of blue. The stage curtains are wide open. A soft, warm beam of light shines from behind the top right curtains, illuminating the center of the stage. The style is intricate and delicate, with laser-cut or hand-cut paper textures and layered depth. The atmosphere is a bit dark, magical and warm, contrasting with the cool blue tones of the paper. the format is 16:9 landscape »



SET GENERATION

PROMPT: « a frontal view of a miniature, hand-crafted toy theatre made entirely of layered paper in various shades of blue. The stage initially shut open and slide behind each side of the facade. A pair of vintage scissors made out of foil and wearing a light blue hand folded tutu skirt enters on the center of the stage: The blades are pointing down. Then, the scissors, with the tutu, jump to do the splits in the air. Lands back on the floor and turn on itself before leaving the stage proudly. The atmosphere is magical, dark and warm, a soft, warm beam of light shines from the top right of the theatre. »



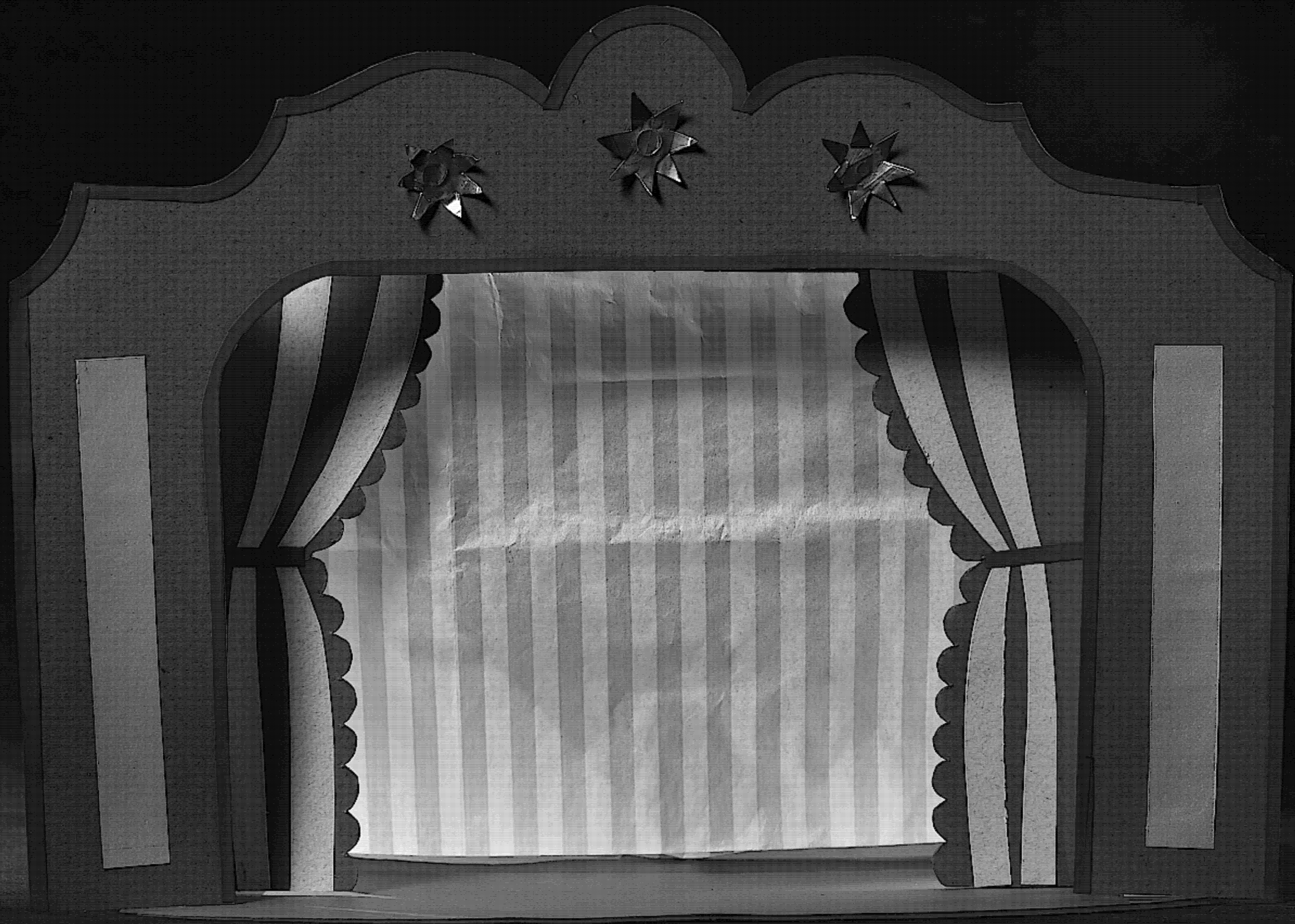
PROPS EXPERIMENT

REFERENCES:



PROPS MAKING & ANIMATION:






COMPARATIVE DIPTYCH



SHOWING BACKSTAGES

Smith, J. (2024) *What is the price of the 'human touch' in creativity?*. Creative Review. Available [here](#)



“Just as the Arts & Crafts movement once responded to industrialisation by celebrating the maker’s touch, today’s creatives are using behind-the-scenes content to reclaim authenticity in the AI age.”

« What is the price of the ‘human touch’ in creativity? Brands are deciding whether to choose ‘real’ or artificially generated content, and audiences are weighing in. For some, the proof is literally in the process – which means behind-the-scenes content is no longer optional. »

ENQUIRY #4

How to share the hands-on process of frame by frame animation?

BTS content: How to set the revealing of the process? How to show the hands in the process? How to edit the process?
Workshop: Who to share it with? Where to share it? How to make an audience engage with frame by frame processes?:



HOW TO EDIT THE REVEALING OF THE PROCESS?



Option 1:
Progressively zooming out,
showing the set cf. Bertolt
Brecht. Break the illusion,
more time given to the
process than the outcome.



Option 2:
Stopping the motion:
Inserting the work of hands in
between the frames.
Showing how outcome and
process are intertwined.
What length for each?
But how to avoid jump scares?
Should there be a progression?

HOW TO SET THE REVEALING OF THE PROCESS?



Option 3:

In paper engineering practices such as pop up crafts, the hands are the motor, the condition of the movement. In paper artist Julia Yus's films, hands are part of the set to bring the crafted objects into life.

Is it still animation though?

HOW TO SET THE REVEALING OF THE PROCESS?



Option 4:
An other idea would be for me to intrude the set via openings (windows, doors..). The gaps would reveal my eyes or hands.

HOW TO SHARE THE PROCESS IN WORKSHOPS?



ENQUIRY #4

At a time when generative AI produces seamless, mass-generated images with no visible trace of their making and maker, stop-motion animation asserts slowness, materiality, and the visibility of the human gesture. How can an aesthetic of artifice and transparency spotlight the value of craft on our screens?



STORYBOARD

I. BRAINSTORMING - TOP VIEW - PIXILATION



① idee initiale
Croquis let the
craft shine



② type



③ storyboard



④ props sheet



⑤ Foil



⑥ Gathering all
tools: scissors
rivet, ruler, red
thread, pins?
+ hole puncher

II. PRE PRODUCTION BTS - TOP VIEW - PIXILATION



⑦ Cut the shape
of scissors on
foil



⑧ Fake scissors
props next to
real scissors



⑨ Punch hole
on to scissors
props



⑩ Add rivet
in the hole



⑪ Use prop
scissors to
cut red thread



⑫ Tight knots
with red
thread

Real scissors
slide off set

TOP VIEW MAKING OF



Top view is the prevalent view when it comes to DIY or showing hands-on processes.

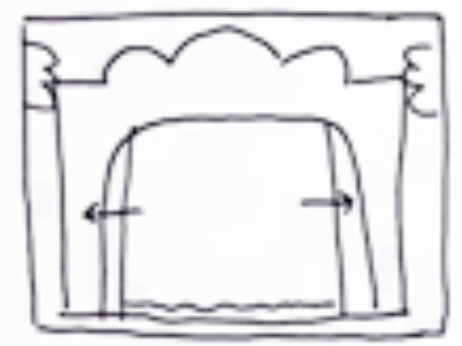
Pixilation is a technique that consists, contrary to usual life-action filming, of animating human features frame after frame. With a lower frame rate than regular time-lapses, pixilation is the proof of an intentional staccato effect.

STORYBOARD

III - PRODUCTION - STOP MOTION - FRONT VIEW



13 Using prop scissors, cut top Curtains (red)



14 Red curtains slide on each side, showing 2nd curtain. Prop Scissors off set



15 2nd curtains slide up, revealing static 3rd curtains



16 'Let the' slide from the top (deep stage)



17 'Craft' slide from the top (front stage)



18 'Let the CRAFT be' slide from the top (deep stage) then all clear up ↑



19 Stage ready Reference picture without hands



20 Scissors arrive from right



21 360° turn



22 Scissors bend over. Then jump dropping skirt then land back in the skirt



23 Scissors leave the stage sliding left

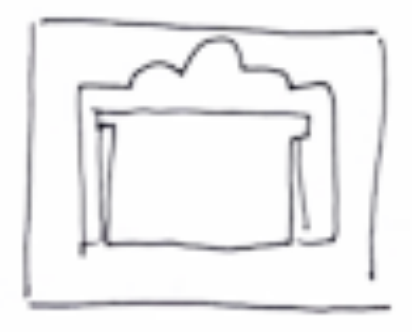


24 All curtains close

IV - PRODUCTION - STOP MOTION - FRONT VIEW - ROTATION



25 Rotating the stage, showing parts of my body in the holes + disassemble set?



SHOWING THE TRICKS



Showing the tricks behind the set: the threads, the hands, the stage scaffolding

SHOOTING





PROJECT EVOLUTION

Prompt: « A pair of scissors wearing a tutu, and performing a ballet solo on the stage of a theater. »

From Ai...



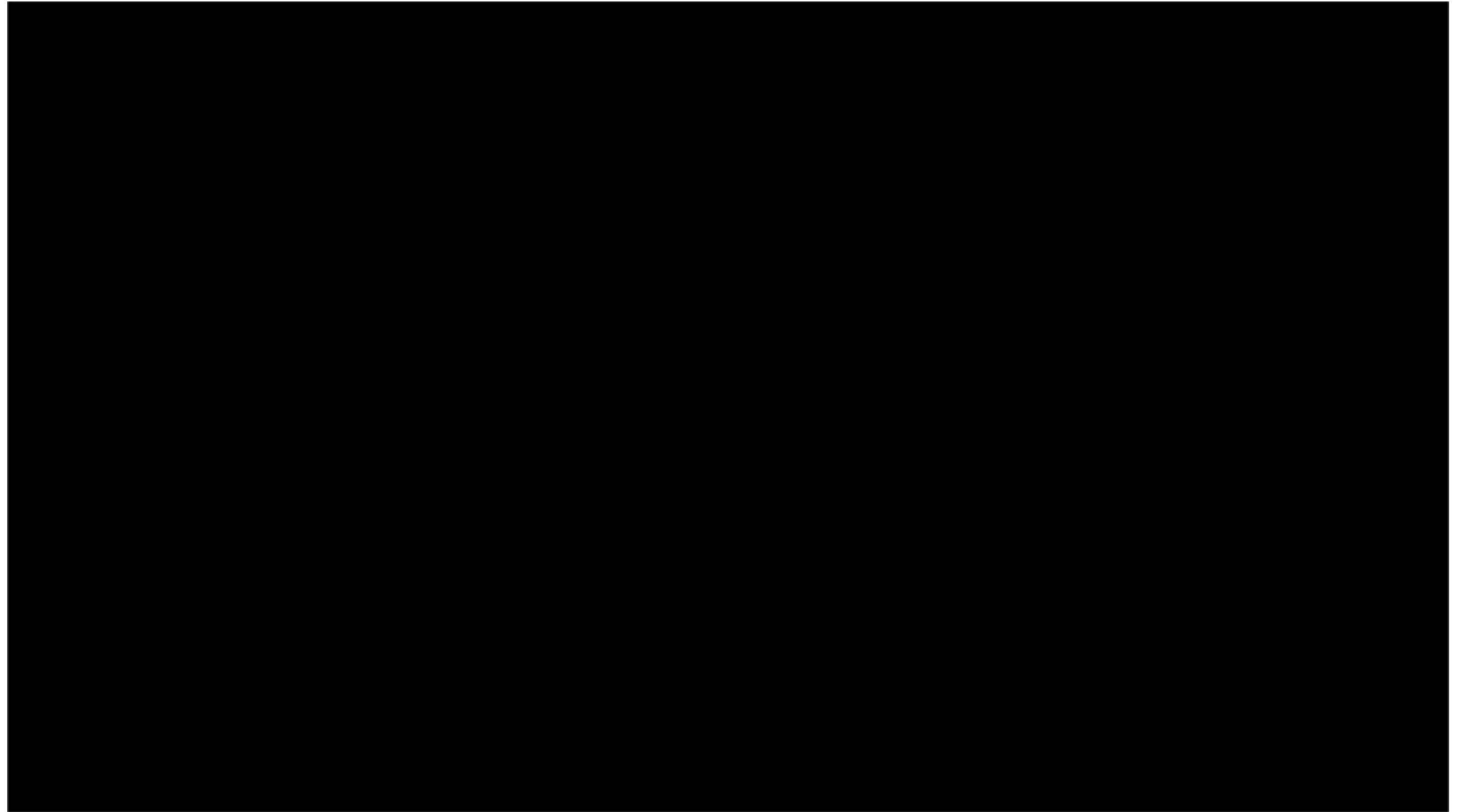
to stop motion...



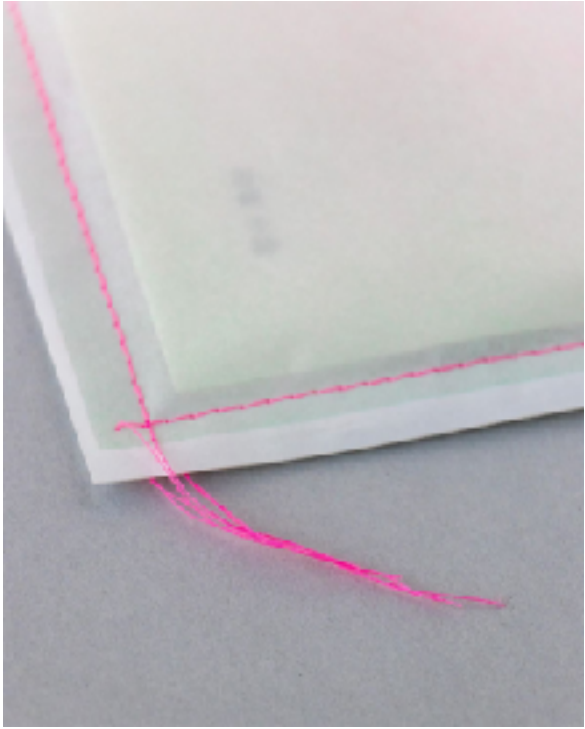
to revealing the craft of stop motion



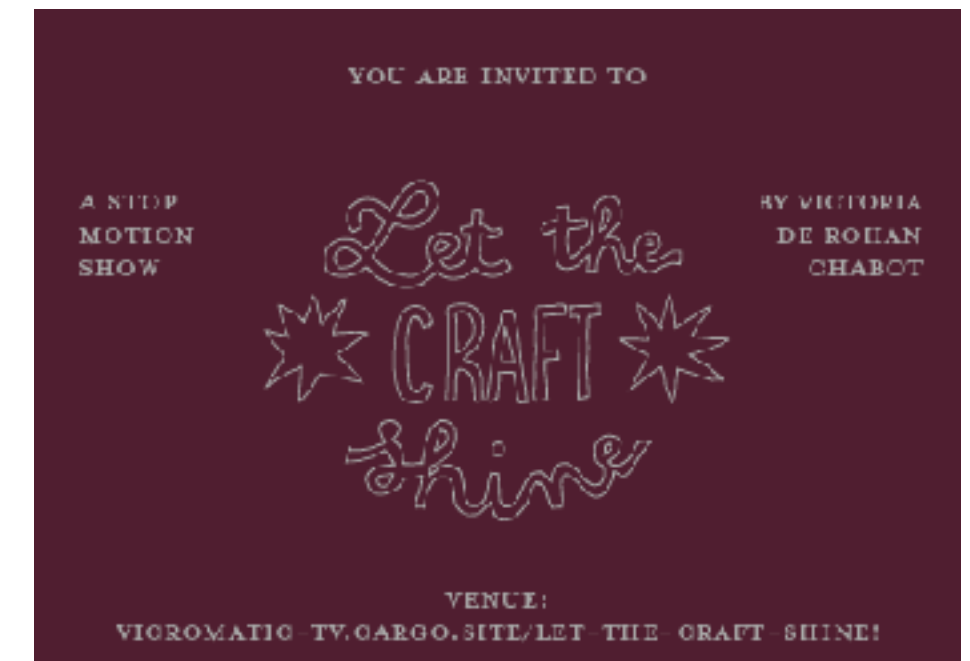
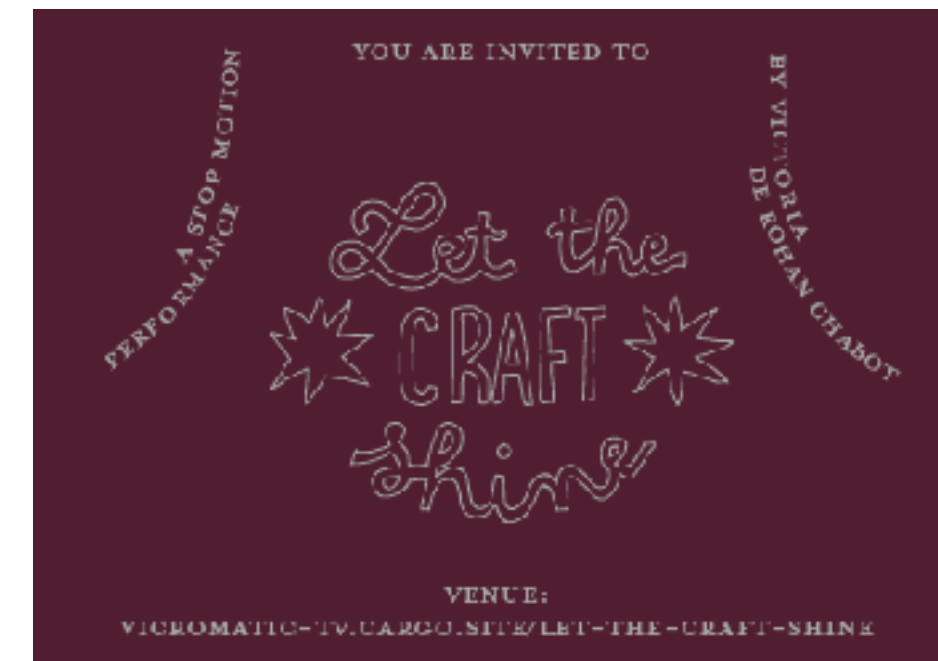
ELONGATION + SOUND



TACTILE COMPLEMENT



TACTILE COMPLEMENT





Let the
* CRAFT *
shine

A STOP MOTION
PERFORMANCE

YOU ARE INVITED TO

Let the
* CRAFT *
shine

BY VICTORIA
DE ROHAN CHABOT

VENUE:
VICROMATIC-TV.CARGO.SITE/LET-THE-CRAFT-SHINE!