

LOOK DEVELOPMENT

Look development is a creative process that occurs before shooting begins on a film. Artists and craftspeople spend many months experimenting with the different mediums and methods required to visualize what is described in the script, storyboard, and concept art. Bringing Guillermo del Toro's unique adaptation of the Pinocchio tale to life on screen involved a significant amount of research and testing.

On view here are examples of the film's look-development teams' explorations of the natural elements that compose Pinocchio's world, including wood, stone, metal, foliage, and light; the historical period in which the story is set; and the different ways the human and supernatural characters would appear and move. Often crafted using unconventional or recycled materials, these crucial exercises aided the crew in developing a cohesive design. As the film went into production, materials like these were kept on display in the studio to help the project's many collaborators—designers, puppet makers, and animators—maintain a consistent vision.

PUPPETS

A puppet begins with a design. After its shape, features, and scale are explored, a maquette (a preliminary model) is crafted, which allows a film's creative team to see the design in three dimensions and at full scale, and to make adjustments accordingly. From there, the technical elements are developed. For example, armature specialists engineer the mechanical insides of the puppet—a complex system of miniature gears, wires, and paddles—enabling an animator to move it. Finally, the armature is padded with foam, finished with silicone, painted, and costumed. “We wanted the sets and the characters to feel beautiful, sculpted, and old-world,” Guillermo del Toro explained. “This is a movie that emphasizes the fact that it's handmade.”

Organized by medium, the puppets here include examples from many stages of the process: finished hero puppets, clay sculptures, molds, miniatures, foam-core stand-ins, and more.

ON THE SET

Between January 2020 and August 2022, a day of production on the film involved as many as thirty-eight animation units (which at various points in a scene can consist of the director, an animator and animation supervisor, animation riggers, assistant directors, electricians, grips, set dressers, and puppet doctors) shooting different scenes on as many as fifty-five sets. With stop-motion, the animator slightly moves a puppet or an object, shoots a still image, then repeats those steps until enough still images have been recorded to convey movement when viewed sequentially. The colorful scheduling board to your left documents this complex and time-consuming process.

In this area, five working sets—Geppetto’s workshop, the carnival stage, the ocean cliffside, the doctor’s house, and a war-games campground—demonstrate the nuances of puppet staging, lighting, and camera movement. The attention to detail that characterizes stop-motion filmmaking is especially evident in Volpe’s wagon and a corner of the church. Animation screens and time-lapse video recorded during production enhance the impression of being on set.

PINOCCHIO IN CONTEXT

Filmmaker Javier Soto has been working with Guillermo del Toro since the latter's *Devil's Backbone* (2001). In this gallery, three newly commissioned video essays by Soto explore motifs that *Pinocchio* shares with del Toro's earlier work: spaces on screen, death and resurrection, and the monstrous.

These videos are framed by a selection of posters for all twelve feature films directed by del Toro. The original studio editions are paired with alternative representations by the artists Martin Ansin, Daniel Danger, Guy Davis, Sara Deck, Aaron Horkey, James Jean, Jock (Mark Simpson), Doug LaRocca, Jay Shaw, and Vania Zouravliov, demonstrating how inspiring del Toro has been to generations of graphic designers.

Underscoring the immersive nature of this installation, the sound editor and designer Nathan Robitaille, who worked with del Toro on *The Shape of Water* (2017), has created a site-specific soundscape featuring acoustic references to the director's films.