

REEL BREAKDOWN

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I made all these animation from scratch by myself, from idea, storyboard, design to animating, compositing, etc. Everything was done using open-source software, mainly Blender, but also GIMP for image retouching and MyPaint for some drawings.

THE WATFOR WYRM - 2021



I modelled a simple set with a forced perspective background, and a few 3D props to instance around the scene. I made a two-tone shader to texture these elements and either drew on them or automatically generated outlines to give them a 2D feel. Once I'd settled on the composition and camera movements, I drew multiple 2D objects to fill the image (like the close foreground silhouettes).



A traditionally animated character. I blocked the whole choreography with a few rough drawing and then did multiple passes to refine the different body part movements and the lip-syncing, before inking and colouring each frame.

TRASHRABBIT - 2020



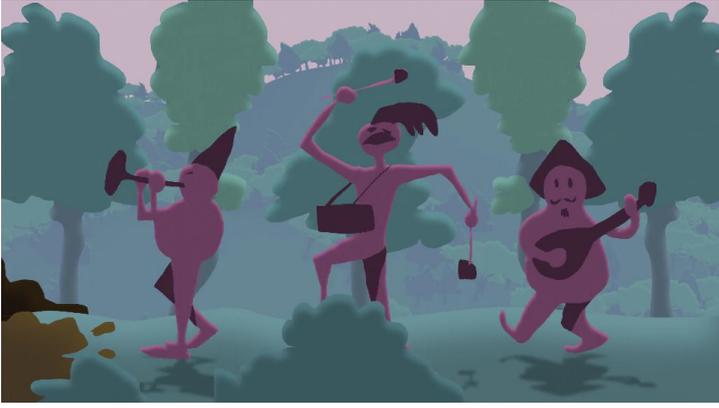
A crane/dolly shot through an alleyway where the buildings and props are all 2D drawings. The crowd of 2D rats was scattered throughout the street using a particle system combined with weight painting.

ZOZIMOS SINGS - 2020



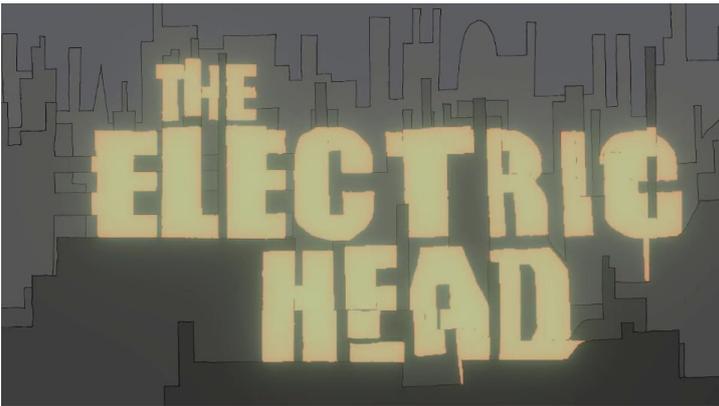
Two shots from a more straightforward 2D animation. The various drawings were placed in 3D space to give a subtle parallax effect.

THE WATFOR WYRM - 2021



Two snippets of a longer shot. I designed the three characters so they would have an individual personality, then divided each body parts into different layers so that I could animate them using non-linear techniques. This setup work gave me a lot of freedom and flexibility later when syncing their action to the music.

LIVE SHOW INTRO - 2018



The end of "The Electric Head" title credits. It was a lot of fun designing it backwards and orchestrating how the fluorescent colours would spread onto the city skyline and mix with the parallax effect to seamlessly create the logo.

TITLE SEQUENCE - 2020



A street made of handdrawn buildings. I rigged the two cranes in 3D so they would flip around and become the legs of a 2D animated skull.

BUG IN, BUG OUT - 2018



A wide lens moving-camera shot that I first modelled in 3D then rotoscoped. To time the path of the flying bug I used a 3D curve along which I animated a guide sphere and used it as a reference when drawing the bug.

Animation selected for LoopdeLoop, screened in New York, LA, Sydney, Melbourne, Brisbane and Tel Aviv

TRASHRABBIT - 2020



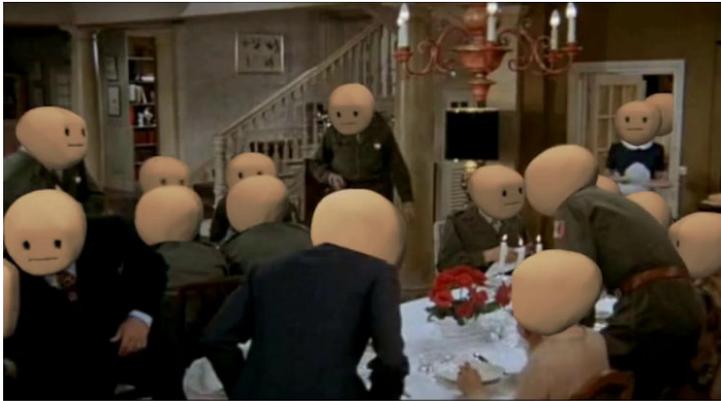
The Trashrabbit character is a mix of flat drawings and 3D elements on a rig. I went around the limitations in terms of camera angles by designing two 2D heads (front and 3/4), then linked those to their respective cameras. That meant that I only had to do the lip-syncing and animation once without worrying about which camera angle would be used in the final render.

THE WATFOR WYRM - 2021



I started building this crane shot by modelling simple 3D meshes, then drawing directly from the camera's perspective. Projecting the strokes onto the geometry creates a nice sense of depth out of the 2D drawings.

FAKE PPL - 2012



The last shot from my first music video using 3D. I hand-tracked all the heads in the film footage, compensating for the camera panning out (back then I didn't have a tool to track the camera movement), then animated various masks to occlude the 3D head when they would be hidden by the actors bodies. I then matched the lighting and colour grading of the original shot before compositing it all back together.

I SEE EVERYTHING - 2014



A shot from one of my music video entirely made in 3D. I modelled the sets and characters, then rigged and animated them by layering live recordings of my tablet's stylus assigned to different parts of their bodies. I'd never heard of live puppeteering at the time and was very excited to have come up with that technique myself.