

LET **US** MAKE THE CRAFT SHINE

PROJECTION 2

WRAP UP

ONE STORY:

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

DIFFERENT WAYS OF NARRATING IT USING STOP-MOTION:

From Ai... to stop-motion...



to revealing the craft of stop-motion...



to scaling up collectively the craft of stop-motion



[Check out this link to read and watch more about the process of my project.](#)

ENQUIRY #3

LAST PROJECT

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



EXTENSION OF LAST PROJECT

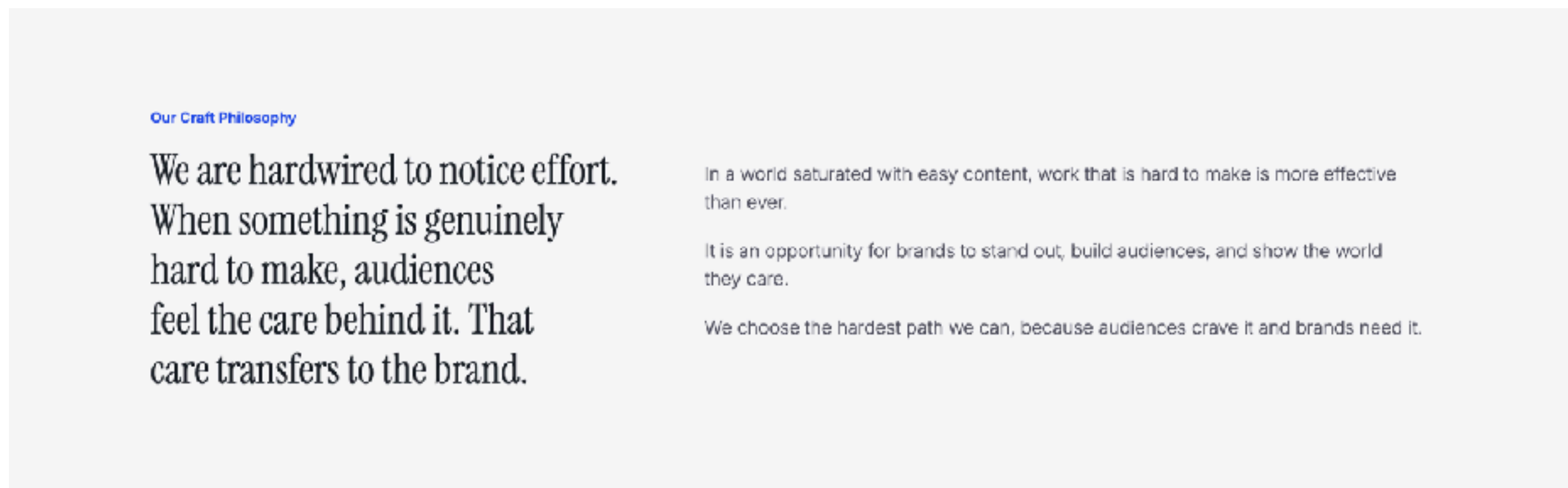
I explored that enquiry in a limited scenery, inside CSM's media studio workshop. I built a set fitting the available animation rostrums. What if those constraints disappeared?

What can scaling stop-motion into a performative, public setting reveal about this craft within the context of ai assisted productions?

A NEW MINDSET

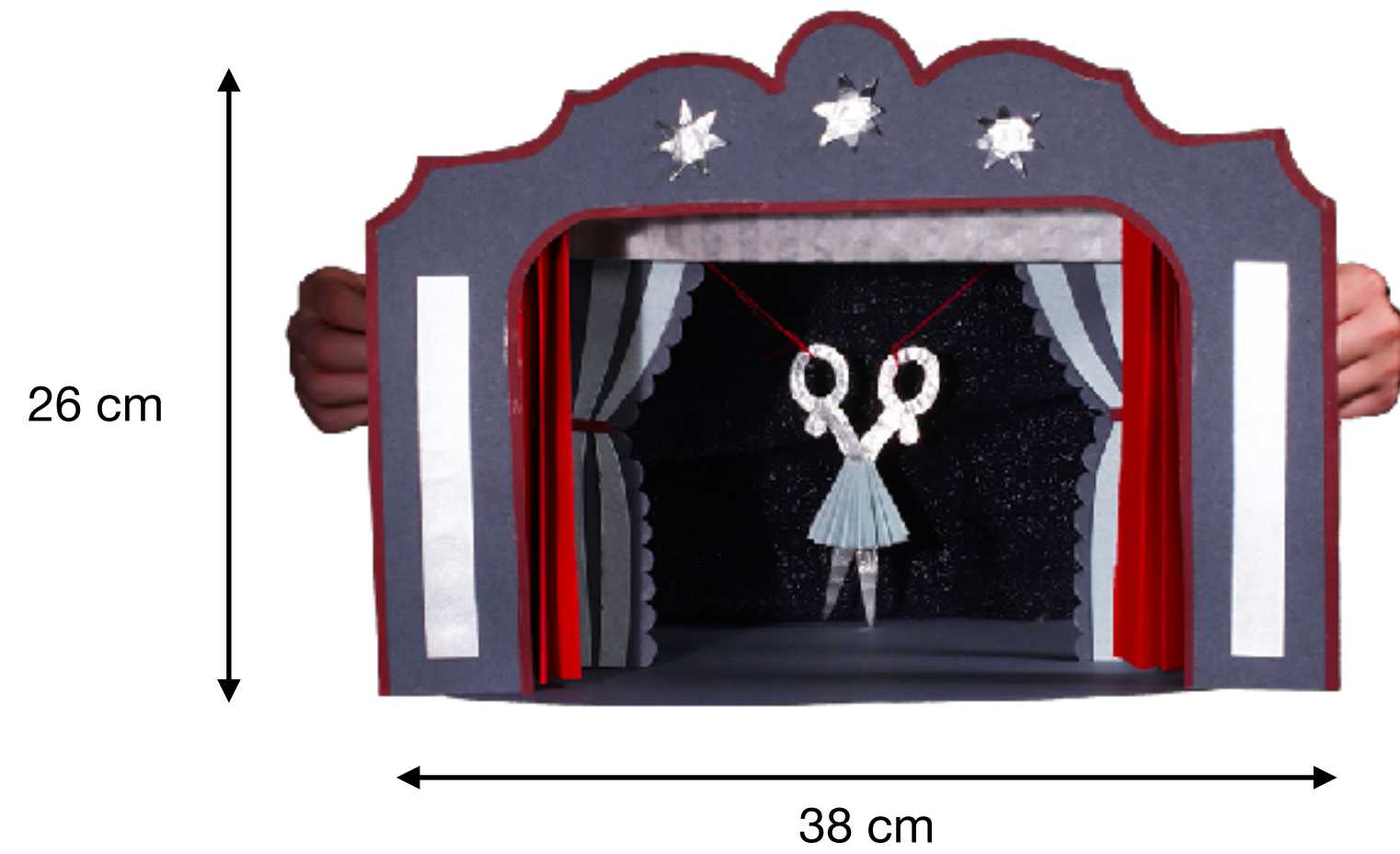


This project is influenced by the position of Nomint, a worldwide awarded stop-motion studio, based in London. In their view, stop-motion should be audacious, «outrageous» to reclaim its value in a world «saturated with easy content». It should assert its painstaking nature on big screens in order to stand out and showcase its caring nature.



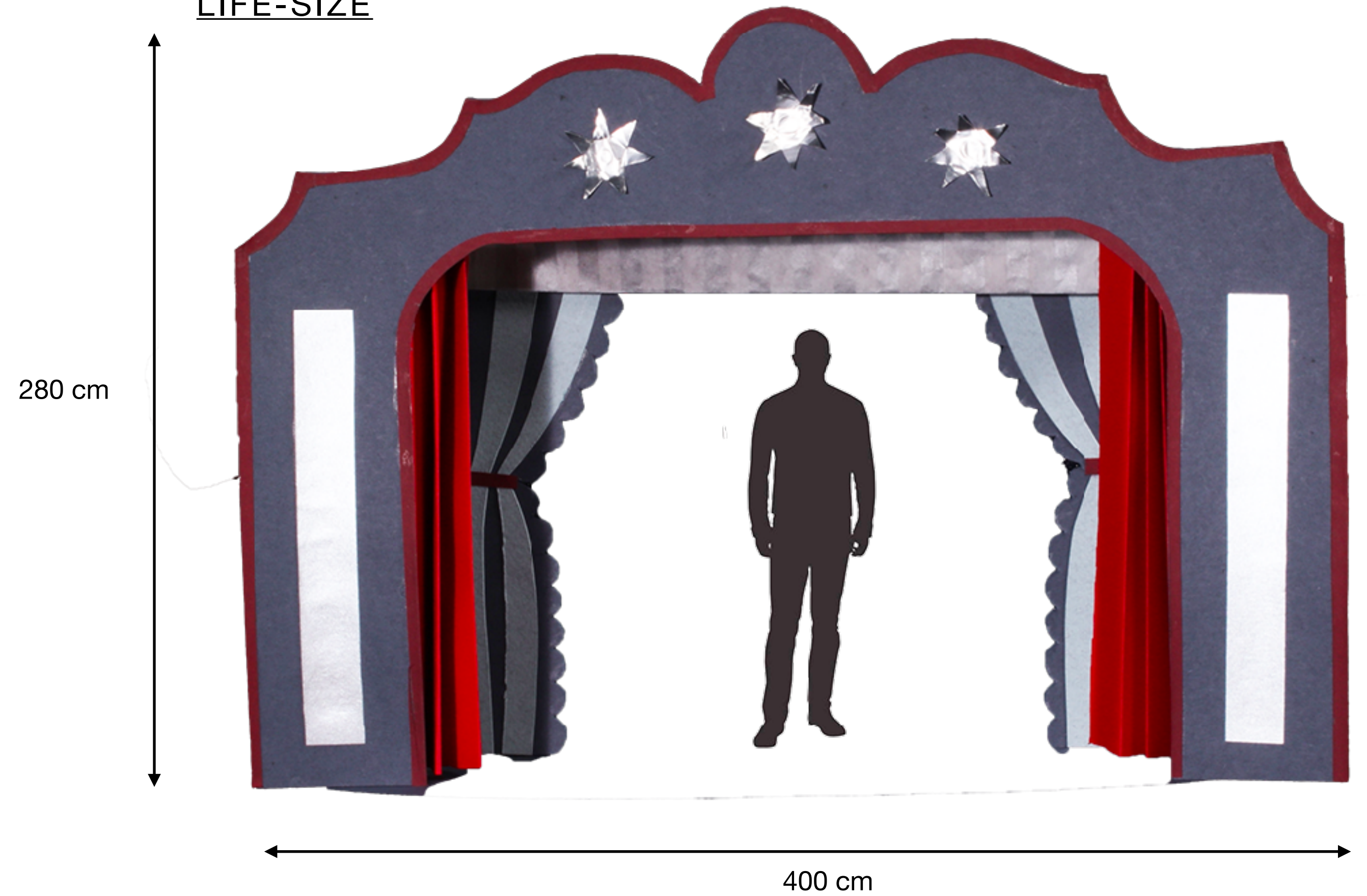
CONCEPT

MINIATURE



This new iteration comes from the idea of scaling up the project, both physically, in terms of size, and symbolically, tailored on the human size.

LIFE-SIZE



INTUITION

AUTO-SUFFICIENCY



COLLABORATION



Using life-size scales in stop-motion seems to shift the practice from an auto-sufficient workflow to a collaborative one.

STORYLINE



The storyline basically **remains the same from my previous project**: the making of a pair of scissors (symbolizing the craft), wearing a tutu and performing a ballet dance on a paper theatre stage. The main noticeable difference lies on the facilitators behind that motion: wires and hands are replaced by **full-size puppeteers**, generating the motion and accompanying it in a choreographic way. The statement, as well, would be slightly adjusted from « Let the Craft Shine » to « Let **Us** Make the Craft Shine ».

STORYBOARD

Two performers settle a stage.

① 2 PERFORMERS WALKING TOWARDS THE SET CARRYING BLUE PAINT POT + NEWSPAPER?

② SAME

③ PERFORMERS POINTING PAINTBRUSHES AT TOP RIGHT CORNER. THEY FACE THE SET.

④ PERFORMERS POINTING PAINTBRUSHES AT TOP LEFT CORNER. SUDDENLY, SET BECOMES BLUE
IN FACT, THEY DON'T ACTUALLY PAINT, WE MG ROTATE THE SET ~~ON THE~~ FROM THE ROUGH SIDE TO THE POLISHED ONE, OFF CAMERA.

⑤ PERFORMERS ROTATE TO FACE CAMERA

⑥ PERFORMERS LEAN CONCAVE TOWARDS EACH CORNER STAR
THE SILVER STARS APPEAR ON THE CORNERS OF THE SET THEY FACE UP, LOOKING AT THEIR CORNER'S STAR

⑦ PERFORMERS LEAN CONVEX TOWARDS THE CENTRAL STAR THEY FACE UP LOOK AT THE CENTRAL STAR

⑧ PERFORMERS BACK TO THEIR ORIGINAL STANDING POSITION

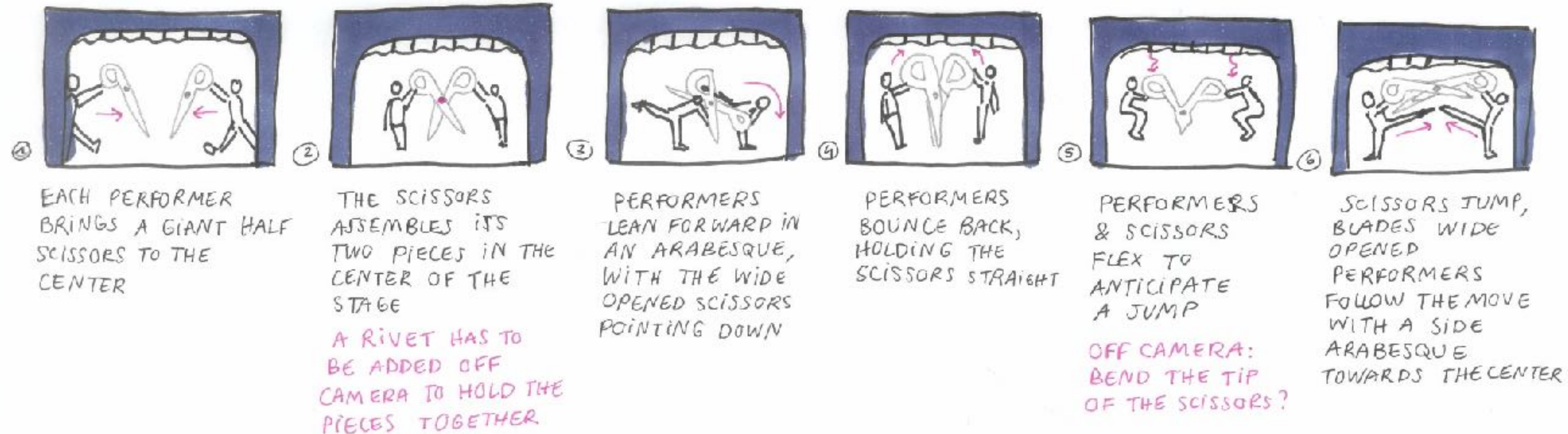
⑨ PERFORMERS SNAP
IN BETWEEN THE SNAPPING, CURTAINS HAVE BEEN ADDED. MAGIC!

⑩ PERFORMERS ROTATE THE CURTAIN ROD TO BRING IT UP.

⑪ CURTAINS ARE UP. THE SHOW IS READY TO BEGIN.

⑫ END OF ACT I: THE SETTLEMENT

ACT 1
THE SETTLEMENT

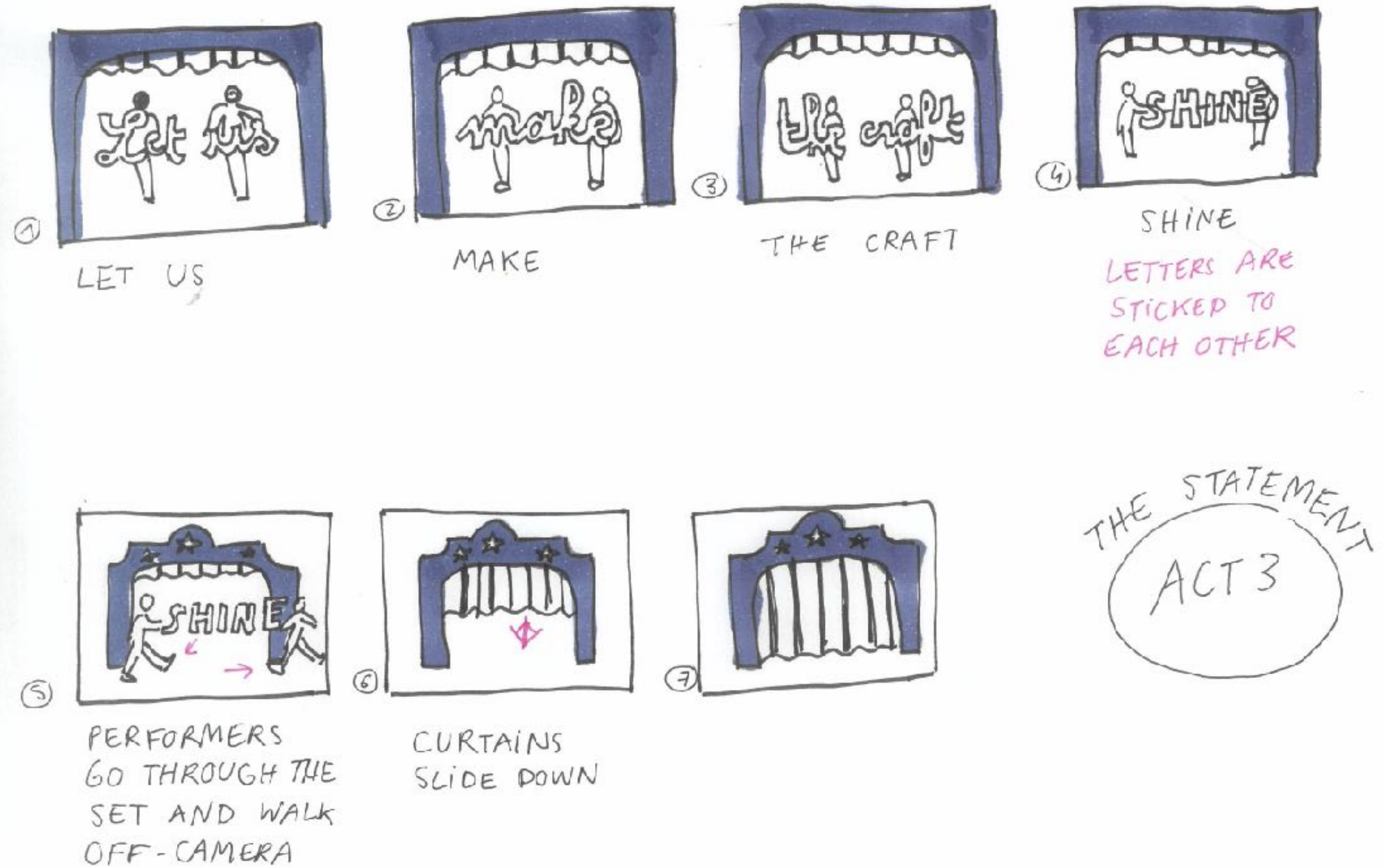


They assemble a pair of scissors and accompany it become a ballerina, both guiding and following its dance steps.



END OF ↓
ACT 2
= THE DANCE =

They hold bold cursive words telling
« Let us make the craft shine ».



NEW DIMENSIONS OF ARTS



A human-scale approach enables the integration of performers and **expands stop-motion into adjacent artistic fields** such as dance, theatre, and puppetry.

Bunraku Japanese puppetry is a UNESCO recognized art that consists of the theatre performance of three puppeteers, all wearing black, coordinating their gestures to bring life to a half life-size puppet.

BUILDING A TEAM

LIFE-SIZE STOP-MOTION SHOOT - Call for Participants

by [Victoria De Rohan Chabot](#) - 27/04/26

Hi everyone,

I'm a MA Graphic Communication Design student at Central Saint Martins, currently working on my final project "Let the Craft Shine": a stop-motion film where a pair of scissors comes to life and performs a ballet on a paper theatre. [Feel free to watch it and know more about its process here!](#)

I'm now looking to scale this piece up into a **life-size, performative shoot** in a public space: keeping the same art direction and storyline, but exploring the collective energy of stop-motion at a larger scale.

Shoot: one day between May 8-12 (exact date & location TBC)

I'm looking for collaborators to join the adventure:

- 2 performers (no experience needed), dressed in black, acting as puppeteers to bring a giant pair of scissors to life
- 1 camera operator (for the main outdoor shoot)
- 1 backstage videographer (to document the behind-the-scenes, a key part of the project)
- 1 set designer (to help build and install the theatre structure)

This is a collaborative, experimental project, a chance to take part in a playful and life-size stop-motion production.

Dinner on me after the shoot, ideally outside in the sun, to celebrate and share practices together!

Please reach out if you're interested at: vderohanchabot0320241@arts.ac.uk or message me on instagram @vicromatic :)

Would love to hear from you!

Victoria de Rohan Chabot

I used UAL's mailing network to send a **call-out** to any volunteers that would be interested in participating in the project.

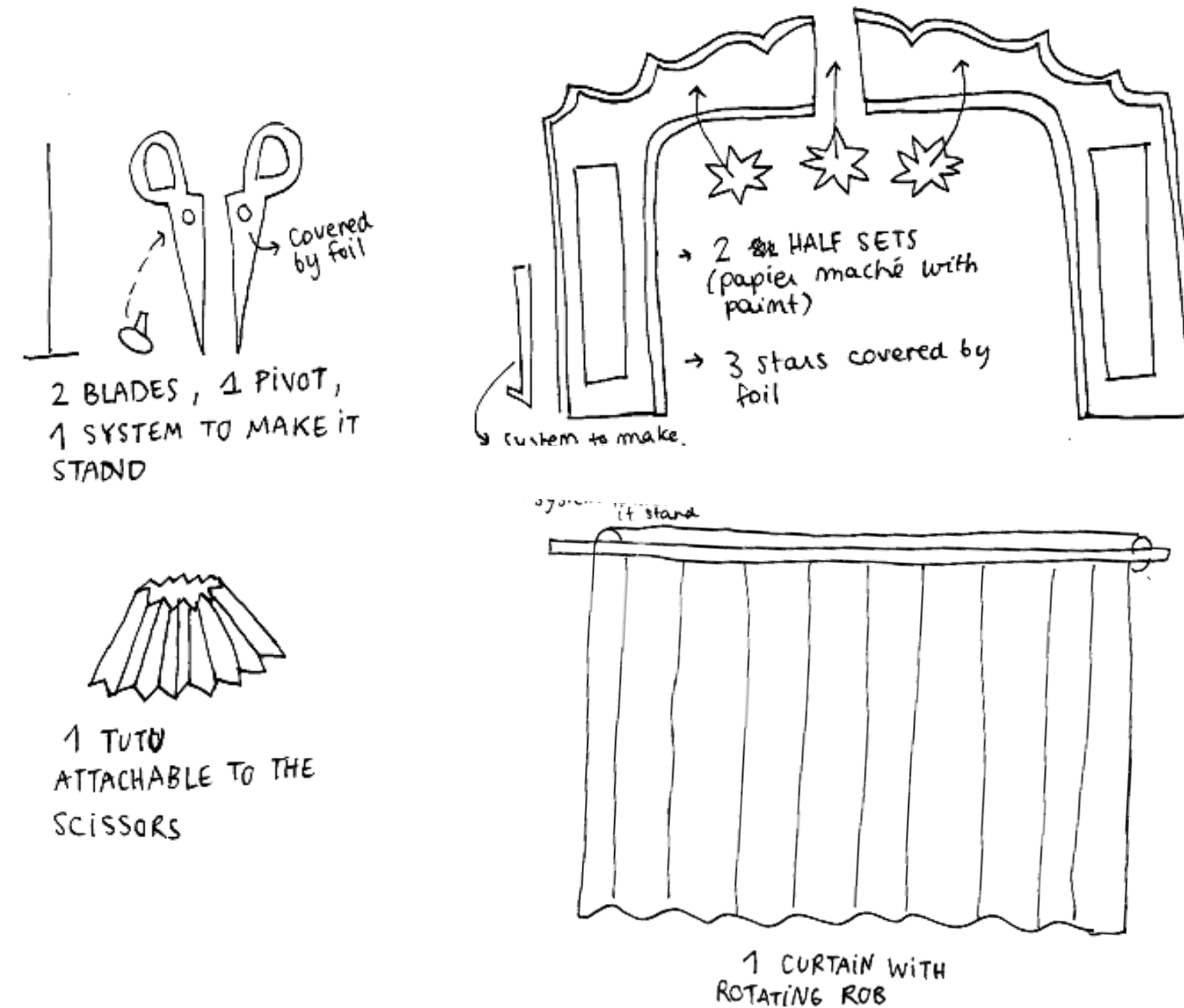
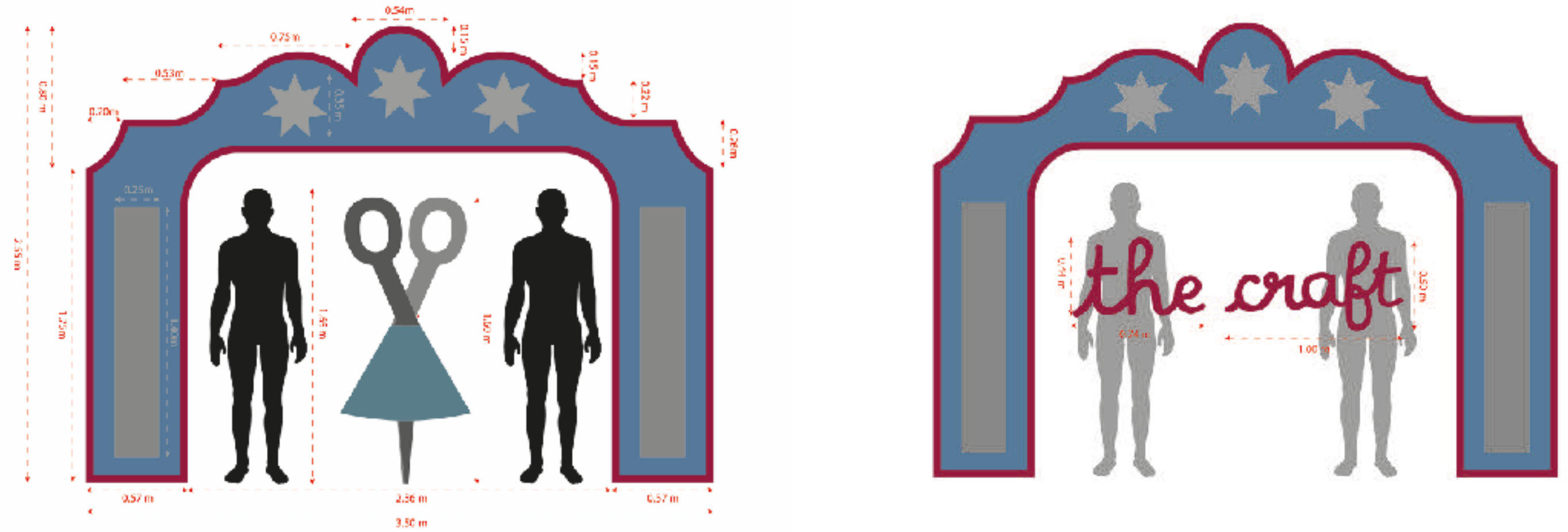
Luckily, it led to a team of 10 people, all passionate about craft. I divided us into little groups: the 5 set designers, the 2 camera operators, and the 2 performers.

PARTICIPANTS	FRIDAY 8/05	SATURDAY 9/05	TUESDAY 12/05 (please tell me if you're free in the evening also)	WEDNESDAY 13/05 (please tell me if you're free in the evening also)
Victoria	9am - 7pm	9am - 5pm	9am - 11:30pm	9am - 11:30pm
Azalia (type set)	not available	9am - 3pm	2pm-5pm	not available (depends on the course structures)
Carmen (main set)	Available all day	Available all day	Available all day	Before 1.30pm / After 5.30pm
Luvanya (main set)	11 am - 5 pm	11 am - late	Not available	Available after 5
Ceren (main set)	Available all day	available before 2pm	available after 5 pm	Available all day except between 5-7pm
Nilsu (scissors and tutu)	Available all day	Available all day	After 5pm	Before 2pm / After 5pm
Julie (performer)			Not available	Before 2pm / After 6pm
Akanksha (performer)				
Silcé (camera operator)			Available	Available

PRE-PRODUCTION

Before shooting, a key stage involved planning how to technically achieve the scale-up. We developed models and calculations to adapt the set to the performers' proportions while maintaining visual continuity with the miniature version.

A major challenge was **ensuring the structure could stand upright**. After spending a full day building a pipe framework, we ultimately resolved it using a simple backdrop and clamps.



Let us make the craft shine

CURSIVE WORDS FOR THE FINAL STATEMENT

PROPS-MAKING

The idea is to stick to **accessible, crafty material that give a visible imperfect quality**. All the props were made from reused cardboard, found in the street. The initial plan was to wrap them with layers of glue and paint like papier-mâché, but it soaked the material too much, making it both fragile and long to dry. Rather, we ended up taping the whole patch of cardboard pieces with painter tape that allowed both structure and support for painting.

Curtains were made from newspaper, deliberately painted in low opacity to reveal its artisanal roots.

Scissors were made out of cardboard and kitchen foil, to echo their texture in the miniature piece.



Alice Herbst' oneiric cardboard set designs



SHOOT #1

INDOOR STUDIO

This shoot acted as a first attempt, as both a « test » and a « safe plan » to make sure we had some material before taking the risk of shooting outside, by night.

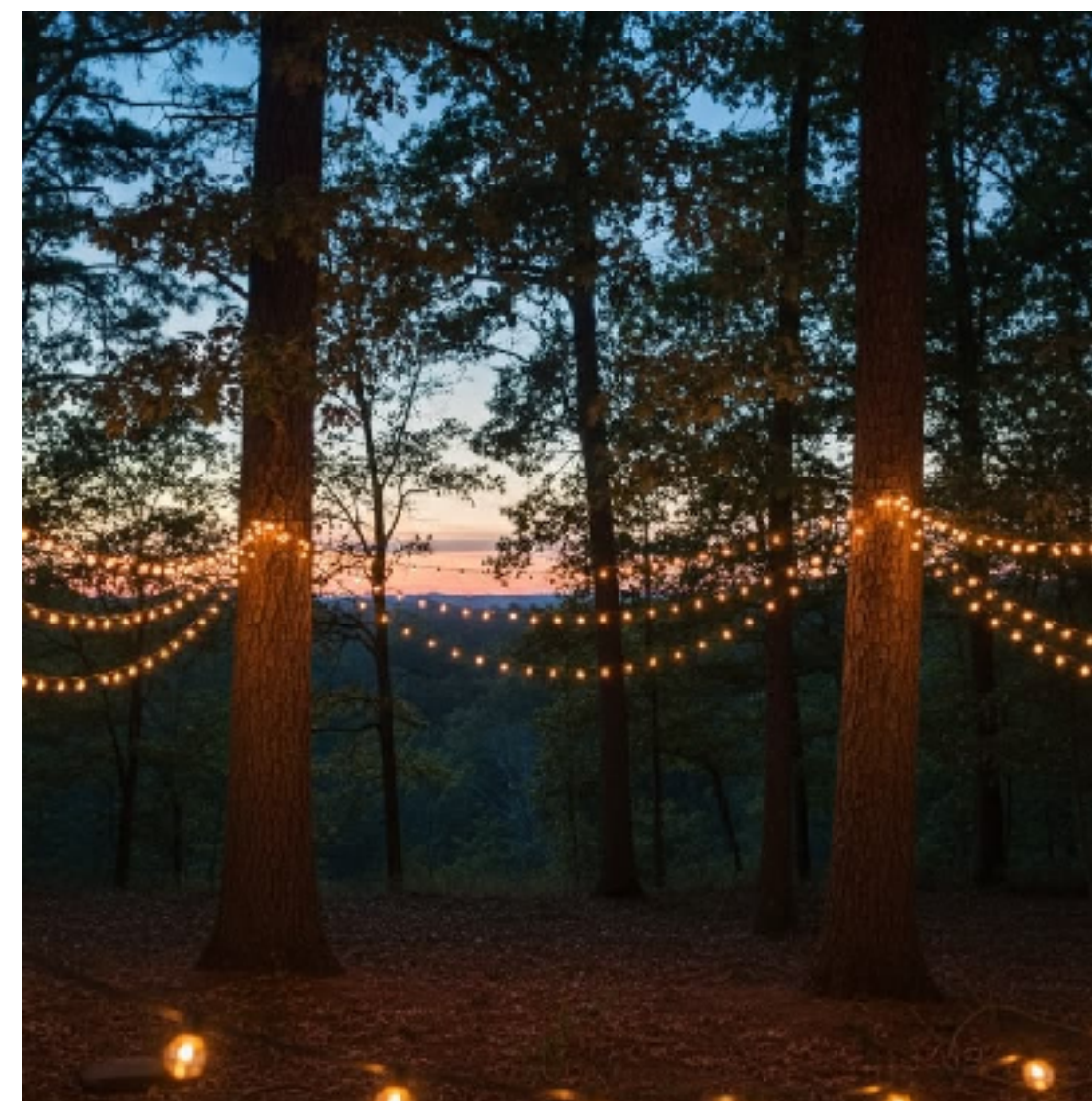
I booked a studio in CSM's media and film workshop from 10 am until 1pm on Wednesday, May 13th.



Watch here: <https://youtu.be/QrZymMSFLFk>

OUTDOOR / NIGHT CONCEPT

Aesthetically and conceptually, I really believe **shooting in the darkness** would echo the mysterious mood of the studio from my previous film, yet hints of the grass details would inform the audience that the film was shot **outside**, which creates an even more **spectacular ambiance** in my view, totally breaking free from any spatial restriction!



LOCATION SCOUTING

PUBLIC-PARK



Bingfield Park, located 10 min away from CSM would have been a close and opened 24/7 option. However, for legal and safety reasons, I considered other places, that would not expose the rented gear public uncertainty.

PRIVATE GARDENS



I visited a couple of private gardens. Unfortunately, London private gardens were often too tight to host the team, gear and set.

COMMUNAL GARDEN



An access to a communal garden in Earl's Court was our best option, **voluminous, accessible by night and secured**. However, it involved bringing the team and equipment to a **logistic journey** from CSM to there

SHOOT #2: OUTDOOR / NIGHT

After a chaotic yet memorable journey on the metro with all the equipment and the team, a fox and a few drops of rain, we finally arrived at the garden.

The shoot flew by; the atmosphere was vibrant, and the craft seemed to shine all the way up to the stars.



SHOOT #2
OUTDOOR / NIGHT



Watch here: <https://youtu.be/9QqYGEiJyjE>

SHOOT #2
OUTDOOR / NIGHT
BTS

This version attempts to incorporate the collective creative process behind the project into the final outcome. It is part of the performance.



Watch here: <https://youtu.be/1hw-am5zk4l>