

Claudia Sánchez '20
Koya Zoetrope, 2019
Foam core, printed
paper, marker, wood,
wire, plastilina clay,
liquid silicone, acrylic
paint, cardboard tubing,
mesh fabric, resin, and
origami cranes



ART500



“While in Tokyo this summer, my classmates and I visited the Ghibli museum. At the back of the dimly lit animation history room was a mysterious circular display embedded in the wall. As I approached, the lights shut off and the entire display began to rotate. Squeezed between other museum-goers, I jumped slightly when a strobe light began flashing, bringing the display to life. It was *Bouncing Totoro*, a zoetrope. Zoetropes are a century-old form of animation in which each frame is a physical picture or sculpture. Stationary, they demonstrate the principles of animation. When rapidly spun and viewed with a strobe light or filmed by a camera with a matching frame rate, we perceive each flash of light as a

single frame, creating a smooth animation. It was dizzying, yet I couldn't take my eyes away. It wasn't until a month later that I finally grasped the precision behind that spinning marvel, and was drawn to make one myself.

For my zoetrope, I have worked with playful images and characters to convey the childhood-like joy sparked by animations such as those from Ghibli and Disney. The koala is Koya, from the BT21 line of characters. Koya walks down the path and jumps into a puddle as a bird flies down from a tree to land on their head. Simultaneously, this piece serves as a physical representation of the work that creating just a few frames of animation takes.

Though my main mediums are drawing and painting, I took this as an opportunity to leave my comfort zone and explore. In creating this zoetrope, I incorporated many different techniques I had no prior experience with, and, as a maker and artist, I happily rose to the challenge. My zoetrope sits atop a 31-inch diameter foam core base covered by paper printed with cobblestone vector art and colored with an alcohol-based marker. Beneath this is a wooden square that allows the zoetrope to be temporarily attached to a pottery wheel with command strips.

For the models, I began by sculpting Koya with plastilina (an oil-based clay that never dries) and wire. I then used liquid silicone and liquid resin mixes to make molds and hollow casts. I cleaned up any flashing from the casts, assembled certain poses by gluing together components, and painted all the models with acrylic. Some models are directly attached to the base, while others (frames in which Koya is jumping) are suspended above it by clear plastic. The centerpiece is made with cardboard tubing, mesh fabric, and origami cranes. Excluding planning, the zoetrope at least (and probably over) 70-80 hours to create."

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