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## 2009 Computer Animation Festival Committee

### COMMITTEE
- **Carlye Archibeque**
  Executive Producer
  Lightstage LLC
- **Joshua Grow**
  Producer
  Sony Pictures Imageworks
- **Kat Elliott**
  Assistant Producer
  Digital Domain

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  Industrial Light & Magic
- **Katie Fellion**
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- **Dennis H. Miller**
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- **Brent Bowers**
  Juried Content, Technical Director
  Industrial Light & Magic
- **David Townsend**
  Juried Content, Technical Coordinator
  Industrial Light & Magic
- **Kurt Luther**
  Presentations Coordinator
  Georgia Institute of Technology
2009 Computer Animation Festival Jury

Ron Fedkiw
Lucasfilm Ltd.

John Knoll
Industrial Light & Magic

Henry LaBounta
Electronic Arts

Dennis H. Miller
Northeastern University

Mark Osbourne
Bad Clams Productions Inc.

Rebecca Strzelec
Penn State Altoona

Tom Pereira
LightStage LLC

Sophie Revillard
Connecting Worlds/DONTNOD Entertainment

Cindy Grimm (Alternate)
Washington University in St. Louis

Isaac Kerlow (Alternate)

2009 Computer Animation Festival Nominations Jury

Alex Arco
Minds at Play

Jay Busch
JBDinc.

Larry Cuba
Iota Center

Matt Gorball
Reality Check Studios

Demian Gordon
Sony Pictures Imageworks

Jason Howey
Howey Digital

Andrew Jones
University of Southern California

Tad Leckman
LucasFilm Ltd.

Frank Petterson
Industrial Light & Magic

Kevin Marshall
Purdue University Indianapolis

2009 Real-Time Jury

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Digital Domain

Sean Schur
Slash FX

Douglas Smythe
Industrial Light & Magic

Dave Davis
MGM Interactive

Ian Shaw
Microsoft Game Studios

Bob Nicoll
Electronic Arts

Ralph Guggenheim
Alligator Planet LLC

Andrew Glassner

Joshua Grow
Sony Pictures Imageworks
Animation is an essential medium for communicating ideas. It is unique in the way that it can convey the very essence of story and emotion. It allows audiences to detach from the confines of reality, accept the animated world, and absorb the fundamental message. Even a simple animated shape can convey distinctive ideas and emotions that an audience can completely relate to down to an instinctual level.

Throughout history, there has been a place for animated stories, from the sequential cave drawings of our ancestors to the early Chinese zoetrope. Regardless of the culture or geographical location, humans have a need for animation to help communicate certain ideas. As technology advanced and opened new avenues for animating, we also found new uses for this incredible medium. Today animation takes many different forms, from line drawings to 3D animation, from scientific visualization to visual music, from cartoons to photorealistic digital characters. Because animation can convey sophisticated ideas in very simple ways, early-learning classrooms are even integrating basic animation tools into their curriculum, recognizing it as a valuable medium for visual learners. As the tools become increasingly available and easy to use, animation is more and more becoming a part of our daily lives.

This year’s Computer Animation Festival reflects both the accessibility and capabilities of animation. It brings together a rich variety of work from many different disciplines and all walks of life. As you settle into your seats to watch these fantastic submissions take a moment to think about the history of animation. Reflect on how fortunate we are to witness to this revolution and the social responsibility that comes with being the purveyors of the art form. Then, sit back and enjoy the ride!

Miles Perkins
Industrial Light & Magic
Computer Animation Festival Jury Chair
For “200 Nanowebbers”, Semiconductor created a molecular web generated by Double Adaptor’s live soundtrack. Using custom-made scripting, the melodies and rhythms spawn a nano-scale environment that shifts and contorts to the audio’s resonances. Layers of energetic hand-drawn animations play over the simplest of vector shapes that form atomic-scale associations. As the landscape flickers into existence by the light of trapped electron particles, substructures begin to take shape and resemble crystalline substances.
“2BTextures”, a two-movement audio/visual experience, leads viewers through abstract environments influenced by nature and life. This integrated journey temporally explores the multi-faceted granular complexity inherent in its sonic and visual source material. By fragmenting and simulating stylized natural elements, the artists delve into the intricate detail found in minute sounds and particulated images. As each movement unfolds, viewers traverse a macro-landscape or shift their focus to micro-elements.

The first movement, “Branches”, reflects natural growth and evolutionary patterns often found in the structure of trees, river estuaries, and other organic processes. Trees and branches are also commonly used as metaphors for tracing family lineage, including births, deaths, and ancestry. The sonic and visual elements in “Branches” reflect these divergent paths and splintering structures.

The second movement explores breath, the indicator and moderator of life. Sonic breathing and gasping, juxtaposed with an icy visual environment, metaphorically illustrate the fragility of our existence. Together, these two movements create an immersive, dynamic journey, blending abstract and literal sounds and visuals into a cohesive whole.
Absolut Dissection

This spot was created with a combination of photo-real CG water, CG glass, and high-speed, live-action water photography.

The agency requested a sophisticated and energetic spot that highlights the purity of Absolut vodka by using the metaphor of dissecting its components. The challenge was to create a spot, shot in macro, of a clear liquid and glass bottle that entices the viewer and fulfills the requirements of the brand’s product managers. From the beginning, we were intrigued by the idea of suspended liquid and wanted to capture the nuance and unpredictability of rippling and falling water. In the end, the spot combined CG liquid and high-speed liquid photography with the bottle and shards, completed entirely in 3D.
The Mill New York created stunning visual metaphors in five separate shots for “Gamma”, the latest Acura campaign.

For “Bullet”, a variety of high-speed Phantom cameras was used to shoot slow-motion cinematography at 7,000 frames per second. A rig was constructed to allow the camera to move at 60 feet per second down a track, triggering the bullet from a single-bolt rifle located several feet from the camera. The bullet quickly became synchronized with the moving camera to capture the explosion through the bottle as a moving image rather than a static shot.

Finally, to complement the live-action car, a 3D car was built and precisely tracked to enhance the details of the Acura TL. The Mill also created 3D matte paintings that were inspired by live footage shot in Los Angeles.
Alarm

This is a test film to increase our know-how and to examine an animation pipeline for the next projects of the MESAI short-film animation team.

The story is about a salary man living in a single apartment, who has a problem getting up early in the morning. He would rather die than wake up early. He decides to set many alarm clocks everywhere in his apartment so he can get to work on time. The next morning, after struggling with his alarm clocks, he barely finishes preparing for work.

The background was rendered with global illustration. The character’s clothes and bedding are dynamic cloth.

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**Art & Design**
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Jung Woo Choo

**Modeling**
Jung Woo Choo
Moo Hyun Jang

**Set & Rigging**
Moo Hyun Jang

**Animation**
Moo Hyun Jang
Jung Woo Choo

**Cloth Dynamic**
Jung Woo Choo

**Surface & Lighting**
Moo Hyun Jang

**Edit & Composite**
Moo Hyun Jang

**Music Producer**
Jung Won Yang

**Foley Design**
Dong Hee Wee

**Hardware/Software**
Autodesk Maya
Cylflex
Rhinoceros
Shake
Vegas
Premiere Pro

www.mesai.co.kr
This collaborative work by a filmmaker and a composer is an intricate mosaic of sequences of animated abstract images and musical passages that create a chaotic yet coherent and tightly choreographed portrayal of figurative matter in perpetual decomposition.

The sound consists of dynamic and evolving patterns of music textures and phrases. Dense masses of granular particles often converge to create progressive patterns of movement, which alternate with recurring looped vocal passages.

The imagery was created through a multitude of experimental processes, including direct-on-35mm animation (painting and etching imagery directly on 35mm clear and black film stocks), object animation (crab carapaces, fern fronds, spiral calcareous squid shells, cosmetic sponges, peacock feathers, dried leaves, cut up bits of painted film, and a hair comb), prisms and image distortion devices, motion painting and paint-in-water animations, digital, animated re-photography of moving image sequences, moving handmade mattes, compositing and manipulation of animated, and live-action sequences in digital post production.
Alma, a little girl, skips through the snow-covered streets of a small town. Her attention is caught by a strange doll in the window of an antique toy shop. Fascinated, Alma decides to enter.

The film explores the possibilities of animation using the fantastical genre as a framework. The objective: Combine and adapt cinematographic techniques to create a believable and intriguing story.
Anima

A graduate film from the students of Supinfocom Valenciennes.

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Directors
Rémi Devouassoud
Elliott Kajdan
Nicolas Maurice
Julien Lasbleiz

Music Composer
Rémi Devouassoud

Producer
Marie Anne Fontenier

Production
Supinfocom Valenciennes

Software
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Photoshop
ZBrush
Shake
Avid

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Manuel Tanon-Tchi
Louis Tardivier
Sébastien Vovau
Emmanuelle Walker

Music composer
Pablo Pico

Producer
Marie-France Zumoffen

Production
Les Gobelins

Software
Maya
Flash
After Effects
Photoshop
Premiere

A child fishing in a puddle, using bananas as bait, catches a bigger fish than he can handle. He flees with the giant fish in pursuit.

“Après la Pluie” was created by a team of students for their graduation jury at Gobelins l’ecole de l’image.
As One

The theme of “As One” is links among humanity, society, and nature. Each connection is expressed through 3D visuals and ambient music.

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Japan

Director
Makoto Yabuki

Music
Takaya Murakami

Production
TANGRAM Co. Ltd.

Hardware/Software
Autodesk Maya
Adobe After Effects
“återbesök” was primarily created as a production test for m7::render, a hybrid real-time graphics engine geared toward high-quality output with modern graphics hardware. Fully rendered interactive previews and final frames that took seconds rather than hours allowed for creative exploration that would have been impossible with a more traditional pipeline.

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Sweden

Director
Michael Anyango

Hardware/Software
Mac Pro with NVIDIA GeForce 8800GT
Houdini Escape with m7 custom rendering engine
Photoshop CS3
After Effects CS3
Logic Pro
This 3D animation illustrates the story of atherosclerosis from the point of view of a cell. Created for a consumer audience, it is designed to be a unique, immersive experience that holds viewers interest while educating them about this complex, slow-developing process.

Beginning with the probable cause, which is damage to the inner wall of an artery (caused by high blood pressure, high cholesterol, or smoking), the story progresses to early-stage atherosclerosis, depicted as the build-up of cholesterol and other waste products inside the arterial wall. Through a series of chemical reactions, this build-up of material becomes plaque. In response, the body’s immune system sends special cells to attack the plaque, ultimately making it larger. As the plaque enlarges, the inside of the artery narrows, reducing blood flow to the heart muscle supplied by this artery. The body tries to contain the plaque and keep the inner arterial wall surface smooth by forming a cap of smooth muscle cells over the plaque. Eventually the cap breaks open, releasing pieces of plaque that flow downstream, one of which becomes lodged in another part of this heart artery. The piece of plaque forms a blood clot that eventually blocks blood flow to the part of the heart supplied by the artery. The blockage causes a deficit of oxygen to this area, resulting in damage to the heart that can lead to heart attack or even death.
The film opens on a large cardboard box in the middle of an empty room. An animated character, drawn onto the surface of the box, is engaged in painstaking construction of a mysterious object. At the end of the spot, the object is revealed to be a perfectly crafted cardboard Audi Q5 car, which transforms into the gleaming real car with the end tag: “We’ve unboxed the box.”

The co-directors, Aaron Duffy (1st Ave Machine) and Russell Brooke (Passion Pictures), divided their roles on the project, with Duffy taking responsibility for the the spot’s overall vision and the transformation of the car and Brooke for the drawn 2D character. The spot was produced at Passion Pictures in London.
“Waterslide” was a logistically challenging project, and The Mill was involved from an early stage. It was filmed on location in Brazil with The Mill’s VFX Supervisors overseeing the shoot.

The Mill used 2D and 3D elements to achieve the most realistic results. The team worked on all areas, from lighting and rendering complex surfaces on a huge scale to animation of the character inside and his interaction with the water around him. They completed over 110 shots, including preliminary tests to construct the perfect waterslide network, and the final touch was added to “Waterslide” in Telecine with a hyper-real grade in the Baselight.

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BBC iPlayer “Penguins”

Filmmaker and writer Terry Jones is the latest star to feature in an ambitious marketing trailer for BBC iPlayer. The 90-second trailer shows Terry following a unique colony of Adelie Penguins as they fly thousands of miles across the frozen wasteland of Antarctica to the Amazon rainforest.

Passion Pictures were responsible for the animation. Director Darren Walsh, VFX supervisor Neil Riley, and a team of animators and compositors studied BBC archive footage and numerous films of birds with similar shapes, in particular guillemots, taking off and flying to ensure they could reproduce the movement of the penguins as realistically as possible.

The Mill were responsible for post production, the edit was done at The Quarry, and the sound at Wave. Anne Dudley composed the music.
The Beauty

The story of a girl who tries to assassinate the Emperor of the Qin dynasty, animated in the meticulous style of ancient Chinese painting.

"The Beauty" uses Maya as the major software for the whole production. As 3D software, Maya is always deemed to be weak and hard to handle in demonstrating 2D rendering as well as meticulous painting rendering. For “The Beauty”, the production team explored Maya’s potential and possibility in representing old Chinese-style painting and murals, including delicate and aesthetic characters, magnificent and majestic palace scenes, thousands of soldiers fighting in a battlefield full of smoke and fire, and dances with long flowing silk inner sleeves.
This animated visualization illustrates some of the rupture and wave propagation phenomena of a magnitude 7.8 earthquake on the San Andreas fault in southern California (“The Big One”). The animation captures more than four minutes of the complex dynamic rupture and wave propagation, including directivity effects, wave-guide phenomena, and local amplification of the ground shaking. The visualization presents these physical effects in an intuitive yet accessible manner, using a variety of visual representations and several views. The animation uses 11.8 terabytes of earthquake simulation output from a state-of-the-art earthquake simulation.
Cartoon Forum Trailer

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Max Lang

Story
Regina Welker
Max Lang

Music
Axel Huber

Sound
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Animation
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Moritz Mayerhofer
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Sebastian Nozon
Roland Petrizza

Visual Effects Technical Supervision
Saschka Unseld

Production
Filmakademie Baden-Württemberg
Institute of Animation, Visual Effects and Digital Postproduction

Hardware/Software
Maya
This cognition-evolution software promotional teaser features underground surreal animation using various rigging techniques and particle handling to communicate the various stages of cEvo cognition processes and interaction roles.

An artwork was conceived in 3D animation, since the concept dealt with improving massive particle handling, surreal stage creations, non-standard riggings, and bizarre animations of proprietary characters representing the software modules as metaphors.

The photography direction was achieved by giving a mood to the stage, which is basically modeled, and in enforcement of the cEvo seed birth, splitting lighting trails in two major stages.
Cherries

Through a custom-created particle system, this fragrance ad reveals different sensual situations choreographed to flow seamlessly.

The initial move was to shoot and motion capture the talent acting the different situations. Then the team developed an authoring particle system that could move the cherries around the screen and make them come together to briefly form the scenes, which became the main challenge in the process. Once they got the system right, the data from the shooting were combined to create the effect. Tweaking and additional animation was required to complete the visuals.

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**Commercial**
“Chroma Chameleon” is an award-winning short that started life as a project to test both a new story and the newest technology available. The entire project was created in Maya 2008 with RenderMan for Maya 2.0, allowing for a rich, deep palette and incredible detail in rendering of displacement maps created with zBrush and Photoshop. This software, along with the latest Mac Pro systems, allowed us to render dense vegetation and large numbers of characters with extensive effects, allowing us to achieve our vision without compromises.

**Directors**
Marc Adler  
Warren Grubb

**Producers**
Marc Adler  
Steve Heyer

**Production Company**
Fathom Studios

**Hardware/Software**
Maya 2008  
RenderMan for Maya  
Apple Mac Pro  
zBrush  
Photoshop CS3
Chronomops opens up a shimmering, colorful space that is simultaneously an excess of color, a frenzy of perception, and a pop carousel. An abstract architecture of vertical color bars is set in endless rotation, whereby the modules and building blocks fly around themselves, and the entire system likewise rotates. The forced movement forms a digital maelstrom whose suction pulls the observer deep into it. Chronomops, accompanied by music from General Magic, which is also composed as a slip stream, shows what the pop psychedelics always knew to be true: that the “other” side looms right around the corner of the perfect groove, a labyrinth of colors and forms set in irregular motion, which merely has to be raised from its invisibility and liberated from its incomprehensible state. Electronic music’s inner life has seldom appeared so colorful and captivating. (Christian Höller; Translation: Lisa Rosenblatt)

Chronomops was first released on Crónica (PRT) “VA – Essays on Radio: Can I have 2 min. of your time?” It received first price in 2006 at diagonale 06 for best innovative, experimental, animation or shortfilm 2005/2006.

**Director and Producer**
Tina Frank
Tina Frank Design

**Audio**
General Magic

**Hardware/Software**
Quartz Composer
Cinesite: “Bedtime Stories” & “The Day The Earth Stood Still”

This visual effects sequence, from “Bedtime Stories,” features an entirely computer-generated space amphitheater environment, complete with CG crowds.

The space environment, including a series of spaceships, was created in 3D. The ships were positioned and animated in 2D to create individual trajectories. Nebulae were positioned on a series of cards to create parallax and perspective.

Concept designs for the space station arena were created by the visual effects team. They created looks and pre-visualisations for the arena, crowd, spotlights, and a Jumbatron screen. Everything except the actors is part of a 360-degree, fully digital environment.

Procedural animation was added to the limited library of motion capture to add more variety in actions and poses to the CG crowd. A single master “brain” drove the entire crowd with simple controls. This allowed for interactive, intelligent, and varied behavior while remaining entirely directable.

The strange-looking monster is a combination of whale, shark, and spider; he has a large fleshy body, small underdeveloped limbs, and a fish-like tail. He was fully hand animated, and several control rigs were developed to facilitate animation of the eight-legged, 12-tentacled creature.

References for the monster's skin texture included chicken legs in jelly, to get a feel for how skin looks and moves. It was important to get this right, so that movements of the monster would result in a realistic wobbling, rippling, and spraying effect on the surface.

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**Director**
Adam Shankman

**Hardware/Software**
3d equaliser
Maya 2008
Shake
Nuke
MotionWarping
custom software
In this sequence from “The Day The Earth Stood Still”, the US Army sends drone aircraft to attack the sinister robot Gort, who aims lasers at them and crashes them spectacularly into the ground.

Aerial footage filmed from a helicopter in New York was re-sped to add dynamism and pace, and the original skies were regraded to create new lighting conditions. Animation of the Reapers was locked to the previsualisation, then the backgrounds were retracked and retimed to match. In some shots, the sky was tracked by hand in 2D. The clouds were generated in 3D in rough cycles, which were then added and tracked in 2D.

Camera shake and weave were added to mimic a handheld helicopter look, and to give the sequence a sense of intimate realism. Thrusters and heat haze were also added in 2D and combined with some basic 3D passes (for example, wing trails).

In the final, spectacular explosion shot, the 2D process was as follows:
- Digital matte painting created for sky and New York buildings. Depth cueing and colour grading aided achievement of a photorealistic composition.
- Combining and compositing CG-created elements of the Reaper and the M1A1 tank.
- Pulling a key for the foreground green-screen soldier and compositing him against the M1A1/DMP background.
- Live-action explosion elements selected, colour graded, resped, and resized to work in time with the Reaper collision.
- Creation and composite of eye beams animated in 2D with a 2D-created, tracked-in texture.
- CG smoke trails were composited, colour graded, and blended seamlessly into the plate.
- Camera shake was added.
- The final composite was regrained.
Cinetique

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Director
Maxime Causeret

Music Director
Mathieu Alvado

Hardware/Software
Maya
After Effects

A film that uses 2D and 3D animation to create unique movement.
What is in the head of an old soccer coach, and how does a ball breaking through his window change his life?

“Coach” shows the emotions of a lonely old man who is on the verge of killing himself. But suddenly an interesting character appears and changes everything, even his life. The story tells us that we should believe in good things and never give up. Someone will always help.

The main character has a very interesting setup based on muscles that helped to form the right shape for his clothes, which were rendered using micropolygon displacement and many small hairs. The rendering process used very little ray-tracing technology, so this is a huge 2D-composed film.
The brief for the launch of the Compare the Market campaign was to create a commercial that could have been directed by Aleks the Meerkat himself. As a self-made billionaire, he has unlimited funds to create both a proud self portrait and a somewhat frustrated message to the viewers: Please stay away from my site, this is the one you want!

Passion Pictures was asked to create a very realistic meerkat that spoke and behaved like a real person rather than a cartoon character. Likewise, the setting was specified as very real and atmospheric. Aleks is frustrated with people swamping his site, and the frenetic action suggests he could snap at any moment. His standing pose also has a regal air to it, which fits the aristocratic part of his character, as if he’s posing for a classic portrait.
“Counterclockwise” visually explores tonal and timbral qualities of various harmonic drones juxtaposed against each other. Specially developed software written in the open-source programming language Processing (www.processing.org) created the imagery.

**Director**
David Muth

**Creator**
David Muth

**Music**
Hiaz (Farmers Manual, Loop.ph)

**Hardware/Software**
Mac Powerbook, Processing
This work is a 3D CG remake of a 1970s animated TV series, “Uchu-senkan Yamato”, using its famous theme song as the soundtrack. It is comprised of numerous scenes well known to its original viewers. This 90-second video is unique because it is exhibited on an LCD display inside the Japanese gaming machine Pachinko when the player achieves a high score. By creating almost every cut in 3D CG, we enabled both an HD version and a 3D version, which is intended for exhibition at events.
For “The Curious Case of Benjamin Button”, Digital Domain created a fully computer-generated 3D head that carried the performance and photo-real likeness of Brad Pitt for 52 minutes of the movie (over 325 shots).

Digital Domain developed three main systems to create Benjamin’s CG head. The performance system was the most extensive. Instead of relying on traditional marker-based motion capture to bring a live actor’s performance to a digital character, Digital Domain went in a completely different direction and developed a system called emotion capture. First, three maquettes of Brad Pitt, aged 80, 70, and 60, were created and scanned. Then he performed a range of facial expressions while being volumetrically digitized using brand-new technology. That provided a database of every expression that Brad’s face could make. Separately, he performed the role of Benjamin on a soundstage while being shot with multiple digital cameras. The data from Brad performing the facial expressions were matched with the scenes and mapped onto a computer model of Benjamin at the older ages. Digital Domain’s custom rig enabled hand animation, but it was built from, and locked to, Brad’s own face, to keep Benjamin’s expressions true to Brad’s face and performance.

Because precise placement of the CG heads on the live-action bodies was critical to the believability of the character as a whole person, the tracking system was the literal backbone of the process. A new method of shooting on-set using multiple cameras was developed, along with software to track the exact movement of the body actor and the camera to place the CG head precisely on the body in 3D space.

To achieve believability, the CG head also had to be seamlessly integrated into the cinematographer’s richly lit sets and shaded with the proper physical characteristics of human skin, eyes, and hair. Techniques included a lighting system driven entirely by high-dynamic-range set acquisition and approaches borrowed from portrait photography.
The Curious Case of Benjamin Button (continued)

Character Riggers
Tracy Irwin
Adam Glendon Sidwell

Modelers
Pete Egbers
Kirk G. Mawhinney
Chad Roen

Junior Modeler
Austin Brown

Hair Lead
Steve Galle

Hair Dynamics
Takashi Kuribayashi

Animation Lead
Matthias Wittmann

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Dan Patterson
Patrick Perez
Marc Perrera
Tom St. Amand
Andrew Tamandl
Melissa Thompson

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Ross Mackenzie
Mike Ramirez

3D Integration Artists
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Francis Camacho
Viki Chan
Megan Dolman
Koji Hamaguchi
Peter Herlein
Nick Jushchynshyn
Gary Laurie
Ryan Lorie
Michael Maker
Jim Moorhead
Ilan Northrop
Winfield O’Brien
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Rene Segura
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Bernard Obieta
Ceguerra, P.E.

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Juan S. Gomez
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Kamy Leach
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Marc Toscano
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Vanessa Cheung

Texture Paint Lead
Fin Teo

Texture Painters
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Sathyan Panneerselvam
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Philip Prahl
Thomas Reppen

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Michael Melchiorre
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Sven Dreesbach
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Niles Heckman
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Visual Effects Coordinator
Charlie Bolwell

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Cynthia Richards
Bethany Wilksen
Virginia Wilson

Assistant Digital Effects Coordinator
Jamie Hartnett

Color Grader
Christopher Savides

Digital Production Administrator
Mana Toyoda

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Chad E. Collier
Patrick Courtnage
Jo Lockman
Natt Mintrasak
Tracy Watada
Peter Wilson

Visual Effects Accountant
Christopher Rockwell

Visual Effects Production Assistant
Perry Kain

Production
Paramount Pictures &
Warner Bros. Pictures

Hardware/Software
Maya
mental ray
NUKE
TRACK
Mova/Contour
This film is about a boy who suffers from an extreme psychosis. It focuses on a monster that is a metaphor for the fear of being afraid, a fear that is manifest in the boy. It embraces the fear of not knowing.

“Daydreamer” also represents a deep exploration of human psychosis, using technology to depict fear as manifest within the boy and to illustrate the fear of the loss of control and detachment from reality through the endless cycle of psychosis.

The film engages the viewer by pacing the story through a psychosis cycle. The film is edited to emulate how a psychotic person would think and disregards character development and traditional storytelling.

**Director**
Roland Womack

**Hardware/Software**
3ds Max
Maya
After Effects
Zbrush
PhotoShop
ProTools
Boxx Workstation 3.8Ghz
Quad Core 4Gb of RAM

**Creator**
Roland Womack
Dim Sum

This story takes place in the largest and most prominent Chinatown outside of Asia. While the excitement is at its peak for endless food and entertainment in the City of San Francisco, one man's fate is a more thrilling attraction than any other. After busy lunch hours are over, Ping, a busboy and waiter at a dim sum restaurant, accidentally drops a tea cup, which shatters into pieces. Pong, the infamous owner of the restaurant, fires Ping and gives him his final pay. Now unemployed, Ping goes back to the restaurant as a customer, and Pong is in no position to refuse nor mistreat his former employee, Ping! Will Ping's payback be a success?
Dix

A dark, harrowing short film showing the complexities of psychological and obsessive behavior.

To get our hero to evolve in a lively way, reacting to the actor’s behavior, we had to recreate parts of the set, mainly the floor and walls and then animate them, break them, or add blood. We had to find solutions for every shot to achieve the best results in the short amount of time we had to complete them, so some of the shots are 2D special effects (Shake), while others needed a 3D model animated on top of the actor and then cut to reveal the flesh and blood.

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**Director**
Bif
The Mill

**Producer**
Stephen Venning
The Mill

**Animation & VFX**
The Mill

**Hardware/Software**
XSI
Maya
Shake
Final Cut

**Producer**
Nicolas Schmerkin (for Autour De Minuit in co-production with ARCADI with the participation of Canal+ and the CNC)
The Mill’s 3D animation team was challenged to create the look, movement, and weight of a puppet while retaining the humorous speed and snap of the choreographed dancer.

The dance moves were generated by a real dancer on a motion-capture stage, a puppet was scanned to provide the very best starting point for the model, and a third of the scenes were filmed “in camera” with puppeteers’ legs, shadows, and strings removed later with the help of a clean plate then mapped onto the 3D environment. Each shot was set up in Flame so that animation changes could be implemented to a high level of detail and complexity.

By carefully calibrating the 3D model with the live-action sequences, The Mill succeeded in creating a truly F.A.B dancing Brains and an entertaining and memorable ad. 
As Marvin pilots his cargo freighter through space, his only entertainment is a TV with the worst picture reception in recorded human history. He indulges himself by consuming vast quantities of pizza and coffee to barely stay awake for a journey filled with random power outages.
This film is a graduation project done by students at Supinfocom Arles.
Eins (One)

A nameless person wants to change the circles he and his buddies live in. He renames himself “One”, develops new ideas, and works on new symbols, leading out of the circles in which he’s been trapped. Then he gives it up. Did he fail?

Personality can be a blind alley. This is the conclusion of a character who is living in a world where nobody has names or differences. In the beginning, everything was fine. He was working at You Can Do It Ltd. but felt too average, so he tried to develop himself further. He advanced, but after becoming incompatible with his world and realizing that he is not understood, he gave up. Now he works at Nothing Matters Inc.

**Contact**

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**Director**
Jens Bendig

**English Narrator**
Jens Bendig

**German Narrator**
Hermann Zahn

**English Translation**
Derek Buckle

**Fish Images**
Barbara Zahn

**Best Girl**
Cathrin Wawer

**Music**
Jens Bendig

**Production**
motionDesign.de

**Hardware/Software**

Cinema 4D
Apple Production Bundle
Commotion
Garageband
Matchmover 4
From a mere technical point of view, the TV/video screen comes alive by a controlled beam of electrons in the cathode-ray tube. For “Energie!” an uncontrolled high-voltage discharge of approximately 30,000 volts exposes photographic paper, which is then arranged in time to create new visual systems of electron organization. Even though the result is abstract, it tells a universal story older than the world itself.

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Director/Producer
Thorsten Fleisch

Hardware/Software
Photoshop
Magix Video Studio
Engel zu Fuss  (Angel Afoot)

Waltraud, an angel, has fallen from the sky. Her wings have shrunk, and she can no longer fly. She takes up with a troop of circus performers who remind her how an angel gets her wings back.

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ZDF
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Jakob Schuh
Saschka Unseld

Production
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Screenplay
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Graphics
Jakob Schuh

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Klaus Morschheuser
Michael Sieber
Maria Bogade

Texturing & ShADING
Saschka Unseld

Compositing
Mathias Schreck

Sound
Florian Dittrich
Christian Heck

Music
Natalia Dittrich

Voices
Henriette Heinze

Hardware/Software
Autodesk Maya
Combustion
A large, dark monster attacks a small town in the mountains. The protector of the town, a young monk, learns to overcome the monster with light and prayer. Digital paintings combined with 3D-animated characters bring to life the land imagined by the young narrator.
To build the final characters, we placed the concept artwork as the background template and used this as a guide for the character’s shape and overall look. To give the character’s surface properties, we extracted color information from the artwork and applied it directly to the 3D models. The train, empty can, and other items were created by using a collection of concept art, reference photos, and real-life object references.

For lighting and rendering, Mental Ray allowed us to render large amounts of geometry at once, such as the train. We set up Mental Ray in Maya to automatically calculate the distance from the camera to all visible objects and apply a “smooth” only to the objects that required it. This was especially useful for rendering within the enclosed space of a train, as we always had objects close to the camera and others that were distant in the background.

**This film has been recognized by the following festivals:**
Sydney Film Festival: Most Innovative Film
Revelation Perth International Film Festival
Anima Mundi Animation Festival
Brisbane International Film Festival
Palm Springs International Short Film Festival
Canberra Short Film Festival
Flickerfest International Short Film Festival
Omaha Film Festival
Cinerail Festival
Stuttgart Festival of Animated Film
St. Kilda Film Festival
Australian International Animation Festival
Melbourne International Animation Festival, International Competition

**Directors**
Tony Radevski
Jongsu Oh

**Story**
Tony Radevski

**Producers**
Tony Radevski
Jongsu Oh

**Design & Animation**
Jongsu Oh

**Music Composer**
Tim Rollinson

**Sound Designer**
Craig Butters

**Production**
Runtime Pictures

**Acknowledgements**
Australian Film Commission
Screen Australia
XDT/Xenon

**Hardware/Software**
Autodesk Maya 7.0
Mental Ray
Final Cut Pro
Escape from the Temple

A tale of two people who took their vows to become a monk and a nun when they were very young in separate towns. In the lonesome life of monasticism, they long for the happy life of ordinary people. Produced with Chinese traditional watercolor techniques and performed with Chinese traditional opera.

<table>
<thead>
<tr>
<th>Character</th>
<th>Contact</th>
<th>Chinese Traditional Watercolor Techniques</th>
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<tbody>
<tr>
<td>Director</td>
<td>Zhou Xing</td>
<td></td>
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<tr>
<td>Monk</td>
<td>Jiao Jingge</td>
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<tr>
<td>Nun</td>
<td>Lu Jie</td>
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<tr>
<td>Bamboo Flute</td>
<td>Xu Dajun</td>
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<td>Erhu Fiddle</td>
<td>Jiang Ying</td>
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<td>Three-String Fiddle</td>
<td>Lou Jiali</td>
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<td>Pipa</td>
<td>Huang Shan</td>
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<tr>
<td>Reed Pipe</td>
<td>Liu Fusheng</td>
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<tr>
<td>Executive Producer</td>
<td>Yu Shaofei</td>
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<tr>
<td>Character Mock-Up</td>
<td>Zhou Xing</td>
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<tr>
<td>Art Director</td>
<td>Zhou Xing</td>
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<tr>
<td>Music Director</td>
<td>Ma Hongbo</td>
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<td>Composer</td>
<td>Zhou Xing</td>
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<td>Technical Director</td>
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<td>CGI Director</td>
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<tr>
<td>Producer</td>
<td>Yu Shaofei</td>
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<td>Lead Animator</td>
<td>Zhou Xing</td>
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<tr>
<td>Animator</td>
<td>Zhou Xing</td>
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<tr>
<td>Compositor</td>
<td>Zhou Xing</td>
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Special Thanks
Wang Qiang
Meng Jun
Wang Zhigang
Zhang Rui
Ma Chi
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Chai Hongyu
Zhuang Yanjie
Tang Jing
Liu Jin
Zhang Chong
Chen Tianyi
Dong Xiaojian
Sun Yi
Liang Junwei
Han Xiaojing
Wang Man

Hardware/Software
Xeon 3.0G, 1.0G RAM
NVIDIA fx 1500
Windows XP
Autodesk Maya 8.5
Adobe Photoshop CS
Apple Shake 2.5
Adobe Premiere Pro

CONTACT
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China
This visual-music piece shows images of evolution with rhythms and sounds. In the beginning, we had an idea to inject sounds. From there, we developed the settings for the evolution process, in which the sounds are injected into the characters (protozoa), and the characters change form.

The characters make sounds every time they act, and when they change form they make different sounds. The sound injections represent the mutation of DNA, which is the key event in evolution, and the sounds symbolize the characters of the creatures.

Pondering the final stage of evolution raises an important question: Why did life begin and where is it progressing to? But there is no scientific theory or philosophy that answers that question. The beginning and the end of the universe are not yet known and understood. To suggest this, we begin and end the film with the void of space.

**Director**
Shun Hachiya

**Music Director**
Dai Hara

**Producer**
Norio Nagai

**Production**
Japan Electronics College

**Animators**
Dai Hara
Shin Suzuki
Shun Hachiya

**Hardware/Software**
Autodesk Maya 2008
Adobe After Effects
Adobe Premiere
Facteur Mineur

A graduate film from the students of Supinfocom Valenciennes.

**Directors**
Marc Czerwiec  
Geoffrey Skrajewski  
Arnaud Joli  
François Ruiz

**Music Composer**
Laurent Jaffier  
Jean-Baptiste Fourre

**Producer**
Marie Anne Fontenier

**Production**
Supinfocom Valenciennes

**Software**
3D Studio Max  
Premiere  
After Effects  
Photoshop

**CONTACT**
Annabel Sebag  
Premium Films  
amination@premium-films.com  
France
This space-age TV commercial stars the owners and staff of a real mini-cab company, Renta Car, located in Córdoba, Argentina – the city that leads the country in Fernet Beverage consumption. The ultimate goal of the ad: attract 1,882 more customers.

**Visual Effects Company**
Pickle House

**Director**
Armando Bo

**Visual Effects Supervisor**
Fabian Galvez

**Producer**
Patricio Alvarez

**Visual Effects Designer**
Ana Esperon

**Agency**
Madre Buenos Aires

**Compositing**
Ana Esperon

**Hardware/Software**
Autodesk Toxik

Leo Castro

Apple Final Cut

Ezequiel Cesana

Adobe After Effects

**Film Company**
Pickle Tracking System

Autodesk Combustion
The aim of this film is to show the true beauty of flames with fluid simulation. The spinning break dancer is expressed by the dance of flames. The lighting was done by global illumination from the original light of the flame. The light of the smoke and the reflection of the floor were visualized.

**Director**
Tooru Hayai

**Producer**
Masahiro Katsuta

**Animation Director**
Tooru Hayai

**Animator**
Tooru Hayai

**Music Composer**
Akihiro Morita

**Hardware/Software**
HP XW8600
Autodesk 3ds Max
(FumeFX,Vray)
Adobe After Effects
Frank had a Dream

A short film that demonstrates human movement in an appealing animation showcasing weight, balance, action, and emotions.

The film was made as a final project of a one-year program at Sheridan College. It was a formidable challenge as a school project. However, through passion and help from teachers and peers, the project proves that students can not only show focused strength, but also successfully entertain an audience.

CONTACT
Dae Jung
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Canada

Director
Dae Jung

Voices
Jerry Drozdowsky
Dae Jung

Story
Dae Jung

Animation, Modeling, Rendering
Dae Jung

Compositor
Dae Jung

Music
Kevin Macleod

Thanks to Sheridan College’s Computer Animation faculty

Hardware/Software
Maya 2008
Photoshop
After Effects
In a fancy Parisian Café in the 1960s, an uptight businessman is about to pay the check when he finds out that he’s lost his wallet. To save time, he decides to order more coffee.

“French Roast” is a character-driven short animated film. With no dialogue, the story is told through character animation, music, and sound. Staging is made from a single frontal master shot with a big mirror in the background to create the equivalent of a reverse shot.

From a purely visual aspect, the aim was to translate the graphic look of the original character designs done by Nicolas Marlet into CG and to create a visual environment that would best integrate those characters. Modeling, texturing, and rendering were all crucial in this process. The work on textures and shaders allowed us to reproduce the painterly look of the original drawings.

The Tramp was one of the biggest challenges of French Roast, as his hair and beard were the most intricate elements to translate into CG. We decided to use hair simulation to achieve both the graphic style and the natural behavior that we wanted.

The film is made of one single master shot punctuated by two time lapses. We also decided that the camera would shoot in one axis only, so the characters were always facing the audience, like on a stage. However, the story needed to show many of the characters’ interactions, and therefore we had to find a way to create the equivalent of reverse shots without cutting or panning the camera. The idea of placing a big mirror behind the characters came as the best way to do this. Technically speaking, we had to create a flipped version of each character in the scene so the animators could animate both the real world and the “mirrored world”.

CONTACT
Fabrice O. Joubert
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France
A very short film that highlights the fact that, while they are short in duration, short films can still contain a whole lot of story. To better convey the concept of simplicity, I used primitive shapes as the base for the design of nearly everything. Simplicity was also a key in the rendering process, which used Pixar’s RenderMan for Maya, relying heavily on RenderRadiosity passes.

A short and simple story with simple graphics and simple music makes for a very simple minute of total mayhem.
“Imaginantes” is a collection of PSAs. In this one, a psychoanalyst teaches a blind person to see by communicating images from brain to brain, without passing through the eyes.

“Imaginantes” is always looking for unforgettable stories. Using bold animations and live-action narrative, these PSAs seek to open up the mind. They are targeted to an audience that wants to explore a different, warm, and intimate way of looking at television. They are intended not only for the educated, but also for those who are willing to learn.

Creative Director
Maribel Martínez Galindo

Animation & Compositing
Diego Huacuja

Illustration
Diego Huacuja

3D Models
María García Lumbreras

Original Idea/Writer
José Gordon

Executive Producer
Manuel Gilardi

Producer
Alejandra Pastrana Oliver

Concept & Project Development
Alejandra Márquez Abella

Post-Production Coordinator
Luis Cabrera

Art Coordinator
Laura Carmona Barreda

Sound Designer
Ezequiel Malberbier

Client
Fundación Televisa

Hardware/Software
Adobe Photoshop
Maya
Adobe After Effects
This award-winning spot illustrates the potential strength of human collaboration. Hundreds of internet users, represented by their cursors, get together to empower animal rights in the form of a gorilla.

The main challenge of this spot was to construct the gorilla with the pointers without losing the force and character behind the animal. A 3D particle system was created to create the structure of the gorilla, which was previously crafted and animated. Maya software was used to create the animation and modeling. Composition was crafted in After Effects. The result is believable gorilla behavior in spite of the graphical approach.

**Contact**

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Spain

**Director**  
Lucas Elliot

**Client**  
ADENA WWF

**Product**  
Fundraising

**Production Company**  
boolab

**Executive Producer**  
Coke Ferreiro

**Composition 2D**  
Jaime Ramos

**3D**  
Jaime Ramos

**Music**  
Gerónimo Balado

**Advertising Agency**  
Contrapunto (Madrid)

**Executive Creative Director**  
Antonio Montero

**Creative Team**  
Iván de Dios  
Jaime Chávarri  
Juan Corrales

**Hardware/Software**  
Maya  
After Effects  
Combusion
A dark comedy about human greed. The urge, risks, and consequences, portrayed through the eyes of a devastated outlaw during the lowest time of his life.

The short was written, directed, and animated by Alli Sadegiani as a final assignment at Animation Mentor. It was finished and rendered after graduation and released in October 2008.
The Happy Duckling

“The Happy Duckling” uses 3D animation to bring a pop-up book to life. The artists simulated paper to create a believable, engaging, and magical world where anything is possible.

The film demonstrates a different use of 3D technology, where instead of using objects with volume and mass, the film’s world created is paper-thin. The characters and sets appear to be made of paper and follow strict rules to ensure the authenticity of the look and feel.

The story takes place inside a pop-up book, so familiar paper-engineering devices tell the story. In order to hold the audience’s suspense, it was crucial to reproduce a convincing paper world with the correct material properties and animation style.

One of the main animation challenges was to give the characters in the film enough emotional range, while not choosing obvious 3D solutions for facial expressions. The leading principle in the film was to only use design and animation solutions that can be created from real paper. In order to find these solutions, the team created sets and mock-up characters from actual paper before reproducing them digitally in Maya.

The result of this uncompromising method is a rich paper-like world that allows viewer immersion in the environment.
Harmonic Fluid Sound Synthesis

This research animation demonstrates 3D fluid simulations with synchronized procedural fluid sounds (of dripping, pouring, splashing, and babbling water) that were synthesized by our physically based Harmonic Fluids sound-radiation algorithm [Zheng and James, 2009].

Sounds, such as splashing and pouring, are ubiquitous and familiar, but we lack physically based algorithms to synthesize them in computer animation or interactive virtual environments. This animation highlights research on the first fluid sound synthesis results for computer animation. In our related SIGGRAPH 2009 Technical Paper [Zheng and James, 2009], we proposed a practical method for automatic procedural synthesis of synchronized, harmonic bubble-based sounds from 3D fluid animations. To avoid audio-rate time-stepping of compressible fluids, we acoustically augment existing incompressible fluid solvers with particle-based models for bubble creation, vibration, advection, and radiation. Sound radiation from harmonic fluid vibrations is modeled using a time-varying linear superposition of bubble oscillators. To realistically model radiated fluid sound fields, we weight each oscillator by its bubble-to-ear acoustic transfer function, which is modeled as a discrete Green's function of the Helmholtz wave equation. To enable parallel solution of millions of 3D Helmholtz problems, we propose a fast dual-domain, multipole boundary-integral solver, with cost linear in the complexity of the fluid domain's boundary. Our animation demonstrates examples of harmonic fluid sounds for water drops and pouring, babbling, and splashing phenomena, often with thousands of acoustic bubbles and hundreds of thousands of transfer-function solves.

Director
Changxi Zheng

Producer
Doug James

Research & Development
Changxi Zheng and Doug James

Acknowledgements
The National Science Foundation
(CAREER-0652597, HCC-0905506)
Alfred P. Sloan Foundation
Pixar Animation Studios
Intel Corporation
Autodesk Maya

Hardware/Software
The project used custom software for particle-based level-set liquid simulation, robust least-squares Helmholtz solvers for estimating wave radiation, and auralization of 3D fluid sounds. Parallel simulation of simultaneous fluid animation and sound radiation required several hours (see Zheng and James, 2009) on a Beowulf cluster comprised of 160 Intel Xeon processor cores running RedHat Linux. Final frames were rendered using Pixar's RenderMan. Video editing was enabled by Adobe After Effects on an 8-Xeon-core Apple MacBook Pro running Mac OS X.
Harmonix “Rock Band II”

The hero band from the Rock Band I trailer reprises its role in this 90-second trailer and engages in a car-rooftop stand off with a new rival group in a high-energy battle of the bands.

The band characters designed by director Pete Candeland are stylized but quite realistic 3D people who need to move naturalistically, and with a lot of detail in their clothes, hair, etc. The cars and other props, and the American desert backgrounds, also needed to match the same level of detail and authenticity as the detailing in the characters. Added to this, there were two bands instead of the one in the original film, eight characters in total, which immediately increased the amount of work that was involved. All these factors meant that a sizable specialist crew had to be assembled for the project.

The team decided to use motion capture to assist the animation process of the band characters, and we worked with Audio Motion Studios to produce the footage for animators to work to. The director cast four actors, who played the characters in both bands. Takes of the DV footage were selected, and BVH files were made and imported into XSi for animation. Lip synch was also very important for the film, so we worked with Image Metrics, which filmed the facial mocap shots.

The characters were modeled using Modo and animated in XSi. In total, we had a crew of around 50, including modelers, riggers, animators, VFX artists, compositors, render wranglers, and matte painters. The animation was rendered using mental ray and composited using After Effects.

CONTACT
Anna Lord
Passion Pictures
United Kingdom
Harmonix “Rock Band II” (continued)

Director
Pete Candeland

Production Company
Passion Pictures

Producer
Anna Lord

Executive Producer
Hugo Sands

Storyboard & Design
Pete Candeland
Alberto Mielgo

Writers
Pete Candeland
Lee Gingold
Giles Dill

Head of CG
Jason Nicholas

CG Animators
Vincent Aupetit
Michael Cawood
Wes Coman
Gui Glachant
Lina Kousnetsova
Donny Mahmood
David Sigrist
Chris Welsby

Lead Character Modeler
Mario Ucci

Character Modeler
Cesar Eiji Nunes

Rigging
Chris Dawson

Prop Modelers
Ian Brown
Simon Reeves
Raymond Slattery

Senior 3D Artists
Nuno Conceicao
Harry Bardak

3D Artists
Tommy Andersson
Claire Michaud
Quentin Vien
Simon Reeves

VFX Artists
Alex Doss
Jamie Franks
Sajjad Amjad
Haavard Ness
Giles Dill

Render Wrangler
Michael Sofoluke

Lead Compositor
Niamh Lines

Compositing
David Lea
Luke Carpenter
John Taylor
Lee Gingold
Kristian Hammerstad
John Williams

TDs
Julian Hodgson
Alan Jones

Matte Painter
Max Dennison

Facial motion capture
Image Metrics

VFX Supervisor
Neil Riley

 Actors
Ben Davies
Fathia Tidadini
Scott Vining
Gary Comber

Editors
Lee Gingold
Daniel Greenway
Jaime Rubio
Tim King
Klaus Heinecke

Colourist
Mick Vincent on Baselight at The Mill, London

Music
“Hello There”, Cheap Trick

Hardware/Software
Modo
XSI
Motor
After Effects
Final Cut Pro
It’s never too late to prove one’s worth, no matter how severe past judgments have been.

After many millennia of being tortured in hell, Raymond K. Hessle has finally earned a chance to appeal his sentence of eternal damnation. When he arrives at the “appeals” gate of heaven, he is greeted by the angel who will preside over his case. As Raymond waits at the edge of paradise, he will finally have a chance to prove just how worthy he is.

Acknowledgements
Thanks to Jamie DeRuyter, Billy Merritt, Gary Schumer, Michael Rutter, Alex Marino, Andreas Theodorou, Sean Sullivan, Greg Hettinger, Mom, Dad, Dan, Marissa, and my loving wife Lara.
Double Negative delivered 1,050 shots for “Hellboy II The Golden Army”. Working closely with director Guillermo Del Toro, the team’s work covered the gamut of VFX, including 16 CG characters (seven digi-doubles and nine full CG characters), CG environments, and CG fire, steam, smoke, water, dust, and debris.

The greatest challenge for the team was creating and bringing to life the menagerie of creatures imagined by Guillermo del Toro. The main CG creatures were the Tooth Fairies, the Elemental, the Stone Giant, and the Golden Army.

To animate the Tooth Fairies, the team used proprietary swarm technology, dnSwarm, to choreograph thousands of fairies per shot, swarming out of holes in walls, covering walls, floors and ceilings, enveloping and attacking actors. Each individual swarm-fairy was capable of 17 different flying cycles or nine different crawling cycles, as well as take-off, landing, and many eating and idle cycles.

This sequence also makes use of Double Negative’s proprietary fire technology, specifically toward the end of the sequence, when Liz engulfs herself in flames. In addition to the flame engulfing Liz, thousands of Tooth Fairies are incinerated as they explode in Liz’s inferno.

Another major challenge for Double Negative was the Elemental, a fully animated CG creature who starts life as a pod and grows rapidly after rolling into the sewers under the streets of New York. When it has fully evolved, it becomes a 90-foot vined creature with a simulated CG “coat” made of leaves, vines, and interactive water spray, vapour, and drips, and finally bursts through to street level and begins to wreak havoc.

In the finale of the film, the mythical Golden Army (490 robot soldiers) is finally brought to life. Double Negative designed a fully rigged Golden Army robot with animated internal machinery, glowing internal firelight, heat distortion, and interactive CG steam.
Heroes of the Nation

This short shows the artists’ feelings about the hypocrisy of Soviet propaganda by using icons and graphical representations from the era.

“Heroes of the Nation” was produced at L’institut supérieur des arts appliqués as one of two films necessary for students to complete the school year. Four students worked on and completed the film.

The aesthetic of this movie was derived from existing posters and propaganda. The goal was to produce an original film that has not been done by students before, while maintaining a strong cinematic concept.

Directors
Kenny Rossett
Henri Bouvand
Romain Revert
Matthieu Villain

Réalisation
Romain Revert

Préproduction, Animation, Rendering, Compositing, Sound FX
Henri Bouvand

Production
L’institut supérieur des arts appliqués

Contact
Renaud Jungmann
Lisaa
martin.koscielniak@gmail.com
France
“Hey” is the creation of a team headed by Guy Ben Shetrit, who is the composer of the music and writer, director, and lead animator on this music video.

The video, like the music, is built on complex beats that evolve and break in a very organic, yet precise way. The video’s editing is also intended to complement the video’s style by cutting rapidly during fast action sequences, and then letting the eye rest just enough before the next outburst of chaotic events. The transitions between different locations and time periods are blended sometimes through a special cut and sometimes through motion. These help carry the viewer’s eye into a whole new scene, while still maintaining a sense of continuity of mood and consistency from the previous one.

The story and art of this video bring together a fantasy world with realistic everyday motifs, some of which are quite unorthodox in today’s animation world. The heroine of the story (a little girl with a giant toad as her pet) and her best friend go through fast-paced adventures and conflicts. Once the action starts, the adrenaline is pumping, and soon enough the ride goes out of control.
Deep in their secret hideouts, two heroes receive an urgent call: disaster has struck! When evil is on the loose, saving the day is what these two defenders of virtue do best, until they inadvertently get into a fender bender with each other. Now Deconstructor and the Knockout, two of the world’s greatest costumed crime fighters, are stuck bickering over a car accident. What happens when two champions of justice clash over insurance claims? How low will a superhero stoop to get out of a sticky situation? And whose rates will be blown sky high? Find out in “Hit and Run”!
Honglong Century Plaza

Honglong Century Plaza is a modern building in the central business district of Shenzhen. In order to show the magnificent building, this film adopts the techniques of fluid dynamics, steel dynamics, and particles. The common practice of using live-action plates and three-dimensional animation adds a sense of real life to the commentary.

Director
Deng Bohong

Modeling
Xiang Hongming
Huang Ting
Xiao Yuqin
Ye Huilin
Xu Chuang
Yang Congming

Animators
Wei Jing
Tang Mengyu
Yang Xianchun
Lin Mingsheng
Zhu Zhuoya
Mo Xiaojian
Song Chengxiong

Fluid Dynamics
Zhen Binbin
Wei Jing
Tang Mengyu

Shooting
Yang Bo
Lin Mingsheng

Editors
Duan Yupin
Rong Yuxuan

Compositors
Xu Guanghao
Li Yan
Liu Zhenzhen
Wang Jun
Tan Bin

System & Network
Xu Guibing

Customer Service
Liu Lijuan
Zhou Cuixia
Chen Dongmei

Production
DANS

Hardware/Software
3ds Max
Realflow

CONTACT
Deng Bohong
szdans@gmail.com
China
"House of Numbers" is a feature-length documentary that critiques the many inconsistencies in worldwide AIDS research, testing, funding, and healthcare. This animation of the replication process of the human immunodeficiency virus (HIV) was created to illustrate the generally accepted view of how HIV infects humans. While no hard data were used to create the models, there was extensive research done by the animator to create an HIV model that reflected generally accepted properties of HIV, such as its protein components and overall structure. There are still many unanswered questions regarding the process that HIV undergoes to infect human T-cells, so choices were made by the animator and director on how to best illustrate the process based on descriptions from scientists and existing static illustrations. Deliberate choices were also made throughout the production process to create some drama and a dark mood in the camera movement, lighting, and color treatment, to emphasize the words and tone of the many scientists who contributed to the narration and documentary. The final animation was reviewed by experts in AIDS research for overall accuracy.

**CONTACT**

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USA

**Director**  
Brent Leung

**Editor**  
Brent Leung

**Animator**  
W. Scott Meador

**Compositor**  
James Lockhart

**Music Editors**  
Brent Leung, Urcela Rowan

**Production**  
Knowledge Matters, LLC  
Emagination-Media

**Hardware**  
Apple Quad G5 for 3D animation and rendering, XP PC for compositing

**Software**  
Blender for all 3D animation, Adobe After Effects with Trapcode's Particular for compositing
This short film revolves around a small robot with a turntable for a head left alone in an old wooden workshop. The environment is simplistic, but the graphic style suggests detail, with the set lit by the moon shining through one window. The workshop is inhabited by other living electronic devices, created by an old inventor who has passed away. With the inventor gone, it’s up to Hum to bring life back to the workshop.

“Hum” is a bachelor-degree project and first short by Danish director Søren Bendt Pedersen. It was created at the Animation Workshop Denmark in 2007. The film was inspired by many different artistic sources. Some of the main inspirations were “Jojo in the Stars” by Marc Craste; stop-motion animations such as Tim Burton’s “Nightmare Before Christmas”, 1950s horror films, and compositions from live-action films such as “City of Lost Children” and “Delicatessen” by French director Jean Pierre Jeunet.

Leaning toward classic story telling and drawing inspiration from other short films such as Disney’s 2D animated Silly Symphonies, “The Old Mill”, the film has no dialog, is in black and white, and strives to tell the story through simple acting, compositions, mood, and sound.

The music was composed by Danish composer Rene Brokop and matches the aesthetic style of the film by using simple melodies mixed with electronic sounds. Foley sound was created by Swedish musician, artist, and animator Henric Wallmark. He used old windup toys and computer-generated ambient sounds, which reinforced the look of the film.
Hypothetically future butterflies (CG robots) explore the north pole of Mars.

Why are butterflies so fascinating? First, we tried to crystallize the butterfly model in order to express the colorful butterfly in an extra-terrestrial environment. We assumed that ice exists on the arctic surface of Mars, and we expressed the ice as an aggregate of particles in space. What happens when the butterfly robot collides with particles is unpredictable, so we performed a behavioral analysis.

Human beings can ride in this robot to explore Mars.

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Human beings can ride in this robot to explore Mars.
Mikros Image was asked by Ubisoft to realize the trailer of the game I Am Alive. In this full-CGI project, the goal was to find a look to illustrate a “L’enfer au Paradis” theme. Over 30 artists collaborated on the trailer, which required almost 700 days to complete, occupied 750 Gb of disk space, and consumed almost 14,500 hours of calculation.

**Director**
Olivier Martineau

**Client**
Ubisoft

**VFX/Animation Studio**
MIKROS IMAGE

**Executive Producer**
Frédéric Groetschel

**Project Manager**
Pascal Grioux

**Artistic Director**
Hugo Allart

**General Supervisor**
Stéphanie Aubriot

**Matte Painting Supervisor**
Olivier Coulon

**VFX Supervisor**
Stéphane Thibert

**Lead Compositing**
Aurélien Daudet

**Color Grading Tape to Tape**
Magali Léonard
Jacky Lefresne

**Motion Capture**
ATOPOS

**Hardware/Software**
Maya
Nuke
Arnold
mental ray
The Incident at Tower 37

“The Incident at Tower 37” leverages the power of allegory to foster a debate about ownership, use, and exhaustion of natural resources. It also represents a significant new direction in undergraduate animation education that is built on a sophisticated set of student-developed, open-source production-management and support tools.

The film began production within the context of an interdisciplinary group-based production course at Hampshire College in the fall of 2005. The goal was to bring together studio artists, animators, filmmakers, composers, and computer scientists to produce a high-end computer-animated short film. Although collaborative animation work is produced regularly in the animation industry and in some graduate programs, Hampshire is one of the few undergraduate institutions committed to including this kind of experience in its curriculum.

With limited one-on-one classroom time available, it was clear that a system had to be developed to facilitate communication and collaboration among crew members. This led to creation of a browser-based system built to support the needs of producers, managers, animators, and technical directors. Over the course of the last four years, both the film and the software matured together. Now “The Incident at Tower 37” is ready for wide release, and the suite of tools, called Helga, is an open-source resource available to the animation community (www.helgaproject.org).

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Rhythm & Hues Studios
Anzovin Studio

Academy of Motion Pictures Arts and Sciences Intern
Will Colón

Produced at
Hampshire College

Hardware/Software
Helga
Maya
RenderMan Studio
Shake
Mac OS and ROCKS
(GNU/Linux) operating systems
Apple and custom-built x86 hardware
Assorted custom scripts and tools
Do we all look at homeless people in the same way? The innocence of kids can teach us how to look at the world in a different way.
Insulin Production and Type 1 Diabetes

This accurate scientific visualization illustrates the role of insulin inside the body and how its production is destroyed in type 1 diabetes.

Approximately 25 million people worldwide, many of them children, suffer from type 1 diabetes. There is currently no cure for diabetes, and those affected with this disease must endure daily insulin injections for the duration of their lives. The visualization illustrates how insulin is normally produced in the body and how its production is destroyed in this disease. The animation is designed to be a pro bono and widely disseminated educational resource.

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Software
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Adobe After Effects CS3
Apple Final Cut Pro

Sound
Lachlan Carrick
François Tétaz
Moose Mastering
Poor visibility, weather again unsettled today. Surreal rocks and riven lowlands, fog-shrouded valleys. Frightening depths and emptiness. Rarity of air is noticeable. What are you looking for in this hostile stretch?

“Interim Camp” is a meditation about the pursuit of an idea; about obstacles, struggle, and failure along the way.

The film follows an expedition into an abstract and surreally coloured arctic mountain scene, where the landscape shapes and surfaces are in constant transformation. We used a custom generative software tool to create motion sequences of drifting and constantly transforming surface structures. These image sequences served as scalar topographic height maps and were displaced into landscapes in a 3D application.

This is a two minute excerpt from a 13-minute film.

**Directors**
Vera-Maria Glahn
Marcus Wendt

**Direction, Code, 3D**
Marcus Wendt

**Direction, Editing**
Vera-Maria Glahn

**Music**
Arran Poole

**Acknowledgement**
Supported by Hessisches Ministerium für Wissenschaft und Kunst

**Hardware/Software**
Custom generative software tool for creation of morphing height maps
ITFS Spot Colorflow

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Yüksel Yilmaz

Compositing
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Production
Filmakademie Baden-Württemberg
Institute of Animation, Visual Effects and Digital Postproduction

Hardware/Software
Fusion

Trailer for the Stuttgart International Festival of Animated Film.
ITFS Spot Scheibenwischer (Drop)

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Institute of Animation, Visual
Effects and Digital Postproduction

Hardware/Software
Maya

Trailer for the Stuttgart International Festival of Animated Film.
“Jin Kai Syu” was created in 4K with the concept in mind that the words “animation” and “animism” both derive from the Latin word “anima”, which means life principle or soul. This work is a visual piece that exists within the triangular realm formed by these three words. Animism here represents Asia’s ancient religion.

The Japanese title means “A lot of things have gathered”.

With this work, I have tried to create images that express the profusion of gods representing all of creation. I felt that organic movement as well as reproductive development and composition would be required to express this concept. So, with the goal of creating a new type of organic visual expression, I used a combination of hand-drawn animation and software-based generative animation.

A high-resolution environment was necessary to express the organic visual of this work, so it is produced in 4k (3940x2160).

**Director**
Takahiro Hayakawa

**Affiliation**
Advanced Digital Content Design Unit
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**Hardware/Software**
Adobe After Effects
Adobe Streamline
TV Paint Pro
Windows PC

**CONTACT**
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Japan
The music video “Jump” features the pop group Ben*Jammin as they learn some spectacular jumping skills, accidentally filmed by a handheld camera.

The unusual production workflow of this music video is based on the power of improvisation. This became possible using a “camera mapping” workflow to rebuild the modified parts of the real footage. 3D professional and director Till Nowak sees improvisation as one key aspect of his work, so even for this heavily CG extended video there was no shot planning, no tracking markers, no blue screens, or any other preparations for the CG shots. During the video shooting, the focus was just on the spontaneity of the moment. Later, the CG shots were selected from a large amount of raw footage, and the 3D models were created to match still images of the footage with camera mapping. The efficiency, spontaneity, and power in the use of this underestimated workflow has been the central topic of Till Nowak’s work for many years.
KitKat “The Ultimate Break”

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The adventures of an office employee who goes searching for some comfort on his Kit-Kat break and is suddenly transported on a mysterious quest.

In this film, we had to create some very stereotypical characters with morphologies that fitted their personalities. The goal was to make the adventures of our hero in the different situations as powerful as possible. Technically, the focus was on the animation and especially facial animation, with very elaborate rigging. In parallel, the surface rendering was emphasized to make it both realistic, by using subsurface scattering for the skin, and aesthetic, by using a cartoony range of colors.

Director
Akama

Hardware/Software
3ds Max
V-ray
Z-Brush
After Effects
On a scorching hot summer’s day, Krishna finds that his garden is dying. By playing his music, he is able to get a little cloud to help water his plants and the rest of the dry earth around him.

**Director**
Miriam Nagi

**Faculty Advisor**
Jamie DeRuyter

**Acknowledgements**
Thanks to my family, Jamie DeRuyter, Billy Merritt, Emily Tse, Lindsey Olivares, Michael Molinari, Kristin Palach, and Julie Shin.

**Hardware/Software**
HP Workstations
Autodesk Maya
RenderMan
Shake
Photoshop
Premiere
Tsunami
One day a man who doesn’t communicate with his son receives a box by mail, and he finds a strange helmet in the box. He is transformed into a Kudan (a human head with the body of a cow, which wonders around the parallel world) when he wears it.

The director tried to design characters that can only be created with 3D CG. He also tried to render the shot in a single pass and apply tone mapping after the rendering.
“La Main des Maîtres” takes its graphical direction from the early 20th century’s Art Nouveau and Victorian styles. Beneath the graphics is the society of the working class during the industrial revolution as it relates to class struggle. The major artistic influence on the overall animation style is the painter Alfons Mucha. From this inspiration, everything went to Steampunk, which contributed more craziness and freed the genre. The production culminated as a 2D animation short built with 3D animation tools in one year with a three-man team.

All the characters were modeled in 3D. They were rigged and animated with cloth simulations and rendered with a sort of “toon” shader. Once animated, using a custom MELScript UI to manage them, they were rendered and fixed in 2D to add facial details, correcting penetrations, lines, and shadows, and to composit everything in an attempt to match 3D characters with non-animated 2D characters and matte paintings. Moreover, having 3D characters allowed us to match with 3D visual effects.
Imagine the tennis of the future, in 2083, by Lacoste.

For this commercial spot, the challenge was to invent a vision of the future appropriate to the Lacoste brand, an upscale and sportive vision, while making it look more youthful and modern. From a technical perspective, the use of motion capture and a muscular system for character animation allowed us to achieve a startling degree of realism.

**Director**  
Akama

**Hardware/Software**  
3ds Max  
V-ray  
Z-Brush  
Motion Builder  
After Effects
Excerpts from an interactive video animation based in the Lautriv Chromagnon Medusa (LCM), a hybrid interactive, augmented, handcrafted sculpture with intelligent skin, embracing a compendium of ancient forms, related to ancient western history, art, literature, myths, and storytelling.

The main goal of the project was to preserve the concept of the original installation and to make it available to a large number of visitors in an accessible format. This digital interactive version was produced due to the delicate fragility of the sculpture material, the difficulties of upgrading the software and hardware, and issues related to transportation and accessibility.

The LCM installation was created in 1995. It is articulated by a 1.7-meter sculpture (plaster, metal, rubber, fiberglass, and wood) that embraces a compendium of mythical ancient forms: the head of Medusa (snakes), the chest and hand of the Discobolus of Myron, the abdomen and legs of the Venus of Cenere.

One can look into Medusa’s eyes, touch her, and navigate and interact within her dreams, premonitions, and fears. Medusa’s content is articulated by digital, virtual, and analog worlds, shifting from two-dimensional to three-dimensional visions, from local to remote, from analog to digital, to interactive, and to telematic audiovisual experiences. When you look through the eyes of this gorgon, rather than petrifying the senses, it augments and magnifies them.

The name was created by inverting the word VIRTUAL to LAUTRIV. Chromagnon is a word made up of Chroma(+) key + Cromagnon.

LCM received the Mention Prize at Ars Linz Electronica 1997. It has also been exhibited in the Innovation Gallery of the Science and Technology Museum Leonardo da Vinci, Milan; Imagina’95, Montecarlo; Robotix, McLellan Galleries, United Kingdom; Les Vogague Virtuales des 3 suisses; Au Monde de l’Art, Paris; SIGGRAPH 96; MediARTech’96, Fortezza da Basso, Florence; and MAV, the Virtual Archeological Museum of Herculaneum, Italy.
Lilium Urbanus

This film, the story of a growing city in the form of a lily, is a collaborative senior thesis project. Starting from an empty field, the first step to a city’s growth is a small village. Electricity flows through the town, larger and larger structures grow, and a transit system is formed. Finally, an airport blooms to spread its seeds to farther places. The city is a living organism that is constantly growing. When it has fully expanded, it disperses its extra resources to create new cities.

With two directors, it was important to come up with a concept that we were both excited to work on. We wanted something different from the character-driven stories that usually come out of schools, so we took up the challenge of expressing a story without characters. We both love nature as well as city life, and combining the two was a fun process during the film’s creative development. On the more technical side, we spent a whole lot of time on research and development. Initial growth designs for certain objects were completely altered after many unsuccessful attempts.

Our goal was to illustrate the story of a city as a growing flower. We simply wanted to create something that is exciting and beautiful. We invite the viewer to enter our world and discover a new kind of flower, as if it is being seen for the first time. Ultimately, we would like everyone to watch the piece with fresh eyes and simply experience its beauty.
Love_Child

A story of creation in the digital world that the director hopes will lead the audience to rethink the cycle of creation and destruction of life.

Using 3D drawing software to create an animation of a baby is similar to the process of gestating a new life. Two polygon planes become a cube because of Lamour; the cube is the prototype of polygon model construction. When the cube extrudes to the shape of a baby, light is given to form the material; adjust the movement, and then the baby has a life. The program asks the artist what it wants to do with the creation.

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Animation
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Graphics
Wen-Sheng Shiao

Background Design
Wen-Sheng Shiao

Production
National Taiwan University of Science and Technology
The Lunar Reconnaissance Orbiter (LRO) is NASA’s scouting mission to prepare for a return to the moon by 2020. Armed with multiple instruments, LRO collects data to assess the lunar terrain in search of safe landing sites for future missions. This stereoscopic visualization demonstrates how LRO uses its instruments collectively to accomplish its objective.

As a first step, LRO’s Lunar Orbiter Laser Altimeter (LOLA) instrument assesses the lunar topography, calculating the height, slope, and roughness of the lunar terrain. From this topographic data, level surface areas can be derived as the most basic requirement of safe landing sites.

Next, an example thermal map of the lunar surface is revealed to show the sort of data the Diviner Lunar Radiometer Experiment (DLRE) collects. Understanding changes in surface temperature helps to determine small rock hazards, since they retain and release heat at a different rate than the surrounding regolith structures. Finally, large rock hazards can be found with the Lunar Reconnaissance Orbiter Camera’s (LROC) high-resolution surface imagery. Removing all rock-hazard areas from level surface areas reveals potential safe landing sites for future manned and robotic missions to the moon.
An accurate visualization of the complete malaria life-cycle. The content is derived from scientific datasets, microscopy, and published literature on the parasite’s biology. Everything presented is accurate in scale, structure, and dynamic behavior of mosquito, parasites, and human cells.

The visualization is in two four-minute sequences. The first reconstructs infection of a human child via mosquito bite, and the parasite’s invasion of tissues, including the liver and blood. The visualization is the first of its kind to present live-behavior models, including the mosquito’s bite technique, the parasite’s invasion method, and patterns of blood flow.

The second sequence visualizes the parasite’s infection inside a pregnant female mosquito. The camera follows the parasite as it has sex inside the mosquito’s stomach, then invades her salivary glands.

Over 10% of the human population is debilitated by malaria. Particularly vulnerable to the disease are pregnant women and children under the age of five, who account for many of the two million deaths each year. This visualization was designed to raise awareness and understanding by contributing to TV news, documentary, and science programs; museum and science-center exhibitions; and free downloads for public education.
In “Mercurius”, an abstract video-music composition, one sound-synthesis process, and nearly 12,000 individual points are continually transformed and warped, restrained, and released, without cuts, to form sonic and visual curtains and vortexes evoking both unity and destruction. Amsterdam Film eXperience awarded “Mercurius” its Breaking Out of the Frame Special Jury Prize in 2007, and it has received first prizes from the Punta y Raya Festival of Madrid and Abstracta Cinema of Rome and the Best Visual Music award from the Red Stick Festival, Baton Rouge.

The custom Motion plugin developed to render the “Mercurius” visuals explores the limits of what can be achieved through animation of massed, discrete points. It builds upon the techniques used in the author’s Autarkeia Aggregatum (SIGGRAPH 2006 Art Gallery) by adding three-dimensional rotational manipulations of the point-drawing patterns and flattening the results back into two dimensions (without z-axis scaling). The result is a highly flexible algorithm providing intuitive control over complexly coherent textural and gestural flows. The animation for “Mercurius” proceeds without cuts from beginning to end through manipulation of these parameters.

The work is also notable for the carefully composed audio track, which is similarly composed as a single, continually transforming custom synthesis process. The two media knit tightly together into a single, powerful audio-visual statement.

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**Music and Images**
Bret Battey

**Hardware/Software**
Custom FxPlug for Apple Motion 2
Custom Supercollider MAX/MSP code
After World War II, Japan accomplished an economic revival. The concentration of population in the cities came during the post-war period of strong economic growth. Construction and housing development advanced rapidly. Positive financing of financial institutions was backed up during the economic bubble of the 1990s. As a result, large-scale, quasi-public corporations developed one after another. However, this development ended with the bursting of the bubble economy. Real estate values dropped sharply. Bad loans caused financial failures. A fiscal deficit was generated by the government’s protection of financial institutions. In 2008, total debt held by the Japanese government exceeded 800 trillion yen. This animation shows the economic growth of Japan during these postwar years.

**Director/Producer**
Nobuo Takahashi

**Senior Animators**
Akemi Domoto
Satoshi Gonokami
Taro Hirano
Yasuhiro Takao

**Animators**
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Yui Okamoto
Makito Tsubaki
Shohei Yamaguchi

**Modelers**
Jun Kawabata
Ran Miyanaga
Hiroko Ota

**Production**
Nobuo Takahashi CG Laboratory, Nagoya City University

**Hardware/Software**
Autodesk Maya
This spot was commissioned by the Alzheimer Internacional project of the Pasqual Maragall Foundation to create awareness and raise funds for scientific investigation into this terrible disease. It features an abstract representation of memories, which react to the soundtrack.

The premise behind the spot was to avoid a melodramatic approach to the illness and instead use the soundtrack as the emotional connection. The director wanted a more optimistic approach that highlighted personal experience and memories above all. We decided the visuals had to be an abstract representation of the sounds, so we created a reactive system that could be alive instead of animating it by hand. The system modified parameters in the geometry of the bubbles, which stands for the memories of the human mind. After that we simply linked the system with the final soundtrack and glued the pieces in composition.
This work was inspired by a question: What would it be like if a water drop explodes like fireworks? Water drops in microgravity space burst sequentially, imitating the Japanese seasonal fireworks tradition. My aim is to let the audience enjoy the contrast between the silence of floating water drops and the active motion of the water burst.
Mon(s)tre (Monster-clock)

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Time is a monster that is constantly chasing us …

This short introduces a little girl playing with a clock. The clock happens to break, revealing a brutal mechanical monster and disrupting the time of her world.

Mon(s)tre was our second short, one of two student shorts realized during a four-month period in 2008 at L’institut supérieur des arts appliqués. It was a good way to test our capacities on a mini-production pipeline. Each one of us had the opportunity to do our best work in a complementary way and in a very short amount of time.
MR 316 is one of the inventory numbers assigned to the Mona Lisa over its long history. The number, located on the reverse of the painting, provides the starting point for an exploration of its shape, appearance, history, and rarely seen details as revealed through scientific study.

In 2004, the most detailed scientific examination of the Mona Lisa ever conducted was undertaken by an international consortium of researchers at the request of the Louvre’s paintings department. During the following years, processing and analysis of the data led to important scientific work in the field of art conservation, yielding rich documentation of the painting’s current condition. As part of this effort, the National Research Council of Canada acquired a high-resolution colored 3D model of the Mona Lisa, using its polychromatic 3D laser sensing technologies.

This video presents selected results from that project in the form of dynamic imagery that allowed application experts to better understand Leonardo’s masterpiece through interactive navigation and transformation of the model. The nature and size of the dataset required innovative approaches to 3D modeling and rendering. All renderings were produced using Atelier3D, software developed at the National Research Council of Canada for visualization and detailed analysis of large sensor-acquired datasets.
This film is a contemplation on memory and landscape that blends live-action footage with abstract, hand-drawn, computer-generated composite animation sequences. It is a collaborative work that combines music and ephemeral visual sequences to evoke a layered, shifting, and evolving sense of place.

**Directors**
Peter Byrne
Carole Woodlock
Michaela Eremiasova

**Music**
Michaela Eremiasova

**Music Production**
Jairo Duarte-Lopez

**Imagery, Animation, Video**
Peter Byrne
Carole Woodlock

**Editor**
Peter Byrne

**Hardware/Software**
Illustrator
Photoshop
After Effects
Final Cut Pro
This short film is the CG animation transposition of the graphic universe of a French comics author. It’s a story that repeats itself into infinite madness.

At the crossroad of unlimited possibility, take a stroll through surreal “Muzorama” the universe. Discover a floating world, inhabited by two-headed people, giant hard-boiled eggs, one-legged cars, and a beautiful man-eating woman. Now travel alongside a fool in love on his way to his first date.

This film was made possible thanks to a collaboration of a production company (La Station Animation), a comic-book author (Muzo), and a group of students at Supinfocom.
Night Fishing with Cormorants

This animation is a very loose and abstract meditation, inspired in part by the 17th Century Japanese screen painting by Kano Tanyu, Night Fishing with Cormorants, and by the very stark and beautiful novel of Akira Yoshimura, Shipwrecks. I am not telling a naturalistic story in this piece, but rather I have tried to make a work that can hold in equal reverence the spirit of the bird, the fish, and the fisherman.

I work very free-form in Cinema 4D, drawing and moving around as if painting on a large canvas. Then I mix these 3D renders in the real-time VJ software Modul8 in a type of visualist jam session. Audio is added later.

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**Director/Producer**  
Betsy Kopmar

**Authors**  
Betsy Kopmar  
Andreas Ecker

**Hardware/Software**  
Cinema 4D  
Modul8  
After Effects
This video was originally created for the Nine Inch Nails Ghosts Video Contest on YouTube. Number 8 was selected from 36 numerically self-titled instrumental tracks, which gave thousands of artists clean visual slates to work with minus any symbols or conceptions that might influence creativity.

The technique of taking a frame, bringing it into Houdini, copying boxes based on color, and creating multiples of them was acquired from Garman Herigstad’s Houdini 101 learning DVD (www.thegnomonworkshop.com). Some key lessons of that DVD are extensive use of the Point SOP, where you can look up each point’s attributes in a spreadsheet while you’re working. This helps me recognize movements when they are transformed individually based on their color values. A Render Output Driver node allowed me to save geometry sequences for faster work flow with realistic playback speeds, enhancing the flow of creativity.

Another media reference was Peter Claes’ Houdini Technical Effects DVD (www.3dbuzz.com), which helped me understand creation of complex trails with the For Each SOP. This node let me loop through trails procedurally while adding creative power to the number of trails, direction, width, and color without having to recreate them. This is mostly done at a point or primitive level where I can classify attributes and groups, add values, or mathematically promote new ones based on arguments. What seems like a lot of scripting is merely an understanding of how Houdini’s variables and functions help channel information through the stream of node building.

Finally, because my character is essentially flat, even in 3D, I wanted some depth from the waves being swung from the guitar. After my camera movements were finalized, I key-framed a bone that was attached to the guitar. The bone, with color trails attached, swings out toward the camera giving the illusion that the guitar is in fact doing the same. Also, particles that fly away from the character needed an arbitrary direction to fly to or from, so points in space were created for that purpose with special attention to object normal and world space.
This architectural visualization uses 3D graphics to reveal the creation and placement of the Nobel Center, an office building developed and constructed by China Railway that is considered by some to be a perfect combination of modern construction techniques and architectural art.

In order to bring out a strong sense of technology and imperialism, the director adopted massive mechanical theories to show the details of the architecture and reveal its exquisiteness and quality.

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**Director**

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**Hardware/Software**

3ds Max

**Modeling**

Yang Bo

Liu Hao

Tang Mengyu

Wei Jing

**Live-Action Shooting**

Yang Bo

Xu Guibing

**Animators**

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Tang Mengyu

Liu Hao

**Animated Titles**

Lei Zhijun

**Editors**

Deng Bohong

**Compositor**

Xu Guanghao

**Mixer**

Deng Bohong

**Customer Service**

Zhou Cuixia

**System & Network**

Xu Guibing

**Production**

DANS
Office Noise

A short film about two very different colleagues, a clumsy elephant and a tidy rooster, and what happens when they're forced to share adjoining cubicles.

**Director**
Mads Johansen
Torben Søttrup
Karsten Madsen
Lærke Enemark

**Script**
Mads Johansen
Torben Søttrup
Karsten Madsen
Lærke Enemark

**Layout**
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Torben Søttrup
Karsten Madsen
Lærke Enemark

**Animation**
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Torben Søttrup
Karsten Madsen
Lærke Enemark

**Compositing**
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**Editors**
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Torben Søttrup
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Lærke Enemark

**Storyboard**
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Lærke Enemark

**Background**
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Torben Søttrup
Karsten Madsen
Lærke Enemark

**Camera**
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Torben Søttrup
Karsten Madsen
Lærke Enemark

**Sound**
Thomas Ahlmark
Morten Wille

**Production**
The Animation Workshop
One Fine Day

CONTACT
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Ringling College of Art & Design
USA

In the post-apocalyptic wasteland grows the most dangerous threat of all, a flower. If left unattended and not vigorously exterminated, these colorful organisms could creep into civilized areas and soon blanket the land with dreaded, luscious greenery. It is up to two brave yet careless souls to keep this invasive threat contained.

Director
Gretchen Glover

Hardware/Software
RenderMan For Maya 2.0
RenderMan Pro Studio
Shake 2.51.1116
Photoshop CS3
Premiere Pro CS3
Acrobat 8
Audition 2
Encore CS3
Premiere CS3
Painter IX.5
Tsunami
HP xw9400 Workstations
Orange Mirrors

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Israel

Mirrors can make a difference. This spot is all about team effort in projecting a simple ray of light all over the city. It contains a clever use of still images and green-screen work, which creates the entire space and environment. It is a perfect example of how magic is being created.

Director
Ayelet Menahemi

Agency
Reuveni Pridan IPG

Digital Visual Effects
Gravity Rhino Group

Producer
Paradiso

V.F.X Supervisor, Creative Director
Ilan Bouni

CG Supervisor
Yoav Savaryego

Compositing Supervisor
Ronen Sharabani

Hardware/Software
Flame 2009
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Israel
The “Other World”

What a world … no parking problem, no plane to catch, just all around loveliness. This commercial was based mainly on post work and matte painting. We focused our efforts on compositing, art, and 3D to create a new magical world.

**Contact**

Ilan Bouni
Gravity
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Israel

**Director**

Eli Sverdlov

**Agency**

Adler Chomsky and Warshavsky-Grey Isreal

**Digital Visual Effects**

Gravity Rhino Group

**Producer**

Mulla Production

**VFX Supervisor/Creative Director**

Ilan Bouni

**CG Supervisor**

Yoav Savaryego

**Compositing Supervisor**

Ronen Sharabani

**Hardware/Software**

Flame 2009
Maya 2008
Adobe Photoshop CS3
This short film explores a new way of visualizing the elementary interactions between oxygen and a number of other basic elements, in a way that makes it not only educational for a young audience, but also entertaining. The basic premise is to make scientific visualization more accessible to the average viewer by casting the periodic elements as elementary school students and exploring the difficulties that can arise from their attempts to be friends because of the way they react to one another.

**Director**
Christopher Hendryx

**Character Voices**
Emily Tse
Alejandra Quintas

**Narrator**
Andrew Bailes

**Technical Support**
Karissa Miller
Owen Nelson

**Faculty Advisor**
Jim McCampbell

**Production**
Ringling College of Art and Design

**Hardware/Software**
HP Workstations
Autodesk Maya 2008
Pixar RenderMan
Shake
Photoshop
Premiere
After Effects
Tsunami
Realflow
“Peking1935” uses 3D animation to restore the Chinese city of Peking to its 1935 beauty in a completely digital way. The film demonstrates that 3D software is a powerful tool in efforts to study and protect the architecture of human heritage.

**Directors**
Ah Tsann (Lu Canhai)
Lu Canrong

**Story**
Liu Yali

**Art Director**
Ah Tsann

**Music Director**
Ah Tsann

**Composer (“Peking Soul”)**
Ji Yun Tong

**Producer**
Forest & Land 3D Animation Studio

**Animator**
Ah Tsann

**Compositor**
Ah Tsann

**System & Network**
Xiaozhong

**Production Assistant**
Xiaozhong

**Contact**
Lu Canhai
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China

**Acknowledgements**
Xiao Lan
Xiao Rong

**Hardware/Software**
PC
3ds Max 8
Photoshop
After Effects
Premiere
This animation represents the culmination of two years of CG development to find the optimum balance of entertaining storytelling, high-quality aesthetics, and technical innovation. This combination allows Nickelodeon to produce an 11-minute episode each week at a near-feature-level quality on a television timeline and budget.

Over the last two years, we have developed asset-building scripts, lighting tools, and a workflow pipeline that allows us to automate much of the CG animation process. This has enabled us to streamline and quickly produce high-quality solutions for many of the technical challenges that usually plague CG production, such as fur and large poly-counts in modeling. With these technical innovations, we create efficient and consistent assets that we pass onto our vendor studios, allowing them to concentrate most of their resources on high-quality animation and avoid dedicating large resources to solving technical problems. As we continue to expand and refine our Maya tools and interfaces, we believe this will continue to allow our artists to further push what can be created in CG for the small screen.
The Penguins of Madagascar “Gone in a Flash” (continued)

Director
Bret Haaland

Executive Producers
Bob Schooley
Mark McCorkle

Written by
Todd Garfield

Storyboard
Sean Kreiner

Supervising Director
Nick Filippi

Animation Supervisors
Chris Neuhahn
Randy Dormans

Based On Characters
Created by
Tom McGrath And Eric Darnell for The DreamWorks Animation Movie “Madagascar”

Supervising Producer
Bret Haaland

Animation Producer
Dina Buteyn

CG Line Producer
Dean Hoff

CG Supervisor
Russell Tracy Jr.

Director
Bret Haaland

Executive Producers
Bob Schooley
Mark McCorkle

Written by
Todd Garfield

Storyboard
Sean Kreiner

Supervising Director
Nick Filippi

Animation Supervisors
Chris Neuhahn
Randy Dormans

Based On Characters
Created by
Tom McGrath And Eric Darnell for The DreamWorks Animation Movie “Madagascar”

Supervising Producer
Bret Haaland

Animation Producer
Dina Buteyn

CG Line Producer
Dean Hoff

CG Supervisor
Russell Tracy Jr.
The Penguins of Madagascar “Gone in a Flash” (continued)

CG Lead Shader Artist
Anthony Esposito

CG Texture Artists
Brent Gordon
Candice Stephenson
Elyse Harter
George Taylor
Sonserae Leese-Calver
Eric Mattson
Kaz Aizawa
David Palmer
Frida Sahono Jozwik
Suk Choon Yoon
Susan Harris
Roberto Jaurequi
Bryan Johnson

CG R & D Technical Director
Chris Karlberg

CG Animators
Erik Kling
Dennis Shelby

Animation Production Services
Gone In A Flash
DQ Entertainment, Ltd.

DQE Executive Producer
Tapaas Chakravarti

DQE
Vice President – Operations
Vishal Dudeja

DQE Chief Technology Officer
Srikanth Pottekula

DQE Assistant Vice President – Production
Srinivas Katta

Supervising Recording Engineer
Justin Brinsfield

Assistant Recording Engineer
Matt Corey

Dialogue Editor
Michael Petak

Supervising Picture Editor
Otto Ferrone

Post Production Supervisor
Oliver Pearce

Post Production Coordinator
Brady Klosterman

Director Of Post Production
Jason Stiff

Additional Post Production Services
Kimberly Bowman
Jonathan Hylander
C.J. Kinyon
J.F. Kinyon
Rohner Segnitz
Amy K. Wu

Music Composed by
Adam Berry

Post Production Sound
Oracle Post

Supervising Sound Editor
Paulette Lifton

Post Audio Supervisor
Jimmy Lifton

Foley Artist
Vincent Guisetti

Foley Recordist
Aran Tanchum

Foley Editor
Matt Hall

SFX Designer
Ian Nyeste

SFX Assistant Editor
Matt Hall

Sound Re-Recording Mixers
D.J. Lynch
Ian Nyeste

Post Production Services
CCI Digital

Telecine Colorist
Bob Sackter

Main Title Developed by
Bret Haaland
Mark McCorkle
Bob Schooley

Creative Consultants
Tom McGrath
Eric Darnell
Mireille Soria

Special Thanks to
Cyma Zarghami
Brown Johnson
Alison Dexter
Mark Taylor
Roland Poindexter
Audrey Diehl

Executive In Charge For Nickelodeon
Rich Magallanes

Hardware/Software
Maya 8.5
Photoshop
Body Paint
Real Flow

CG FX Animators
Justin Andrews
Russell Richardson
Steve Moore
Melanie Walchek

CG R & D Director
Alfredo Barcia

CG Lead Lighting And Compositing Artists
Nousha Emami
Jim McLean

CG Lighting And Compositing Artists
Patrick Krebs
Christina Chiusano
Tobias White
Dan Haring

CG R & D Director
Alfredo Barcia
People in Red

Drinking and driving? The wheelchair is waiting.

This stomach-bending spot is a great way to show a crystal-clear creative concept. It’s a volunteer project to raise awareness of the consequences of drinking and driving.

The commercial was made using very simple methods. Its simplicity delivers a strong message to the viewer.

**CONTACT**
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Israel

**Director**
Roni Kleiner

**Agency**
Reuveni Pridan IPG

**Digital Visual Effects**
Gravity Rhino Group

**Producer**
Ishay Hadas

**VFX Supervisor, Creative Director**
Roni Kleiner

**CG Supervisor**
Yoav Savaryego

**Compositing Supervisor**
Ronen Sharabani

**Hardware/Software**
Maya 2008
Flame 2009
Visual music is used to invoke the feelings of exchange and rejection people feel from one another and the way the mind is changed in such a situation.

In society, everyone can be hurt by others. But humans are also not made to endure in isolation.

**CONTACT**

Yasuhiro Kobari
bari@tangram.to
tangram.to
Japan

**Director**

Yasuhiro Kobari

**Production**

TANGRAM co. ltd.

**Hardware/Software**

Autodesk 3ds Max 2009
Adobe After Effects 7.0
Cakewalk Sonar 5
Bonsaininja Studio wrote, directed, and produced this music video for the Italian musician and producer AntiAnti, featuring the rapper Caparezza.

“Picciotti Della Benavita” is a story about politics, Mafia, bribed authorities, vintage Italian cars, and pin-striped suits.

Live-action shooting, motion-graphics effects, 3D animations, matte-painting techniques, and a lot of irony were used to depict decades of genuine Italian corruption and immorality in this action-packed gangster music video.

CONTACT
Bonsaininja Studio
info@bonsaininja.com
Italy

Director
Bonsaininja Studio

Cast
Frankie Bisbiglio, Davide Pavanello (a.k.a. AntiAnti)
Mickey Capafresca, Michele Salvemini (a.k.a. Caparezza)
Jimmy Basetta, Diego Perrone (a.k.a. Diegone)

The Inspector
Edoardo Favetti

The Mayor
Nicola Sangermano

The Priest
Emiliano Audisio

The Protestants
Paolo Pavanello
Christian Montanarella

The Politician
Angelo Spinelli

Story, Direction, Production, Art Direction, Technical Direction, CGI, Animation
Bonsaininja Studio

Music
AntiAnti featuring Caparezza

Director of Photography
Marco Sirignano

Production Manager
Simone Colombo

Costumes and Make-Up
Parte Utile

Production
Bonsaininja Studio/Metatron Group

Hardware/Software
Final Cut
Photoshop
After Effects
Illustrator
Maya
Cinema 4D
“Pigeon: Impossible” is the tale of Walter, a rookie secret agent faced with a problem seldom covered in basic training: what to do when a curious pigeon gets trapped inside your multi-million dollar, government-issued nuclear briefcase.

The film took nearly five years to complete and is the first attempt at animation by writer/director Lucas Martell: “When the project started, it was mostly an excuse to learn 3D animation, but by the end of the project I had spent so much time reworking and polishing the story that I just wanted people to laugh.”

The end-result is a hilarious six-minute romp through the streets of Washington, DC as our hero fights to save himself and the world from the chaos reigned down by a hungry pigeon. Breathtaking visuals and a sweeping soundtrack showcase the work of nearly 100 talented artists and musicians, and the film stands as a testament to what can be accomplished by a team of dedicated volunteers working for the love of their craft.
For a long time, I have wanted to make a short film with this song. The voices, the incomprehensible lyrics, the rhythm, and the timing, are marvellously funny, disturbing, and strange.

That’s how I came up with this idea of little street singers. People we like to see and hear (depending on their talent), but for no more than one minute.

**Director**
Frederic Mayer

**Music**
“Le viet” by Les Vrp

**Hardware/Software**
Maya 2008
Flame 2008
The race to space is on. As nations compete, we follow the progress of a single chimpanzee that has been recruited for the space program. His results might prove influential for the better of all mankind. Will he be up to it?

**Project: Alpha**

**Contact**
Jody Ghani
owfestival@animwork.dk
The Animation Workshop
Denmark

**Director**
Christian Monk Sørensen
Nicolai Slothuus

**Script, Graphics, Storyboard, Layout, Animation**
Christian Munk Sørensen
Matthias Bjarnason
Nicolai Slothuus

**Background**
Christian Munk Sørensen
Andreas Thomsen

**Compositing**
Matthias Bjarnason
Nicolai Slothuus
Andreas Thomsen

**Music**
Jakob Gadegaard
Mathias Winum

**Sound**
Thomas Ahlmark

**Editing**
Matthias Bjarnason

**Production**
The Animation Workshop

**Hardware/Software**
Autodesk Maya
Adobe Photoshop
Adobe After Effects
Eyeon Fusion
Pixologic ZBrush
Radiohead “House of Cards” video has garnered praise from fans and creative professionals alike for its first-ever laser-scanning capture and display technique.

The video set a couple of precedents. No traditional cameras or lights were used. Instead, two technologies were used to capture 3D images: geometric informatics and velodyne LIDAR. Geometric-informatics scanning systems produce structured light to capture animated 3D images at close proximity, while a velodyne LIDAR system uses multiple lasers to capture large environments such as landscapes.

In this video, 64 lasers rotating and shooting in a 360-degree radius 900 times per minute produced all the exterior scenes. It’s billed as being the first music video premiered by Google, which not only presented the completed video, but also published the datasets for people at home to make their own versions, which has spawned hundreds of user-generated homage videos (code.google.com/radiohead).

Visual effects supervisor Ben Grossmann helped to translate James Frost’s vision and overall aesthetic of the piece through the 3D datasets. Compositing supervisor Alex Henning worked to get the vaporization systems to blend with the data. CG technical director Rodrigo Teixera teamed with Frost and editor Wayman Harris to compose all the virtual cameras and animation in 3D. Adam Watkins was the CG supervisor who developed the pipeline for representing the datasets visually, and Magdalena Wolf was the visual effects producer who oversaw all aspects of the production.

**Director**  
James Frost  
ZOO Films

**Compositing Supervisor**  
Alex Henning

**CG Technical Director**  
Rodrigo Teixera

**Editor**  
Wayman Harris

**CG Supervisor**  
Adam Watkins

**Visual Effects Producer**  
Magdalena Wolf

**Production**  
ZOO Films

**Software/Hardware**  
Conforming was executed in Autodesk Flame with color via DaVinci.
“Reach”, the graduate film of Animation Mentor student Luke Randall, introduces a tiny robot who receives the gift of life with only one limitation: the length of his power cable. The film was produced in after-work hours over a period of eight months and is a humble example of one of the most satisfying endeavors an animator can undertake: making your own film.

“Reach” draws heavily on visual styles developed from the director’s background in traditional media and attempts to stay true to a personal aesthetic when moving into the digital world.

**Reach**

**CONTACT**
Luke Randall
contact@lukerandall.com
Australia

**Directed, Designed and Animated by**
Luke Randall

**Sound Design**
Luke Randall

**Music by**
Philip Glass

**School**
Animation Mentor

**Mentors**
Sean Sexton
Mike Gassaway

**Hardware/Software**
Windows XP 32bit
Maya
Photoshop
After Effects
Premiere

**School**
Single, dual-core desktop computer
Blue snowball mic
1 TB external backup drive
The Rebel

CONTACT
Ben Logsdon
benlogsdon@gmail.com
Japan

A collage of vintage lithograph prints was the foundation for this music video for “The Rebel” by Canadian musician Buck 65, whose music is the ideal audio for the visuals I was creating. Nostalgia became my driving motivation. As a pet project, this was a challenging endeavor. I set out with a number of rules for the color palette and design of my characters and environments. I tried to make sure that these rules reflected the music in the best way possible. Working alone and producing this animation within defined limitations, my ideas became more focused and my visuals more refined.

Acknowledgements
Special thanks to my parents (all four of them), Nick Blasko, Ilan Gabai, Sean Sullivan, and that beautiful Hokkaido scenery.

Hardware/Software
Adobe After Effects 7
Adobe Photoshop CS2

Director
Ben Logsdon

Visuals
Ben Logsdon

Audio
Buck 65
Rebel with a Cause

The t-shirt as a global storyteller.

“Technological innovation continues to be valued in and of itself, but while, thankfully, technology allows certain modes of production, it does not provide a good story or clear communication, nor is it free of the fundamental values by which we judge what is ‘art’. [Kyle Cooper, Motion by Design, 2007]

Inspired by the words and work of people like Kyle Cooper, Saul Bass, and Pablo Ferro, I created a short piece of animation using only graphics and type. It’s a little experiment in using motion graphics for storytelling. “Rebel with a Cause” was part of my final thesis at the Stuttgart Media University.

Director
Kristian Labusga

Music Director
Florian Gubba

Voice-Over
Daniel Winter

Animation & Graphic Design
Kristian Labusga

Technical Director
Jochen Bomm

Contact
Kristian Labusga
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Germany

Mentoring
Susanne Mayer
Jürgen Haas

Production
Stuttgart Media University

Acknowledgement
Funded by Stiftung Landesbank Baden-Württemberg

Hardware/Software
Adobe Photoshop
Adobe Illustrator
Adobe After Effects
Autodesk Maya
One of five viral films for the online project Black Thinking (www.blackthinking.com) launched by the cigarette-paper brand OCB.

The film features a classic film noir aspect done with computer graphics, mixing many techniques used to create a film book, including slow-motion animation, illumination, characters, etc. It is a creative mix of volumetric characters over a flat-looking background. These pieces represent a radical change in the use of the viral format, characterized in this case by a film narrative more in keeping with short films than with advertising. The director was given almost total creative freedom to develop characters and scripts based on the vignettes (from the collection promoted by OCB, available on the project's web site and in little books distributed by licensed tobacconists).
“Round” combines the artistry of a single-hand shadow artist with animation to create the illusion of a simultaneous performance by many hand-shadow artists.

With this film, we managed to increase the narrative and character potential of traditional hand shadows. By combining multiple performances, animation and composite characters, we painted grander landscapes and more articulate characters than have previously been accomplished, while still retaining the charm of the medium.

**Contact**

**Kirk Hendry**  
info@kirkhendry.com  
United Kingdom

**Director**  
Kirk Hendry

**Hardware/Software**  
After Effects CS4  
Final Cut Pro 4.5  
Automatic Duck  
Panasonic HVX-200  
Apple G4  
Apple G5
Digital maps looping in time and in the moment. There is synchrony in the sensory horizontal and the temporal vertical, as image and audio derive from the same numeric source. Each maps the other in the moment and through time. It’s visual music in a synaesthetic counterpoint.

Perhaps it’s abstract expressionism, true to its digital materials, founded in musical traditions and Modernist formalism. But it’s loosened a bit. It’s meant to be fun (God forbid). It’s jazz in color, shape, sound, and computation. Relax. Hear the colors. Listen with your eyes.
“Scab” explores the emotional experience of repetitive trauma and the healing process with 3D animation, motion-captured dance, special effects, dissonant music, and direct audio triggering of visual elements. Conceived as an animated painting set to music, it employs the aesthetics of abstraction, noise, and dissonance.

Loosely referencing figures from video games, science fiction and science/fantasy films, and comic books, the piece uses the visual style of abstract painting with movement derived from contemporary dance. It is set to an experimental musical score that combines analog electronics by the late Lefferts Brown with dissonant and digitally processed guitar by Adam Caine.

Using the motion-capture studios at Long Island University’s ADAM Center, artist/animator Marjan Moghaddam worked with dancer/choreographer Yu-Chien Cheng to develop the improvised choreography and movement set to the musical score. The motion-capture data were processed and edited by J. Adam Noah. Moghaddam then modeled a series of characters made up of parts that were directly modulated by the music and choreographed by the motion-capture data. For the background, Moghaddam used painted elements that were then further audio modulated by particle systems. Using a dynamic cinéma vérité camera style and other cinematic influences, Moghaddam then staged the entire animation for the screen.

Using an experimental score and a full complement of visual styles and effects, Moghaddam aimed to viscerally capture and reconstruct the difficult emotional dialog of trauma and its resonance and iteration through subsequent experiences, processing, and healing.
One of the five viral films for the online project Black Thinking (www.blackthinking.com) launched by the cigarette-paper brand OCB.

The film features a classic film noir aspect done with computer graphics, mixing many techniques used to create a film book, including slow-motion animation, illumination, characters, etc. A mixture of photorealistic and graphic looks results in a funny ad involving creative use of fur, Maya textures, and great cat animation. These pieces represent a radical change in the use of the viral format, characterized in this case by a film narrative more in keeping with short films than with advertising. The director was given almost total creative freedom to develop characters and scripts based on the vignettes (from the collection promoted by OCB, available on the project’s web site, and in little books distributed by licensed tobacconists).
Second Soufflé

CONTACT
Maxime Causeret
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France

A mix of 2D and 3D animation mixed with visual effects.

Director
Maxime Causeret

Hardware/Software
Maya
Photoshop
Realflow
PC
Seed

If the ink is the land, characters are drawn by the added water, and the drawn words sow seeds in people’s hearts. I expressed this modest message through the calligraphy of Souun Takeda.

Calligraphy on a plane surface was restructured in 3D. With Zbrush, the distinctive details of a calligraphy brush and nonexistent depth were added and made into 3D. Volume effect is normally used for the calligraphy brush and the sumi ink, but to preserve the texture of the brushstrokes, the brush and the ink were specified as objects. XSI was used overall, and the calligraphy’s object and the volume effect were fused to make the animation of sumi ink texture and the natural brushstrokes.
Sensorium

CONTACT
Karen Aqua
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USA

This film presents a vocabulary of abstract visual gestures, each tied to a specific musical motif, arranged in increasingly complex combinations to create a visual “score”. Inspired by dance gestures and movements found in nature such as water and tide pools, Sensorium is a study of sound/motion synthesis.

Directors and Producers
Karen Aqua
Ken Field

Production
Aqua Films
Conical Music

Hardware/Software
After Effects
ProTools
Final Cut Pro
MacBook
Sentinels of the Heliosphere

This scientific visualization shows the intricate orbits of NASA’s fleet of solar-observing spacecraft using accurate relative positions and velocities of spacecraft, planetary bodies, and stars, illustrating vast ranges of spatial and temporal scales.

Heliophysics, the science of the sun and its connections to the solar system, is complex and daunting, because the Sun’s influence is present through vast reaches of space beyond our most distant space probes. The structures formed by the Sun’s interaction with planetary bodies are staggeringly huge. The Sun’s interaction with the Earth’s magnetic field creates Earth’s magnetosphere, a massive structure that protects us from harmful solar particles.

NASA studies heliophysics using a fleet of specialized spacecraft that make measurements from many different, carefully chosen orbits around Earth and throughout the solar system. Some instruments observe the Sun, and some study interaction phenomena between the Sun and the planets. Studying these phenomena by flying spacecraft through them is analogous to studying an invisible hurricane by flying aircraft through it. We get critical, detailed, in-situ data, but only from where the sensors currently are. Therefore, we sometimes fly clusters of spacecraft to get measurements from close-by positions to help us understand the dynamics.

This visualization shows the elaborate orbits of the spacecraft in NASA’s heliophysics fleet. Some of the spacecraft are in near-Earth orbit, others are in more exotic orbits about a Lagrange point, and still others are departing the solar system. Data from these many vantage points are critical to the science of heliophysics. The visualization was created using a series of custom Maya and Python scripts and RenderMan shaders that process and accurately display spacecraft and planetary ephemerides based on time.
“Shade Recovered” undertakes to make the experience of listening to Michaela Eremiasova’s music visible, without applying figurative means. It uses practically no figure/ground differentiation, no habitual narrative techniques. Its abstract images evoke the feelings experienced by the listener, making them visible.

While bringing to computer 2D animation the language of abstract expressionist painting, including (especially) its “messy-ness” and its elusive nature, “Shade Recovered” revives the colors that were withheld in its older sibling, “Shade Lost.”

Shorter, lighter, it too has two lives: as film, with recorded music, and as video component of live concerts given by the Eastman Triana.

Creator
Jean Detheux

Software & Hardware
Synthetik Studio Artist (version 4 beta)
Final Cut Pro
Dual 2GHz G5
2.16 GHz iMac Intel
The viewer is guided through the history of jazz by examining sculptures that exhibit distinct silhouettes when viewed from different angles in a virtual walkthrough of a shadow art museum. Shadow art is a unique form of sculptural art that exploits the fact that we can recognize objects from their shadows or silhouettes. Improvisation, a key ingredient of jazz, is mirrored in the ambiguity of shadow sculptures, where many different 3D shapes can cast the same 2D shadow.

The movie highlights five different milestones in the evolution of jazz: the early songs of field workers, ragtime, New Orleans jazz, swing, and bebop. Each era is represented by a room containing 3D sculptures that cast multiple shadow images at the same time. This unique property is achieved using a novel computational method for interactive creation and manipulation of shadow art. Given a set of desired silhouette images, a global geometric optimization builds a 3D shadow volume that can subsequently be edited by the artist using a set of 3D modeling tools. The reinterpretation of jazz and non-jazz music is crucial in jazz pieces. In the same way, a shadow object can be seen as a 3D interpretation of the desired 2D shadows.

**Directors**
Dominik Käser
Martin-Sebastian Senn
Mario Deuss

**Researchers**
Niloy Mitra
Mark Pauly

**Hardware/Software**
Shadow Art Creator (custom software)
Cinema 4D
Adobe Photoshop
Adobe After Effects
Final Cut Pro
2x 2.8GHz Quad-Core Intel Xeon Mac Pro on Mac OS X 10.5
The Sound of Silence

For centuries, rapidly developing civilization has created today’s flourishing society and, at the same time, nibbled up the natural world. “The Sound of Silence” comes from “reverb”, a reference to the sound left in our minds, a sound one hears for only a short time, an image, an idea, a kind of thinking. Through our work, we hope our ideas will leave the same effect on the audience.

Director
Yi-Yun Chen

Script
Yi-Yun Chen
Pei-Ling Liou
Yi-Shiang Jau
Jeng-Han Li
Jr-Wei Jou

Animation
Jr-Wei Jou
Pei-Ling Liou
Yi-Shiang Jau

Editors
Pei-Ling Liou
Yi-Shiang Jau

Music
Jeng-Han Li

Camera
Yi-Yun Chen
Jr-Wei Jou
Pei-Ling Liou

Sound
Jeng-Han Li

Voices
Ming Li
Jyun-Hong Lin
Chia-Hao Liou

Graphics
Yi-Yun Chen
Pei-Ling Liou
Yi-Shiang Jau
Jeng-Han Li
Jr-Wei Jou

Compositing Photography
Pei-Ling Liou
Yi-Shiang Jau

Photography
Yi-Yun Chen
Jeng-Han Li

Production
Ling Tung University

CONTACT
Yi-Yun Chen
Ocean2024@yahoo.com.tw
Taiwan
This piece features excerpts from the SOE Project, which joins architecture, design, technology, science, entertainment technology, new-generation connectivity, and adaptability, and features unconventional concepts of urbanism and human habitat, networked and interactive augmented-reality environments, eco-sustainable infrastructures, and intelligent buildings in which guests experience the sense of living in outer space while on earth.

The vision of SOE’s first model is an integral part of a themed space-tech, sustainable concept with unconventional approaches to design, employing technologies in creative ways. SOE urban design and buildings are inspired by the boundless imaginative power of outer space, orbits, bodies, shapes, cosmological phenomenon, and the harmony and tension that is part of our universe.

SOE features intelligent multi-purpose buildings comprising: Space Shape Building, Zodiac, Entertainment Center, Andromeda, Space Hotel, Space Atrium, Virtual Cyber Center and Space Portal. The Space Shape Building logarithmic spiral design was inspired by the Milky Way Galaxy. The Zodiac design represents the geometric form of a star-shaped, segmented into 12 sides that denote the annual cycle of 12 stations along the ecliptic. Space Portal, with its smooth shell form expanding toward two aerodynamic edges, recalls a freeze-fragment of Cosmos on Earth. The Entertainment Center is a new-generation high-tech, intelligent, multi-purpose facility for musical entertainment and performing arts.
Dan and Mary Rutherford, after 26 years of marriage, sit in a couples’ group counseling session. Dan has no spine and therefore cannot stand up to the bullying of his sphere-shaped wife. But then Mary leaves him, and Dan begins to grow an exoskeletal backbone and other strange, beautiful growths. What has happened? Can he continue to grow, or will he revert to his former self when Mary returns?

We observe their troubled relationship through the eyes of Angela, who looks for a redemptive example in Dan’s transformation and struggle, and who discovers, along with us, empathy for the tragic frailty of human relationships and the twisted compulsions of love.

This animated short film drama is the latest innovative offering from Chris Landreth, arguably one of the most imaginative filmmakers working today in CG animation. In his acclaimed work “Ryan”, he pushed the boundaries of the animated documentary. Now, in “The Spine”, he presents us again with a film that challenges our definitions of computer-animated storytelling. Using a wide range of CG imagery ranging from photorealistic to painterly, “The Spine” plays with our preconceptions and stereotypes, introducing us to characters who may repel us at first but come to evoke a surprising range of emotions from the absurd to the sublime. “The Spine” is a daring animated film that uses a highly original aesthetic to delve into the darker side of human psychology.
“Sports and Diversions” is a series of black-and-white animations inspired by Sports et divertissements, a collection of piano compositions written by Erik Satie in 1914. These animations take the themes of Satie’s compositions as points of entry and then leap into their own varied interpretations of the music.

CONTACT
Bum Lee
bumbarian@gmail.com
bumlee.com
USA

Director/Producer
Bum Lee

Hardware/Software
Maya
After Effects
Final Cut Pro
“Steel Life” was created for a masters thesis in Arts et Technologies de l’Image, at Université Paris 8. The goal was to achieve a visual and musical art piece in which the main actors are the effects themselves.

**Director**  
Mathieu Gérard

**Composer, Orchestrator, Conductor**  
Mathieu Alvado

**Sound Mixing**  
Thibaut Maillart  
Etienne Graindorge

**Sound Recording**  
Etienne Oury  
Benoit Navarret  
Thibaut Maillart  
Etienne Graindorge

**Contractor**  
Christophe Eliot

**Acknowledgements**  
CNSM de Paris, Marie Hélène Tramus, Pascal Ruiz, Mathias Charton, Nicolas Chatenet

**Hardware/Software**  
Maya  
After Effects  
Realflow
“Symphony” is a digitally hand-drawn, animated narrative short abstractly visualized from “Summer”, a section of Vivaldi’s The Four Seasons. It portrays a sentient creature trying to escape from the predestined reality of assimilation into the mainstream, regardless of its own will.

The topic of this abstractedly crafted animation applies to anything that struggles with freedom. It can be a phenomenon occurring deep within the mind or an individual confronting the standardized masses. There is no concrete answer to these questions. As the director, the only role I play is to showcase reality. The solution and conclusion of the story are open to interpretation.

The world illustrated in “Symphony” emerged as an art form located exactly between the traditionally analog and digital domain. Every single frame is hand drawn, and all of the background art is a mixture of pencil and watercolor images with digital retouching.
A cat exhibits peculiar behavior. To hilariously emphasize cat behavior in this 3D animation, we created a story in which a robot has a bout with a mutant tiger. The robot successfully tames the wild mutant tiger by exploiting the cat’s typical behavior.

The animation was produced by using a set of algorithms, software, and scripts developed in the Visual Media Lab, KAIST. Extended spatial keyframing and human-to-robot motion capture retargeting were used to produce some motions of characters and props. LightShop was used to set up the initial lighting environment. The mutant tiger was based on the Rigging Construction Kit.
“Tezcatlipoca” is a three-minute animation inspired by the music from Tchaikovsky’s Swan Lake. In the tradition of Walt Disney’s “Fantasia”, it combines the elements of classical music and imaginative animation to retell the Aztec myth of Tezcatlipoca, the deity who descends from heaven in the form of a jaguar.

“Tezcatlipoca” was a senior project at Southern Adventist University’s School of Visual Art and Design. From September 2007 to January 2009, the film moved from conception to completion as a solo project, from storyboards and animatics, to modeling, rigging, texturing, preliminary set design, character animation, and ultimately to final sets, backgrounds, lighting, rendering, and finally compositing.

CONTACT
Robin George
robingeorge@southern.edu
USA

Director
Robin George

Story
Robin George

Art Director
Robin George

Animator
Robin George

Compositor
Robin George

Lava Simulation
Chris Wombold

Composer
Peter Tchaikovsky

Production
School of Visual Art and Design, Southern Adventist University

Acknowledgements
Special thanks to Aaron Adams, Zach Gray, and Chris Wombold

Hardware/Software
Maya 2008
Vue6
Reallflow
Blastcode
After Effects CS3
Z-Brush 3
A.T. Shank & Son have a bad day at the parlour when a falling boulder flattens their hearse. Emotional and literal pitfalls lie in wait for the odd couple as they make their way cross country with just a coffin for company. This short animated caper puts the fun back into funeral as their journey and relationship unravel on an epic scale.

This is a trailer for the full-length short film.

**Directors**
Smith & Foulkes

**Writers**
Smith & Foulkes
Christopher O’Reilly

**Producers**
Charlotte Bavasso
Christopher O’Reilly

**Co-Producer**
Christine Ponzevera

**Production Company**
Nexus Productions Ltd

**Original Music**
John Greswell and Christopher Taylor for MPM London

**Sponsors/Partners**
BBC Films
BBC Network
BBC Comedy
The Animation Show
Arcadi
Film London

**International Distribution**
christine@nexusproductions.com

**Hardware/Software**
3ds Max
Brazil
Painter
Photoshop
After Effects
Combustion
Togo Murano - Lost Interiors

**CONTACT**

Tomoko Nagai
tomoko-nagai@cadcenter.co.jp
Japan

Togo Murano (1891-1984), one of Japan’s leading architects, was known for his achievements both before and after World War II. He worked on two luxury round-the-world cruiseships launched in 1939, Argentina Maru and Brasil Maru. The two ships were the culmination of Japan’s shipbuilding and industrial design technology. Murano was in charge of designing the interior of the first-class lounge and dining room. The ships were destroyed in the war and swallowed up by the sea. Now, over 60 years later, the glory of the two legendary liners has been revived from their original plans. This film introduces the beauty of the breathtaking interior, which has been reconstructed as it was 60 years ago.

**Director**

Kazumasa Otsuki

**CG Artist**

CAD CENTER Creative Studio

**Hardware/Software**

CINEMA 4D
Final Cut
After Effects
“Tongue of the Hidden” is an original and kinetic meditation that offers an insight into Iranian culture beyond the two-dimensional popular view. The characters and environments were created entirely from the letters and written words of the 13th-century Persian metaphysical poet Hafez.

David Anderson, a filmmaker whose work has encompassed experimental animation, drama, theater, and dance, trained at Bath Academy of Art and the National Film and Television School. His degree film, “Dreamland Express”, won a British Academy Award. Later films, including “Deadsy” and “Door” (made in collaboration with the writer Russell Hoban), have gathered a multitude of awards. His film “Dreamless Sleep” won the Hiroshima Peace prize. He has been visiting professor of animation at Harvard University and now lives in Lewes, Sussex.

Jila Peacock was born in Iran, studied medicine and fine art in London, then moved to Glasgow in 1990. Her paintings have been widely exhibited in shows across the United Kingdom. In her latest book, *Ten Poems from Hafez*, her calligraphic images of animals are entirely formed from the original Farsi script of the poems. The work is on display in the 2006 British Museum exhibition entitled Word into Art.

In “Tongue of the Hidden”, Anderson, Peacock, and Guibert present an ethereal, shimmering landscape, with characters swaying like leaves on a tree and rising like smoke from a fire. One moment, letters are fronds of a weeping willow, and then they quickly transform into fish food, plunging through a sea of Farsi writing, shedding bubbles of cobalt blue calligraphy.

CONTACT

David Alexander Anderson
mendelson@schofieldfilms.com
United Kingdom

Additional Calligraphy
Ahmad Khonsari

Calligraphy, Translation, and Narration
Jila Peacock

Animation
Florian Guibert

Kaleidoscope and Additional Animation
Jerome Dernoncourt

Music Composed and Performed by
Anoosh Jahanshahi

Music Recorded and Produced by
Jack Pickett

Thanks Also to
Rebecca Meitlis
Joe Staines
Ornan Rotem
Sylph Editions Books
Phil Pickett
Magali Charrier
Jacqui Davies
Gary Thomas
Abigail Addison

In memory of Helen Anderson and Dick Arnall.

Hardware/Software
3ds Max
Maya
XSI
After Effects
Using a ground-breaking new filming technique, Toshiba’s “Time Sculpture” is the world’s first Matrix-style, 360-degree, moving-image, “bullet-time” commercial.

The Mill team supervised a shoot that relied on construction of a purpose-built camera rig to support 200 Toshiba Gigashot HD camcorders. The camcorders were aligned and linked together to create a 360-degree inward view of the circular set that captured a series of separate moving images, which were brought together later to form one seamless action sequence using the highest number of moving image cameras ever used in a film sequence.

Almost 20 terabytes of video data were used to create the final film. The Mill used an immense storage device with a 20-TB capacity to hold 19.5 TBs of footage, making it one of the biggest jobs any VFX house has ever undertaken. The sheer size of this project required the very best from every department: The Mill’s data pipeline management team; Juan Brockhaus, the 3D pre-visualisation artist who brought the project to life at conception; and the extensive Flame assist and technical support team, headed by lead Flame artist Richard de Carteret.
Twisted Murder

Detective Alex is looking forward to his impending nuptials, until he receives a shocking phone call revealing that his soon-to-be wife has been murdered. Who would want to kill beautiful Melinda? Was it a case of mistaken identity, or did she have a double life? Did he even know the woman he was to marry? With nothing to go on, Alex desperately tries to piece the mystery together. The journey takes him to the seedy underworld of Fresno, where a series of twisted clues and heavy drinking lead him to her unlikely, possibly inhuman, killer and an even more twisted romantic ending.

Contact
Paulo de Almada
almada@dealmada.com
USA

Director
Paulo de Almada

Sound Design
Elias Issa
Rodrigo Nunes

Acknowledgement
Thank you Andrew Hall, Max Ulichney, Michael Bliss, and A52

Narration
Geoff Bisente

Hardware/Software
Maya
After Effects
Photoshop
Garage Band

Created by
Paulo de Almada

Motion capture
VICON

Written by
Monica L. Mauro

Sound Studio
Mandala Studio, LA

Scientific Visualization
In this satirical take on a music video, a desperate search for salvation takes place as hundreds of evil spaceships are approaching earth. Finally the “Unbelievable 4” get the call. A superhero team (composed of George W. Bush, Dick Cheney, Condoleezza Rice, and Donald Rumsfeld) receives the urgent message that the earth is under attack and they have five minutes to launch a rocket for a preemptive strike. Over the course of the story, the caricaturized leaders’ over-heroic personalities slowly merge with the personalities of rock stars.

This animation unfolds via cross-cutting between the cinematic sequences and the concert performance. Sukwon Shin (Director/Animator) characterized the caricatured politicians and In Pyo Hong (Director/Lighter) used mental ray and Shake to complete the visuals.
Unplan the Moment

This TV ad for Freixenet Cordon Negro (Spanish champagne) creates a liquid world using hundreds of ink drops. The mixed-media approach of this commercial was the visual approach to our goal of achieving a visually fluid, floating-like sensation.

A huge collection of stock images and high-speed footage was combined with live action, CG fluids and footage of real ink on water. We shot the characters on a green screen, then combined the characters with ink footage and CG fluids to create the movement of the characters and background references. The main problem was how to reflect the environment with a minimum of visual information.

Realizing that many layers of fluids could be distracting or confusing, we approached this problem by establishing a strong design-driven narrative. The composition was a demanding and time-consuming process that required many artists to work for a long time to achieve the perfect movement for each shot.

Contact
Coke Ferreiro
boolab@boolab.tv
Spain

Directors
Toni Costa
Kal Karman

Client
Freixenet

Product
Cordón Negro Cava

Production Company
boolab

Executive Producer
Coke Ferreiro

Producer
Bárbara Sáenz de Buruaga

Creative Supervision
Lucas Elliot

Music
Gerónimo Balado

Composition 2D
Jaime Ramos
Enric Miquel
Agustín Verrastro
Guillem Bayo

3D
Jaime Ramos
Enric Miquel

Advertising Agency
JWT (Barcelona)

Executive Creative Director
Alex Martínez

Creative Directors
Rory Lambert
Carles Puig

Producer
Diana Belmonte

Hardware/Software
Maya
After Effects
Final Cut
Combustion
Shake
This short movie has helped to redefine the art and craft of filmmaking for architectural competition. It has also been awarded the prestigious CINE Golden Eagle.

Presented with the daunting challenge of making a design-competition film for Studio Daniel Libeskind’s Guggenheim Museum in Vilnius, Lithuania on a two-week deadline, we first panicked. Then we said to ourselves: “This is our chance to prove a notion we’ve been trying to promote for two years.” Using high-res digital still renderings we had already created as the backplates, we could truly bring to life these dynamic and dramatic environments through a substantial After Effects and Photoshop effort. That, coupled with new V-Ray and 3ds Max “bumpers and bridges”, resulted in a final product that brought down the house.

Our final embellishment was to intertwine delicate audio effects with the score. The net effect was to enhance both the humanistic and the environmental ambience.

In the end, this production was delivered at less than one-third the cost of immersive 3D photo-real animation in a time-frame that would have been impossible otherwise.
Who’s Gonna Save My Soul

A music video featuring human features and qualities in an unlikely CGI character set in the backdrop of a live-action world.

HDR1 allowed us to match the lighting exactly in animation. To make the heart look wet and bloody, we broke the shading into two layers of sub-surface scattering and then added the bloody part. Both required internal R&D. We had to come up with texture structures to control the effect of how the light scatters on the tissues. For the sheen and bloody wetness, we wrote our own shaders and combined them in Maya. We did a stress simulation on the heart’s geometry. We fed RealFlow with our proprietary data to simulate where the heart would bleed. Using Python DSOs, which are pre-compiled extensions to the scripting language used in RealFlow, we fed RealFlow our proprietary datasets. With motion capture and facial scanning combined with proprietary programs, we were able to create a fully animated mouth taken from the singer, Cee-Lo.

<table>
<thead>
<tr>
<th>Contact</th>
<th>Jennifer Heath</th>
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</thead>
<tbody>
<tr>
<td><a href="mailto:heath@radicalmedia.com">heath@radicalmedia.com</a></td>
<td>USA</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Writer &amp; Director</th>
<th>Chris Milk</th>
</tr>
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<tbody>
<tr>
<td>Client</td>
<td>Downtown/Atlantic Records</td>
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<tr>
<td>Producer</td>
<td>Anne Johnson</td>
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<td>Executive Producer</td>
<td>Jennifer Heath, Frank Scherma</td>
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<td>Director of Photography</td>
<td>Danny Hiele</td>
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<td>Production Designer</td>
<td>Zach Matthews</td>
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<tr>
<td>Colorist</td>
<td>Dave Hussey/Co3</td>
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<tr>
<td>Editor</td>
<td>Livio Sanchez/Filmcore</td>
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<tr>
<td>Principal Talent</td>
<td>Woman: Aasha Davis, Man: Jorma Taconne</td>
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<td>Heart Design and Animation</td>
<td>Gradient Effects</td>
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<tr>
<td>VFX Supervisor</td>
<td>Thomas Tannenberger</td>
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<td>VFX /CG Supervisor</td>
<td>Olcun Tan</td>
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<tr>
<td>Producer</td>
<td>Maya Martinez</td>
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<tr>
<td>Compositor, Flame</td>
<td>Simon Holden</td>
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<td>Lighting Supervisor</td>
<td>Rick Sander</td>
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<td>Lead Modeler</td>
<td>Tom Curnan</td>
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<td>Look Development, Shader</td>
<td>Raphael Protti</td>
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<td>Modeling, Textures</td>
<td>Gina Kim</td>
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<td>Chris Christman</td>
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<td>Lighter</td>
<td>Alex Marin</td>
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<tr>
<td>Animators</td>
<td>Randall Rose, Keith Sintay</td>
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<td>Blood Simulations</td>
<td>Eric Ehemann</td>
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<td>Dylan Highsmith</td>
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<tr>
<td>Coordinator</td>
<td>Ian Barbella</td>
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<tr>
<td>Motion Capture and Facial Scanning</td>
<td>University of Southern California’s Institute for Creative Technologies</td>
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<tr>
<td>Hardware/Software</td>
<td>Autodesk Maya, Reallflow, mental ray, Flame, Image Metrics, proprietary software</td>
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</table>
Wild Dogs

Things become complicated when two wild dogs discover the remains of a giant dinosaur skeleton in the African plains.

I created this film for my senior thesis project at Ringling College of Art and Design. I wanted to explore the challenges of clarity in sophisticated pantomime and subtext acting using non-speaking characters. Eight months were devoted to building the film from the ground up.

I was inspired to create "Wild Dogs" one day during my junior year of college, when I watched a dog struggle to gnaw a car tire. The basic premise that drove me along during the story process was the idea that a little thing in hand is better than a great thing in prospect.

CONTACT
Catherine Hicks
cathicks@gmail.com
Ringling College of Art and Design
USA

Director
Catherine Hicks

Voices
Runt:
Alex Willman
Catherine Hicks
Big Dog:
Charles Vallely
Beavan Blocker

Story/Animation
Catherine Hicks

Composer
Chris Haigh

Sound Mixing
Charles Vallely

Production
Ringling College of Art and Design

Hardware/Software
HP workstations
Autodesk Maya 2008
RenderMan
Shake
Adobe Photoshop
Premiere
Tsunami
Wilkinson “Fight for Kisses”

This game commercial asks: What is a baby ready to do to re-conquer his mother’s favor now that his father also has soft skin, thanks to Wilkinson’s Quadro Titanium?

There were no huge technological challenges in this film. All the attention was focused on the story and how to create a very efficient and funny trailer for a “fighting” videogame. The aesthetic idea was to create something that would look like a Playstation 1 video game trailer.

CONTACT
Clémentine Buren
Wanda Productions
clementine@wanda.fr
France

Director
Akama

Hardware/Software
Maya
mental ray
After Effects
Photoshop
“Window Pains” is a CG-animated comedy about an old man, his broken computer, and his despair with tech support. When you’re on hold, no one can hear you scream.

The film’s focus is on frustration with technology. It blends universal comedy with creative, stylistic innovation. Visually, the film employs a painterly, hand-crafted aesthetic rarely seen in digital animation to embrace the element of human error in computing technology. The story is dialogue-driven, and the dialogue takes the creative form of meaningful gibberish. No words can be fully understood, but the character’s meanings read clearly through vocal inflection and emotive, performance-driven animation. “Window Pains” seeks to find humor in the mundane.
The cinematic intro for World of Warcraft: Wrath of the Lich King presented an exciting creative and technical challenge, and it marked a number of firsts for us. Early on, we decided to focus on the character of the Lich King himself, as he plays a central role in the story of the expansion, and not every World of Warcraft player knows his tale from our previous games. As a result, we departed from the “montage” style of cinematic we used to introduce World of Warcraft and its first expansion, The Burning Crusade. Our challenge was to simultaneously provide history for players unfamiliar with the Lich King’s lore, set up his return, and make it clear to players that the Lich King would be one of the greatest threats they’d yet encountered in World of Warcraft.

This cinematic was also a test bed for many new technologies. It was the first production in which we used Maya for all of our rigging and animation, and the first in which we used a combination of Maya, RenderMan, and Nuke for lighting and compositing. We developed a rigging and animation pipeline that took advantage of Maya’s referencing system in order to automatically update character rigs, which greatly sped up the rigging and animation process. Additionally, we used RenderMan to create massive armies, hundreds of millions of particles of ice, and realistic snow using far fewer compositing tricks than before.

The biggest challenge was learning how to use all of this new technology within a short amount of time to produce the same sort of high-quality cinematic our players have come to expect. We’re very proud of the result, and hope that players enjoy watching it as much as we enjoyed making it.

**Contact**

Public Relations Department
Blizzard Entertainment, Inc.
pr@blizzard.com
USA

**Director**
Jeff Chamberlain

**Producer**
Phillip Hillenbrand

**Additional Staff**
Blizzard Entertainment’s Cinematics Team

**Production**
Blizzard Entertainment, Inc.

**Hardware/Software**
Maya
3ds Max
RenderMan
Mudbox
BodyPaint 3D
GeoControl
Photoshop
Nuke
Final Cut Pro
Mirage
Proprietary software
Yankee Gal

This is a graduate film from the students of Supinfocom Valenciennes.

**Directors**
Céline Desrumaux
Gary Levesque
Antoine Perez
François Pons

**Music Composer**
Gary Levesque

**Producer**
Marie Anne Fontenier

**Production**
Supinfocom Valenciennes

**Software**
3D Studio MAX
Premiere
After Effects
Photoshop

CONTACT
Annabel Sebag
Premium Films
animation@premium-films.com
France

Short Animation
## Computer Animation Festival Schedule: Monday

<table>
<thead>
<tr>
<th>Time</th>
<th>Hall E1-2</th>
<th>Rooms 260-262</th>
<th>Rooms 271-273</th>
<th>La Nouvelle Orleans Ballroom</th>
<th>Rooms 243-245</th>
<th>Auditorium B</th>
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<tbody>
<tr>
<td><strong>8:30 - 10:15 am</strong></td>
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<td></td>
<td><strong>PRODUCTION SESSION</strong> 8:30 - 10:15 AM</td>
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<td></td>
<td>Building Benjamin Button: A Blending of &quot;Technique-ologies&quot;</td>
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<tr>
<td><strong>10:30 am - 12:15 pm</strong></td>
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<td><strong>CONFERENCE KEYNOTE SPEAKER</strong> 10:30 AM - 12:15 PM</td>
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<td>Randy Thom: How to Make Sound a Full Collaborator in the Storytelling Process</td>
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<tr>
<td><strong>12:30 - 1:30 pm</strong></td>
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<td><strong>LUNCH BREAK</strong></td>
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<td><strong>1:45 - 3:30 pm</strong></td>
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<td><strong>PANEL</strong> 1:45 - 3:30 PM</td>
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<td>Getting a Job in CG for Entertainment: Visual Effects, Animation &amp; Games</td>
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<td><strong>TALK &amp; SCREENING</strong> 1:45 - 3:30 PM</td>
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<td>2009 Japan Media Arts Festival in Review</td>
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<td><strong>AFTERNOON THEATER SCREENING</strong> 1:45 - 3:30 PM</td>
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<td>Reels: Nominees, Visual Music 1</td>
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<td><strong>3:45 - 5:30 pm</strong></td>
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<td><strong>VISUAL MUSIC TALKS</strong> 3:45 - 4:15 PM</td>
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<td>Visual Music and the True Collaboration of Art Forms and Artists</td>
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<td>4:30 - 5 PM</td>
<td>What Sound Does Color Make?</td>
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<td>5:15 - 5:45 PM</td>
<td>Exploring Shifting Ground: Creative Intersections Between Experimental Animation and Audio</td>
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<td><strong>5:30 - 6:30 pm</strong></td>
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<td><strong>DINNER BREAK</strong></td>
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<td><strong>6:30 - 8 pm</strong></td>
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<td><strong>SCREENING</strong> 6:30 - 7:15 PM</td>
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<td>Visual Music Reels 1 &amp; 2 (repeated)</td>
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<td><strong>EVENING THEATER</strong> 6:30 - 6:45 PM</td>
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<td>Awards Announcements</td>
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<td>6:45 - 7:15 PM</td>
<td>Real Time Live Demos</td>
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<td>7:15 - 8:15 PM</td>
<td>Jury Reel</td>
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<td><strong>TALK</strong> 8:15 - 9:15 PM</td>
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<td><strong>PERFORMANCE</strong> 6:30 - 8 PM</td>
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<td>Matt Bain &amp; Louis Armstrong Camp: A live performance</td>
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## Computer Animation Festival Schedule: Tuesday

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<tr>
<th>Time</th>
<th>Location</th>
<th>Hall E1-2</th>
<th>Rooms 260-262</th>
<th>Rooms 271-273</th>
<th>La Nouvelle Orleans Ballroom</th>
<th>Rooms 243-245</th>
<th>Auditorium B</th>
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<td>8:30 - 10:15 am</td>
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<td>URBAN PLANNING TALK</td>
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<td>The Evolution of Revolution of Design: From Paper Models and Beyond</td>
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<td>Will Wright: Playing With Perception</td>
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<td>12:30 - 1:30 pm</td>
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<td>Green From the Ground Up: Infrastructure Rehabilitation and Sustainable Design</td>
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<td>Will GPUs Change the Face of Rendering CGI for Motion Pictures?</td>
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<td>Making Pixar’s &quot;Partly Cloudy&quot;: A Director’s Vision</td>
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<td>PRODUCTION SESSION – Continues Robots, Cyborgs, and the Final Frontier...</td>
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<td>6:30 - 6:30 pm</td>
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## Computer Animation Festival Schedule: Wednesday

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<tr>
<th>Time</th>
<th>Location</th>
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<tbody>
<tr>
<td><strong>8:30 - 10:15 am</strong></td>
<td>Hall E1-2</td>
<td><strong>PANEL</strong>&lt;br&gt;8:30 - 10:15 AM&lt;br&gt;Tomorrow’s&lt;br&gt;Yesterday: Scientific and Biomedical Visualization</td>
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<tr>
<td></td>
<td>Rooms 260-262</td>
<td><strong>PRODUCTION SESSION</strong>&lt;br&gt;8:30 - 10:15 AM&lt;br&gt;Big, Fast, and Cool: Making the Art for Fight Night 4 and Gears of War 2</td>
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<tr>
<td></td>
<td>Rooms 271-273</td>
<td><strong>CONFERENCE KEYNOTE SPEAKER</strong>&lt;br&gt;10:30 AM - 12:15 PM&lt;br&gt;Steve Duenes: A Visual Response to the News</td>
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<td></td>
<td>La Nouvelle Orleans Ballroom</td>
<td><strong>LUNCH BREAK</strong></td>
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<td></td>
<td>Rooms 243-245</td>
<td><strong>TALK</strong>&lt;br&gt;1:45 - 3:30 PM&lt;br&gt;From Pitchvis to Postvis: Integrating Visualization Into the Production Pipeline</td>
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<td></td>
<td>Auditorium B</td>
<td><strong>PRODUCTION SESSION</strong>&lt;br&gt;1:45 - 3:30 PM&lt;br&gt;“Cloudy With a Chance of Meatballs”: Making Mouthwatering 3D</td>
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<td><strong>1:45 - 3:30 pm</strong></td>
<td>Hall E1-2</td>
<td><strong>TALK</strong>&lt;br&gt;3:45 - 5:30 PM&lt;br&gt;Immersive and Impressive: The Impressionistic Look of “Flower” on the PS3</td>
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<td>Rooms 260-262</td>
<td><strong>AFTERNOON THEATER</strong>&lt;br&gt;3:45 - 5:30 PM&lt;br&gt;Real Time Live Jury Selections Demonstrated Live</td>
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<td>Rooms 271-273</td>
<td><strong>DINNER BREAK</strong></td>
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<td><strong>3:45 - 5:30 pm</strong></td>
<td>Rooms 271-273</td>
<td><strong>EVENING THEATER</strong>&lt;br&gt;6:30 - 7 PM&lt;br&gt;Real-Time Demo</td>
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<td>La Nouvelle Orleans Ballroom</td>
<td><strong>7 - 8 PM</strong>&lt;br&gt;Jury Reel</td>
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<td>Rooms 243-245</td>
<td><strong>8 - 9 PM</strong>&lt;br&gt;Curated Reel</td>
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<td><strong>5:30 - 6:30 pm</strong></td>
<td>Auditorium B</td>
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<td><strong>6:30 - 8 pm</strong></td>
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<td><strong>8 - 10 pm</strong></td>
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## Computer Animation Festival Schedule: Thursday

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<th>Time</th>
<th>Hall E1-2</th>
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<th>Rooms 271-273</th>
<th>La Nouvelle Orleans Ballroom</th>
<th>Rooms 243-245</th>
<th>Auditorium B</th>
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<tr>
<td><strong>8:30 - 10:15 am</strong></td>
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<td><strong>SPECIAL GUEST SPEAKER</strong></td>
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<td>8:30 - 10:15 AM Peter Ludé: The State of 3D for Entertainment for Theater and Home</td>
<td>8:30 - 10:15 AM The Masters Speak: Game Developers Weight in on True 3D Gaming</td>
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<td><strong>10:30 am - 12:15 pm</strong></td>
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<td><strong>12:30 - 1:30 pm</strong></td>
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<td><strong>PRODUCTION SESSION</strong></td>
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<td>1:45 - 3:30 PM G-Force 3D: Guinea Pigs, Gadgets, and Post-Production in Stereoscopic Filmmaking</td>
<td>1:45 - 3:30 PM Real-Time Design Review and Collaboration for Global Infrastructure Projects</td>
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<td><strong>3:45 - 5:30 pm</strong></td>
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<td>3:45 - 5:30 PM “Coraline”: The Changing Face of Animation</td>
<td>3:45 - 5:30 PM A Journey From Outer to Inner Space: Scientific and Biomedical Stereoscopic Visualization</td>
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<td><strong>5:30 - 6:30 pm</strong></td>
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<td>6:30 - 9 PM 3D Festival Track Kick-Off: Screening of “Coraline”</td>
<td>6:30 - 9 PM 3D Clip and Trailer Screening</td>
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<td>8:30 am - 12:15 pm</td>
<td>Hall E1-2</td>
<td>SCREENING 10 - 11:30 AM Repeat 3D Clip Reel</td>
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<td>SCREENING 11:30 AM - 12:15 PM Pixar's Tokyo Matter - 3D</td>
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<td>Rooms 260-262</td>
<td>AFTERNOON THEATER SCREENING 8:30 - 10:15 AM Reels: Digital Schoolhouse</td>
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<td>AFTERNOON THEATER SCREENING 10:30 AM - 12:15 PM Reels: The Underneath</td>
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<td>1:45 - 3:30 pm</td>
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<td>STEREOSCOPIC FESTIVAL CLOSING SCREENING 1:45 - 3:45 PM &quot;Cloudy With a Chance of Meatballs&quot; 3D</td>
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<td>EVENING THEATER IN THE AFTERNOON 1:45 - 3:45 PM Reels: Juried Reel, Curated Reel</td>
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