

Computer Animation Festival

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In an industry that is young enough to still be its own history, yet old enough to have reached a place of maturity rich in its depth of experience; in a place (the SIGGRAPH conference) that at the best of times celebrates its own eclectic nature; in a context full of the technical, the artistic, the technically artistic, the artistically technical; amidst and from the whole of an industry that has a hard time defining and describing itself due to its own nature... from this industry, to this industry, in this conference context, we present the SIGGRAPH 98 Computer Animation Festival.

Chairing this program has been an extraordinary experience with two recurring "themes" surfacing throughout. The first is the notion of the whole being greater than the sum of the parts. The second is the fact that we are, as an industry, continually reaching and going beyond ourselves. Perhaps, in reality, these two things are aspects of the same one thing - the fact that we, the SIGGRAPH community, are both the container and the content (to borrow Walt Bransford's words), that we continually evolve in that manifestation. The "parts" themselves are excellent, and the "whole" is extraordinary. This is certainly true of the body of work that I had the privilege of seeing, for the continuum that I feel I am part of, as well as for the people I had the pleasure of working with: the contributors, the SIGGRAPH committees and sub-committees, the jury members, the contractors, the volunteers - each a member of the community that has, does, and hopefully will continue to contribute in his or her own right. That there is excellence (of idea, of technique, of intent, and/or of manifestation) remains the underlying, unchanging premise. Seeing what that excellence is, presenting what that means, how that changes, remains the challenge.

As such, this year's Computer Animation Festival began with a not-very-well-understood wish and hope on my part: the "unflattening" of this program. Each stage of the process brought with it a clearer understanding

of that hope as the reality that was defining it took form. I learned that what I meant was indeed a far cry from a criticism of past festivals, that due exactly to that history I was able to take all that that meant and venture out just a bit "farther," that in the context of this conference, and in particular with this 25th anniversary year, there was and is both an opportunity and a responsibility to step back and see where it is that we have come from, where it is that we are going and, above all, where it is that we are.

Well, we are certainly "out there," in all kinds of amazing and surprising places. And, as I have learned and re-learned, we are an incredibly passionate, caring, proud, and, at the best of times, a very "respect-full" community. We like what we do. We want to show others what we do. It seems very important to us that others understand exactly what it is that we have done (more important, what we are now doing and, sometimes most important, what it is that we will do next). And we do all of this in a way that crosses gender, cultural, national, age, level of experience, expertise and sophistication, areas of interest, and ability "boundaries." And, yes, we are doing some exceptional things.

The computer graphics industry has reached a point of maturity that now sees us exploding into a truly new world, a place where computer graphics is simultaneously a medium, a process, and a product, a place where the line between these three separate "things"

is actually unclear. This is extraordinary. It is mind changing.

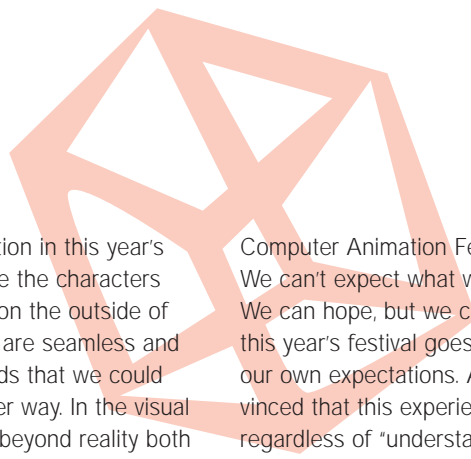
For the longest time, we were discovering, learning about, inventing, and developing the tools (the algorithms, hardware, and interaction/interface techniques) that made doing anything possible. This was in itself incredibly exciting. And we did somehow "master" this stage when it became necessary for people in the industry to say to each other: "that was computer graphics."

From my point of view, this was and remains a measure of the sophistication of the tools, the readiness of the medium to now really be "used". And, yes, now, I believe, we are at a point where it, the medium, is exploding. We are at a point where not only our way of doing but our actual way of being, of thinking is being changed.

This is what I hope is reflected in this year's Computer Animation Festival.

We did receive a record-breaking number of submissions this year. We did select less overall content than has been historically true. The overriding criterion for this year's festival was and remains excellence. Where the Electronic Theater presents the breadth of the computer animation industry, the Animation Theaters hold its depth; where the Classics Theater showcases our past, the sigKIDS Theater looks toward our future. We present the excellence of our "parts" in a context that shows that the whole is indeed much greater than the sum of these. This truly is a pause, a celebration, a convergence, a reflection, an experiencing of our ideas, methods, media, processes, our trials and tribulations, our evolution, our art, our work, our community.

We are still discovering tools and techniques, but/and we are going "beyond".



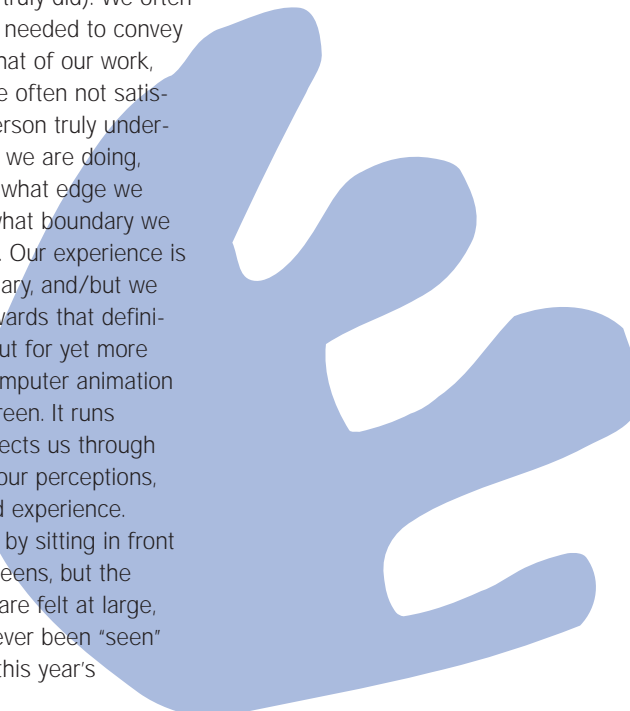
The character animation in this year's festival sees us inside the characters and no longer stuck on the outside of their models. Effects are seamless and are taking us to worlds that we could not get to in any other way. In the visual sense, we are going beyond reality both in the imaginary realm (by being able to realistically present that which can only be imagined) and in the physical realm (where we are now able to visualize things that in reality we can only perceive). We are reaching out to integrate other senses in our experience. We present soundscapes, we present algorithms that, in the aural sense, do what we have done in the visual sense. We present research and works that affect and change our sense of space. In the "but why?" "sense," answers are being offered. We present the excellence of the parts of our industry in a way that it is impossible to not see the "wholeness" of our experience. We are, in so many ways, going beyond ourselves.

Yes. Computer animation is no longer "flat." Classifying it as two- or three-dimensional no longer suffices as a description (if ever it truly did). We often search for the words needed to convey the how or why or what of our work, and even then we are often not satisfied that the other person truly understands what it is that we are doing, where we are going, what edge we have gone beyond, what boundary we have broken through. Our experience is ahead of our vocabulary, and/but we continue to strive towards that definition while reaching out for yet more new experiences. Computer animation is jumping off the screen. It runs through us and connects us through our senses, through our perceptions, through meaning and experience. People generate this by sitting in front of their computer screens, but the results of that effort are felt at large, in a way that hasn't ever been "seen" before. That is what this year's

Computer Animation Festival is about. We can't expect what we don't know. We can hope, but we can't expect. Yes, this year's festival goes beyond even our own expectations. And I am convinced that this experience is wonderful regardless of "understanding."

The Call for Participation in this year's Computer Animation Festival asked "Who are we?". It is with great pride of community that we present your response to that at the SIGGRAPH 98 conference. I am grateful to have had this opportunity, to have lived this experience. It was a true honor and privilege.

Ines Hardtke
National Film Board of Canada
Computer Animation Festival Chair



Computer Animation Festival Committee

Computer Animation Festival Chair
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National Film Board of Canada
St-Laurent, Quebec, Canada

Animation Theater Producer
Susan Gourley
National Film Board of Canada
St-Laurent, Quebec, Canada

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Kathy Tanaka
Independent
Chicago, Illinois, USA

Dr. Marcell Wein
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Ottawa, Ontario, Canada
University of Waterloo
Waterloo, Ontario, Canada





Christine Schöpf

Jury Member

Sitting in the airplane on the way to Montreal from Linz, Austria by way of Zurich, I asked myself why in the world, once again, I hadn't been able to bring myself to say NO! From morning to night for four long days, I will be sitting in darkened rooms. And for this I had to reschedule an important appointment, work is piling up on my desk at home, the answering machine will never finish, and email messages are overflowing my mailbox!

I suppose it must be this tremendous enjoyment of the images, that I never seem to get enough of. The curiosity to see new ones – and to realize once again that the only limit is the imagination. And of course there is Ines' gentle power of persuasion allowing us, Kathy, Marcell, Tom, and me, complete liberty and inviting us to contribute our own individual ideas and opinions. And there is something else as well: it is naturally an honor to provide a creative contribution to the 25th (!) year of SIGGRAPH.

It is my conviction that there is no other area in which the cultural transformation of our time is more apparent than in computer graphics. Digital media are the common platform for artistic concepts and products from the field of entertainment, as well as for the visualization of economic correlations, military strategies, social processes and scientific hypotheses. It is the same, whether it involves mega-films like "Titanic," the homage to the brilliant mathematician David Hilbert, the captivatingly beautiful Bjork video, or exciting, amusing, or touching short stories like "Geris Game," or impressive commercials like "Perrier," or the many works by highly creative young people from universities all over the world, or... The list could be endless.

On the whole, these were highly stimulating discussions, exciting days that I would not have wanted to miss. It is with great anticipation that I look forward to the show and Animation Theaters – I am certain that Johnie Horn has done a fantastic job putting it together again.

Four days later and it is back to Linz from Montreal by way of Zurich. And once again I know: THE ONLY LIMIT IS THE IMAGINATION!

Kathy Tanaka

Jury Member

The jurying process has a life of its own. As a juror, I came into the meeting with a vision of what I hoped the Electronic Theater would be, but it was not until all the work was seen that we really had a sense of what this particular theater could be. Each year's Electronic Theater is unique, the timbre defined by its contributors and their work. It is not until the pieces are viewed as a group that the show begins to coalesce, the sum being greater than, and dependent upon, each individual piece.

This year's Electronic Theater is distinguished by the breadth of the work presented. The content of the film and video portion of the show is indicative of how the field of computer graphics has matured. Alongside the commercial work, the technical and the visualization pieces, we also have pieces that explore the themes of what makes us human. From humorous to quirky to poignant, from the most intense heightened colors to subtle shades of black, white, and grey, from highly rendered to seamless compositing to hand-drawn, this show covers the spectrum.

In addition, there are a number of works that are being presented live, on-site, truly making this an event that can only be experienced in person. We are seeing the lines between computer graphics and the performing arts dissolve. The presentation of discovery and exploration is what keeps SIGGRAPH and the Electronic Theater truly alive.

I am privileged to have participated in the coming together of such extraordinary elements. It is the culmination of the hard work of the Computer Animation Festival committee, of the effort my fellow jurors, and most importantly, the vision of Ines. It is my hope that you, the audience, will laugh and cry and ponder, and ultimately be inspired to reach for new horizons in your own work.

Marceli Wein

Jury Member

As a member of the Computer Animation Festival jury, I found the number of excellent submissions almost numbing. It was a far cry from the early days of SIGGRAPH, when we brought reels of film to the conference and made informal arrangements to show them. There were many submissions this year that were just terrific. The three types that got me excited were:

- Whimsical and funny short films
- Examples of stunning facial animation that suggest human, expressive animation is not far in the future.
- Powerful stories presented as strong films.

This year's Electronic Theater hopefully will leave an impression on you as it did on me that the examples of new work in the show are truly innovative and exciting.



Susan Gourley

Animation Theater Producer

Overworked? Underpaid? No time for life's little necessities like family and friends? Sound familiar? When I volunteered to produce the Animation Theaters, all of the above was true. Yes. I was in a rut.

Ines pulled me out of it, offering quite a challenge. "So let me get this straight. You want me to make a program I would like to watch? You want me to ask my boss for time in order to do this? You want me to watch six hundred films in a row?"

I accepted.

And I found the student work stupendous.

And I found it heart-wrenching to choose only a very few of the total number of films submitted, to choose which of all of them were to be shown in the Animation Theaters.

I wanted the audience to be charmed, disturbed, and entertained. I wanted the films to be seen and appreciated by as large a SIGGRAPH audience as possible. I wanted the overall program to reflect that, were it only up to me, we would all "have to" look at all 591 juried pieces. This gave me an overview of our industry that you can find in no other way.

John Matthias

Animation Theater Co-Producer

When Sue asked me to help with the Animation Theaters, I was flattered. And, being new to this, as the sheer scope of the undertaking became clear to me, that sentiment soon changed to one of awe. Ines and Sue were very patient and coached me

through the procedure, and I was pleasantly surprised by how open and invigorating the selection process was. It has been a wonderful and unique experience, well worth losing a bit of sleep.

The entries were a humbling collection of riches, and choosing among them was very difficult. Sue and I wanted a program that respected tradition but introduced new categories we felt would be of interest to the audience. We also wanted to ensure that chosen pieces would be afforded the best possible chance of being seen.

The most rewarding part of this was having the chance to see the current student and independent work. The selected pieces from this very promising body of submissions not only exemplify excellence within the medium, but often transcend it and take us to places we could not otherwise know. A pleasure.

Kathy Tanaka

sigKIDS Theater Co-Producer

This is the first year the sigKIDS Theater is being presented at SIGGRAPH. We present these works to educators and parents, to those who produce works for kids, and of course, to the kids themselves. The overall theme is one of "inspiration." The sigKIDS Theater draws from many facets of computer graphics, providing a sampling of what is possible in this rapidly changing field. Each piece has something unique to offer – where some are humorous, some are educational, some are insightful, and some are simply wonderful fun. Each piece in the sigKIDS Theater, in its own way, brings with it a broader view of the world.

Our children are growing up in a world much different from the one of our own youth. Computer graphics are an integral part of their daily life. We not only want kids to be computer literate, but also to be aware of the myriad of potentialities in the field. It is they who will create that which we cannot yet envision.

It has been educational for me to watch my own boys view this material. Sometimes I was surprised by their responses, other times we shared laughter. Some pieces provided common ground for dialogue. With this in mind, I hope others too will share this work with the kids in their lives, as an opening perhaps to unexpected places.

Scott Lang

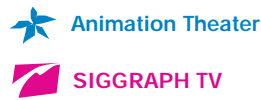
sigKIDS Theater Co-Producer

The central themes of the sigKIDS venue for SIGGRAPH 98 were inspiration, motivation, and participation. These were the driving factors in helping us to craft the sigKIDS area in Hall C. When we chose our selections for the sigKIDS Theater program, we selected pieces that would inspire not only a child of seven but an adult of seventy. We hoped both young and old would be moved to participate in coming years so the sigKIDS Theater becomes an annual event.

I believe that we met these goals with the work that's been selected. We have pieces that will make you laugh, that will make you think, that will educate you, that will make you wonder "Why?" Much as life is a story, many of the pieces in the sigKIDS Theater were chosen for the wonderful stories they tell. In the final analysis, a tale is only as good as the story it tells and the effect it has on you. We hope we've inspired and motivated you to participate in the future.



Advancing Captured Motion



The blue heron animation in "Advancing Captured Motion" was created with LambSoft Pro Motion software for filtering, applying, editing, blending, and compositing captured motion data with keyframe animation. Pro Motion enables animators to apply captured motion to characters whose shape, size, proportion, and structure are different from the performer's.

Director: Susan Van Baerle
Producer: Larry Lamb
Performer: Julie Sutton
Motion/animation: Susan Van Baerle
Modeling: Kelly Schrandt
Software: Jeff Thingvold
Flame Compositor: Rex Carter

Contact

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The Adventures of Mighty Guy



The first in a series of misadventures featuring an inept superhero who unknowingly does more harm than good.

Director: Jeff Draheim
Producer: Jeff Draheim
All visual elements created, animated, edited,
and composited by Jeff Draheim
Music: Eric Dapkewicz

Contact

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Orlando, Florida 32821 USA
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Aerobot



"Aerobot" is a team of four athlete robots whose muscles and joints move freely as they perform an aerobic dance.

Director: Jun Asakawa
Producer: Takashi Fukumoto, Yukio Kotanaka
Produced by Polygon Pictures Inc.
Executive Producer: Toshifumi Kawahara
Designer: Kouichi Yamagishi
Technical Directors: Kouichi Yamagishi,
Yuichi Nakamura, Hiroshi Kumakiri
Music: Fumiyasu Tatsumi, Akio Adachi
(Seven notes)
Motion picture: IMAGICA STUDIO
Dancers: Tomoko Yoshida, Hidetomo Arai
Editor: Katsuro Watanabe
Technical support: Tamotsu Maruyama,
Keiichi Kameda
Production Assistant: Akihiko Sakyu

Contact

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Alèthéia

 Animation Theater

"Alèthéia" is a metaphorical drowning, a multilayered journey into the hall of mirrors of mind and memory where the self longs for wholeness. Computer animation is used to create the subjective space where mental chemistry catalyzes the forces taking part in the process of self-discovery and self-disclosure.

Concept and Images: Mariela Cadiz and
Denis Lelong
Music: Kent Clelland

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"Antics" is a 90-second CGI short subject for Nickelodeon. It uses ant characters as an entertaining metaphor to teach kids about taking turns. The emphasis is on entertainment. "Antics" boasts Disneyesque characters motion rendered with a highly illustrative look that demonstrates a compelling alternative to photo-realism.

Executive Producer: Agi Fodor
 Executive Producer and Co-Creator: Sharon Ngoi
 Writer: Karen Kuflik
 Pitch:
 Director: Chris Gilligan
 Digital Supervisor: Steve Katz
 Technical Director: Brendan Gallagher
 Art Director: Max Ehrlich
 Animators: Brendan Gallagher, David Figliola,
 Galen Chu, Joseph Yoo
 Concept Artist: Polly Powell
 Original Score: Black Market Music/Marc Black
 Production Coordinator: Cassandra Del Viscio
 Post Production: Edgeworx
 Executive Producer: Russ Dubé



Contact

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"Antz" tells the story of a disillusioned ant whose personal struggles force him to become a reluctant leader. In this excerpt, the hero, Z, unwittingly joins legions of army ants destined for battle. "Antz," an all computer-animated feature film, is the first release resulting from a co-production pact between PDI and DreamWorks.

Contributors

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"The Ark" as seen through the eyes of a child

 sigKIDS Theater

 SIGGRAPH TV

When telling stories to our children, we sometimes bend the truth. Often, the truth of a situation may be too much for a child to handle. Catastrophic events, such as those found in the Bible, have not always been told to children accurately. "The Ark" illustrates the contrast between what is told to children and the harsh reality.

Software: Alias PowerAnimator v8.2, Composer, Photoshop
Hardware: SGI O2, Macintosh
Director: Daniel Dean Borwick
Producer: Ringling School of Art and Design
Concept, animation, music, audio mix:
Daniel Dean Borwick
Faculty Advisor: Ed Cheetham
Video/audio support: Phil Chiochio

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Arthur

 Animation Theater

Arthur is lost, all alone, and his horse has escaped. How could it get worse? His surroundings, as if by some evil trick, could come to life and start to conspire against him. Or... maybe not?

Technique: Clay animation, digital grabbing and shooting, digital post production
Producer: K.E.E.N.
Director/Animator: Guionne Leroy
Additional animation: Tim Hittle
Lighting: Kommer Kleijn, assisted by Ella Vandenhove, Helen Van Roey
Motion control and digital shooting: Vincent Gillot, PF Fontigny
Design: Guionne Leroy, Kim Keukeleire, Tim Hittle, Thierry Sablon
Music: Henry Purcell Opera "King Arthur"
Sound and mix: Yves Renard
Post production: Stephane Simal, Guionne Leroy, Kim Keukeleire
Shooting: LBO
Studio: ANIWAY



Contact

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Atlantis 'Royal Towers Preview'



An architectural ride film to show a designed expansion to the Atlantis resort in the Bahamas.

Director: Ralph Guardiano
Producer: Conrad Piccirillo
Contributors: Bhavesh Patel, Gates Councilor,
Jay Nilsen, Eric Paynter, Craig Foster,
Gerardo Orioli

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Baby Elephants Day Out



Baby elephants riding pushbikes around a city.

Director: John Francis
Producer: John Francis

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Surreal World
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What happens when you transform a theatrical play into an animation? "Bingo," an animation based on the short play "Disregard This Play" by Chicago's Neo-Futurist Theatre Company, explores one answer. The story deals with the age-old question: "What if a lie is told long enough and loud enough?" "Bingo" is the first animation to be fully produced with Alias | Wavefront's Maya animation software.

An Alias | Wavefront Production

Directed by Chris Landreth

Based on the play "Disregard This Play" by Greg Kotis from "Too Much Light Makes the Baby Go Blind," a production by the Neo-Futurists, Chicago, IL created by Greg Allen

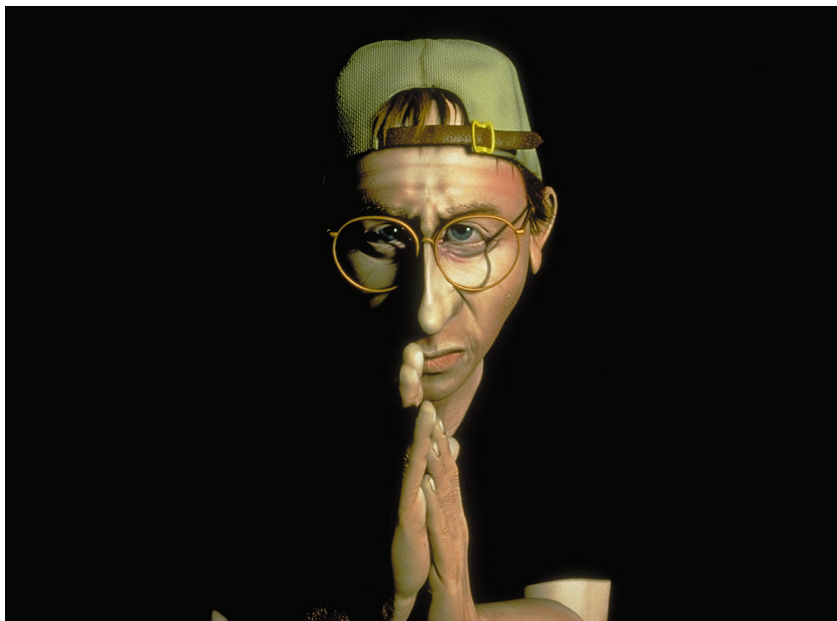
The Cast

Seated Man: David Kodeski
 Pinhead: Phil Ridarelli
 Money Guy: Dave Awl
 Dr. Pinhead: Greg Allen
 Harlequin: Diana Slickman
 Balloon Girl: Stephanie Shaw

Recorded at Post Effects, Chicago, IL
 Animated by Chris Landreth, David Baas,
 Joan Staveley
 Shading, Lighting, Rendering and Compositing:
 Owen Demers
 Set Design and Modeling: Ian Hayden
 Character Modeling and Texturing: Mark Forbes,
 Daniel Hornick, Ted Charlton, Doug Law,
 Gerry van Ommen Kloeke
 Animators / Technical Directors: Daniel Roizman,
 Jeff Bell, Tim Rowlandson, Karan Singh,
 Rick Kogucki, Jon Tojek, Martin Werner
 Hairstyles by Duncan Brinsmead
 Additional Modeling: Tim Hanson, Robert Magee,
 Paul Roy
 Storyboard and Character Sketches: Mike Kitchen
 Motion Capture and Stock Video Editing:
 Rob Aitchison, Scott Albert
 Edited by Craig Clark and Matt Lyon
 Music Arranged and Performed by Jim LaMarche
 Musicians: Jeremy Edwardes, Jeff Burke,
 Ron Ruhe
 Sound Effects and Editing: Simon Edwards
 Sound Edited at ICE Inc., Toronto, Canada
 Music Recorded and Mixed at Cherry Beach
 Sound, Toronto, Canada
 Producers: Kevin Tureski, Andy Jones
 Executive Producer: Penny Wilson
 Modeled, Animated and Rendered with
 Alias|Wavefront Maya 1.0
 Big thank yous to the Maya 1.0 Team and to
 Chris Tome and Jeff Benrey

Contact

Chris Landreth
 Alias | Wavefront
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 +1.416.369.6156 fax
 landreth@aw.sgi.com



Realization of 3D environments.

Director: Michel Gondry
Producer: Partizan Midi-Minuit
Contributors: Geoffrey Niquet, Pierre Buffin,
Pascale Croce, J. Michel Ponzio,
Francesco Grisi, Christophe Dupuis,
Olivier Gondry, Julien Villanueva,
Bettina Slatkine, Constantin Chamsky,
Samuel Tourneaux, Jean François D'Izarni,
Laurent Briet

Contact

Arnauld Lamorette
BUF Compagnie
3 rue Roquepine
75008 Paris
France
+33.1.42.68.18.28
+33.1.42.68.18.29 fax
arnauld@buf.imagnet.fr

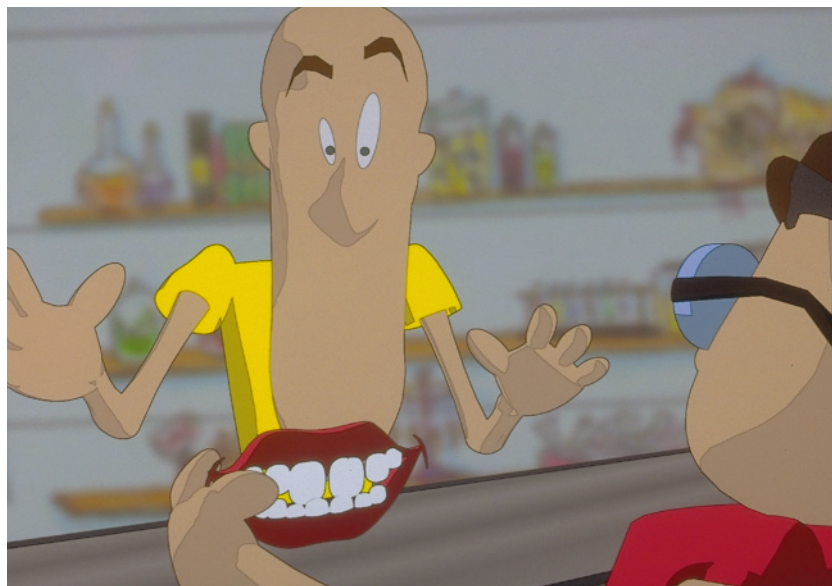
**Bob's Body Parts**

"Bob's Body Parts" tells the story of the trials and tribulations of a simple man dealing with communication barriers. Even though we live in the "communication age," many people still have problems communicating. The many barriers built by our species eventually lead to the frustration we feel when we are unable to get past these roadblocks in communication.

Director: Jason Bravo
Producer: Ringling School of Art and Design
Concept, animation, music composition, audio mix:
J. Bravo
Faculty Advisor: Ed Cheetham
Video/audio support: Phil Chiocchio
Software: Alias PowerAnimator, Composer
Hardware: SGI O2

Contact

Jason Bravo
c/o S. Trovas
Ringling School of Art and Design
2700 North Tamiami Trail
Sarasota, Florida 34234 USA
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+1.941.359.7517 fax
strovas@rsad.edu

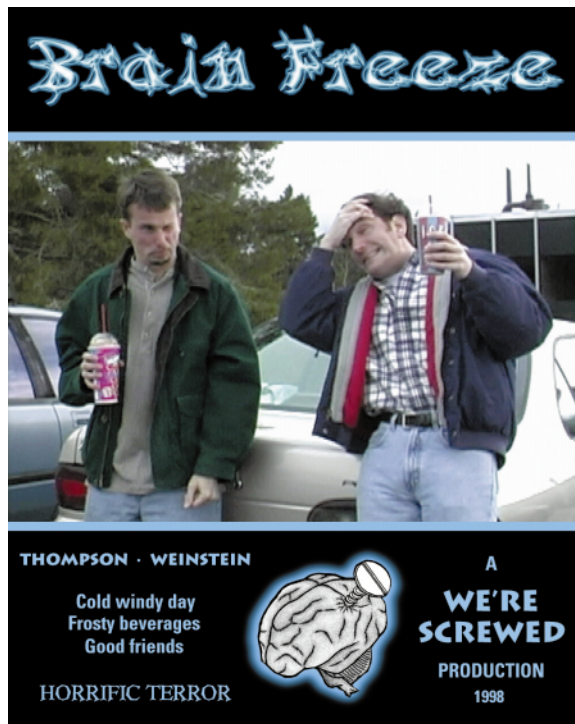


An entertaining and partially scientific look at what happens to the brain after its owner drinks a frosty beverage.

Director: Thomas V. Thompson II, Dave Weinstein
 Producer: Dave Weinstein, Thomas V. Thompson II

Contact

Thomas V. Thompson II
 Department of Computer Science
 University of Utah
 50 South Central Campus Drive , Room 3190
 Salt Lake City, Utah 84112-9205 USA
 +1.801.581.5642
 +1.801.581.5843 fax
 tthomps@cs.utah.edu



This story about a bug and a man recalls the relationship between normal people and a dictator. Metaball facial expression is used for grotesque environments.

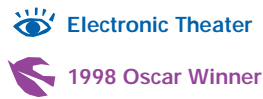
Director: Jin Wan Park
 Producer: Jin Wan Park
 Music: Seung Jun Chang

Contact

Jin Wan Park
 219-04 43rd Avenue, 2nd Floor
 Bayside, New York 11361 USA
 +1.718.281.1406
 jpark3@ix.netcom.com



Building and Sailing the Titanic



Highlighting the myriad of digital tools used to bring the Titanic back to life, this montage demonstrates the unprecedented digital achievements of this Academy Award-winning film.

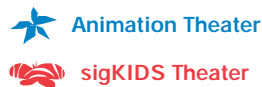
Director: James Cameron
Producer: James Cameron and Jon Landau
Thank you to the more than 400 crew members
and Digital Domain staff who built, sailed and
sank the Titanic.

Contact

Bob Hoffman
Digital Domain, Inc.
300 Rose Avenue
Venice, California 90291 USA
+1.310.314.2981
+1.310.664.2701 fax
bhoffman@d2.com



Bunkie & BooBoo



2D and 3D flour sacks have an
adventure at the beach.

Director: Terrence Masson
Producer: Terrence Masson
Animators: Tom St.Amand, Scott Wirtz
Technical Director: Todd Fulford

Contact

Terrence Masson
818 Greenberry Lane
San Rafael, California 94903 USA
+1.415.507.0274
+1.415.454.4768 fax
tman@lucasdigital.com



Celebration



Director: Geoffrey Moehl
Producer: Geoffrey Moehl

Contact
Geoffrey Moehl
c/o S. Trovas
Ringling School of Art and Design
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+1.941.359.7517 fax
ca@rsad.edu

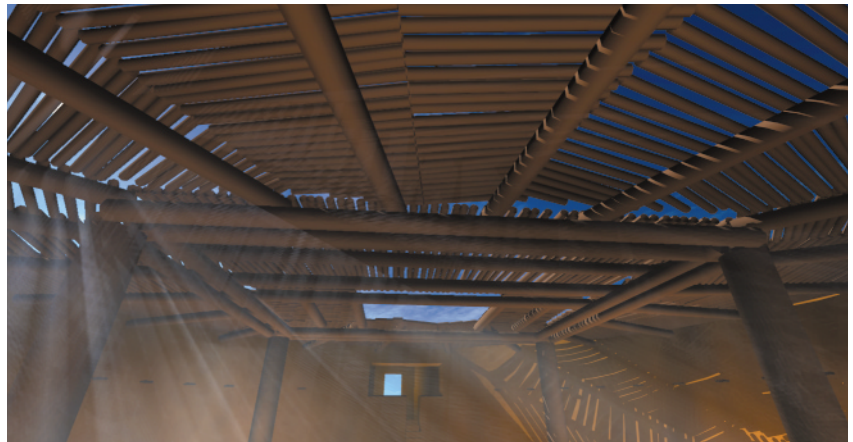
Chaco: A Sacred Center - Excerpt



In these excerpts from a documentary in progress, Anna Sofaer explores the archaeoastronomy of the ancient Chacoan "Great Houses" of Chaco Canyon, New Mexico.

Director: Alan Price
Producer: Anna Sofaer
Contributors: Tim Best, Martine Barnaby-Sawyer,
Aleksy Zolotaryov

Contact
Alan Price
Imaging Research Center
University of Maryland Baltimore County
FA111 1000 Hilltop Road
Baltimore, Maryland 21250 USA
+1.410.455.3373
+1.410.455.1035 fax
alan@irc.umbc.edu



Director: Lionel Moujin
 Producer: Telema
 Inferno Artists: Eve Ramboz/MediaLab

Contact

Joulia Pierre-Jean
 Media Lab
 104 avenue du President Kennedy
 75016 Paris, France
 +33.44304422
 +33.44304460 fax
 medialab3d.com



"Clear Cut" is about the destruction of forests in the Pacific Northwest, and how the loss is felt in spirit as well as body. It illustrates how human consumption for material greed has no heart or soul. This short animation shows how land that has been untouched and loved by Native Indians for centuries becomes nothing but wasteland, unable to sustain life.

Director: Rob Millar
 Producer: Ringling School of Art and Design
 Concept, Animation, Audio Mix: Rob Millar
 Native Music: Marina Raye
 Faculty Advisor: Ed Cheetham
 Video/Audio Support: Phil Chiochio
 Software: Alias PowerAnimator, Composer,
 Adobe Premiere
 Hardware: SGI O2, Power Macintosh

*Contact*

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 +1.941.359.7517 fax
 strovas@rsad.edu

Cloison (Partitions)

 Electronic Theater

"Partitions" is the story of a man and a woman who dance through walls and partitions in a city made of cells, boxes, rooms, and recesses that are explored from the inside, layer after layer. It is the story of a vision, which at times is unique and coherent, and other times gears down, leaving one eye after another in every room of the city. Still, beyond the explosive transformation of bodies, identities, forms, places, and glances, the sinuous choreography of the human couple remains in the spectator's mind, one and primeval.

Director: Bériou
Producer: Agave-Canal+
Music: Gilles Fournier

Contact

Christine Chatel
Agave
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41800 Troo, France
+33.2.54.72.52.83
+33.2.54.72.52.83 fax
beriou@club-internet.fr



The Cornell Box - Up in Smoke

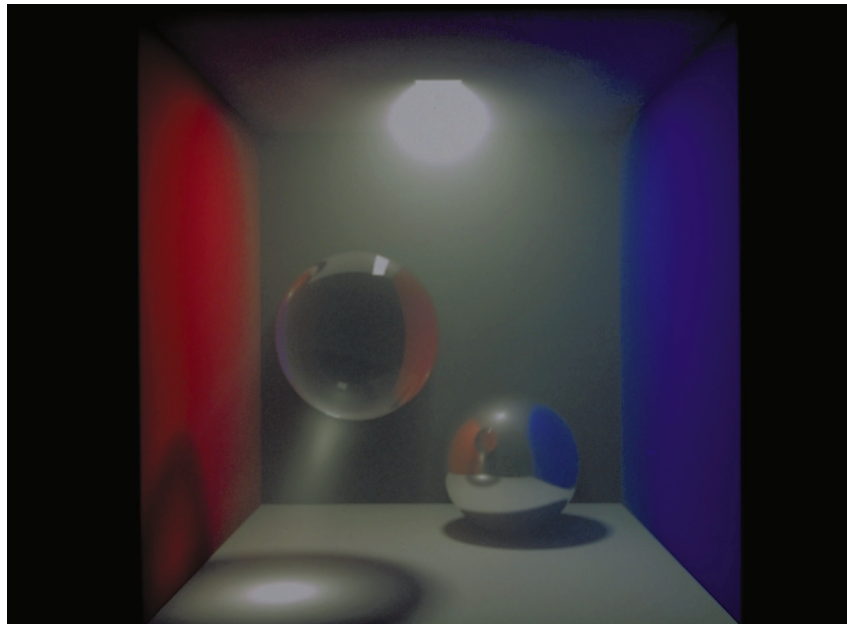


Simulation of light transport in a participating homogeneous and non-homogeneous medium (smoke). Isotropic and anisotropic reflection.

Director: Per H. Christensen
Producer: mental images GmbH & Co. KG
Contributors: Henrik Wann Jensen, Steffen Volz

Contact

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mental images GmbH & Co. KG
Fasanenstrasse 81
D-10623 Berlin, Germany
+49.30.315.99712
+49.30.315.99733 fax
per@mental.com



CPU



The absolutely frustrating transition from traditional to CG art is explored.

Director: Wayne Gilbert
Producer: Wayne Gilbert

Contact

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Gallahad Associates
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San Anselmo, California 94960 USA
+1.415.721.3252
wayne@lucasdigital.com



Crayoland



Highlights from a real-time recording of Crayoland, an interactive virtual environment that is expressly non-photorealistic. Because it is constructed entirely of flat, child-like crayon drawings, it contradicts the stereotypical complex, high-tech image of virtual reality.

Director: Dave Pape

Contributors: Jim Costigan, Jeremy Hollister

Contact

Dave Pape

Electronic Visualization Laboratory

University of Illinois at Chicago, M/C 154

851 South Morgan Street, Room 1120

Chicago, Illinois 60607 USA

+1.312.996.3002

+1.312.413.7585 fax

pape@evl.uic.edu



Dancing



Director: Abdullah Alothman

Producer: Ringling School of Art and Design
(Maria Palazzi)

Contact

Abdullah Alothman

c/o S. Trovas

Ringling School of Art and Design

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+1.941.359.7517 fax

ca@rsad.edu

This demonstration film is an effort by MIT scholars to visualize sensations in great unbuilt architecture through the use of radiosity-based computer graphics tools. In 1938, two Italian architects designed the Danteum in Rome, a monument dedicated to Dante, the great Italian poet.

Director: Takehiko Nagakura
Producer: Takehiko Nagakura
Contributors: Haldane Liew, Ben Black

Contact

Takehiko Nagakura
MIT ARC Group
77 Mass Avenue, Room 10-472m
Cambridge, Massachusetts 02139 USA
+1.617.253.0781
+1.617.253.9407 fax
takehiko@mit.edu



In this love fantasy, a character born in the shape of chrysalis gives life to stone figures.

Director: Suma Noji
Producer: Suma Noji
CG: Yoshiyuki Omata, Yasuyuki Takahashi,
Keita Takagi
Sound and audio mix: Megumi Takei
Editing: Satoshi Kikuchi

Contact

Suma Noji
Nippon Electronics College
Digital Academic Research Institute
1-25-4, Hyakunin-Cho, Shinjuku
Tokyo 169-8522, Japan
+81.3.3371.3550
+81.3.3369.0344 fax
noji@dari.ac.jp



CG tidal waves, water sprays, comets, and gas effects are featured to show a comet impacting the Earth. Fluid and gas simulations driving particle systems and geometry are used with traditional CG techniques to create massive water and destruction imagery, including collapsing buildings, flying cabs, and drowned stockbrokers.



Visual Effects Supervisor: Scott Farrar
 Visual Effects Co-Supervisor: Bill George
 Visual Effects Producer: Denise Ream
 Visual Effects Associate Producer: Jill Brooks
 Computer Graphics Supervisors: Ben Snow, Michael Bauer
 Visual Effects Art Director: Alex Jaeger
 Computer Graphics Sequence Supervisors: Joel Aron, Greg Killmaster, Tom Martinek, Erik Mattson, Henry Preston
 Director of Miniature Photography: Patrick Sweeney
 Model Project Supervisor: Brian Gernand
 Sabre Supervisor: Pablo Helman
 Computer Graphics Wave Development: Mitch Deoudes, Ken McGaugh, Doug Sutton
 Digital Effects Artists: Leah Anton, Eran Barnea, Jeffrey Benedict, Barbara Brennan, Billy Brooks, Don Butler, Amelia Chenoweth, Ian Christie, Marc Cooper, Russell Earl, Ra'1 Essig, Jeremy Goldman, David Hisanaga, David Horsley, Christopher Horvath, Peg Hunter, Samson Kao, Sandra Karpman, Ed Kramer, Hayden Landis, Janice Lew, Greg Maloney, Stu Maschwitz, Daryl Munton, Patrick Neary, Khatsho Orfall, Eddie Pasquarello, Bruce Powell, Scott Prior, Amanda Ronai, Frederic Schmidt, Christopher Townsend, Hans Uhlig, John Walker, Andy Wang, Andy White, Lindy Wilson
 Sabre Artists: Caitlin Content, Brian Conlon, Okan Ataman, Catherine Tate, Rita Zimmerman
 Computer Graphics Pre-Production Supervisor: Kevin Rafferty
 Digital Timing Supervisor: Kenneth Smith
 Visual Effects Coordinators: Adrienne Anderson, Janet Lewin
 Digital Matte Artists: Bill Mather, Rick Rische
 Digital Modeller: Craig Lyn, Paul Theren
 Viewpainter Artists: Donna Beard, Catherine Craig, Tony Sommers
 Lead Matchmove Artist: Michael Halsted
 3D Camera Matchmove Artists: Alia Agha, Lanny Cermak, Terry Chostner, Selwyn Eddy III, Marla Selhorn
 Lead Digital Paint & Roto: Terry Molatore

Digital Paint & Roto: Al Bailey, Katharine Baird, Lisa Drostova, Kate Elsen, Jiri Jacknowitz, Patrick Jarvis, Katie Morris, Sandy Ritts, Elsa Rodriguez, Erin West
 Technical Animators: Phillip Alexy, Jason Ivey, Steve Nichols
 Animatic Artist: Louis Katz
 Software Development: David Benson, Rod Bogart, Florian Kainz, Vincent Toscano
 ILM Gaffers: Michael Olague, Tim Morgan
 Visual Effects Camera Assistants: Carl Miller, Rich McKay
 Chief Model Maker: Carol Bauman
 Model Makers: Phillip Brotherton, Jeff Brewer, Fon Davis, John J. Duncan, Robert M. Edwards, Jon Foreman, John Goodson, Ira Keeler, Scott McNamara, Lauren Page, Alan Peterson, Tony Preciado, R. Kim Smith, Michael Steffe
 Practical Effects Supervisor: Geoff Heron
 Visual Effects Editor: Tim Eaton
 Video Editor: Angela Leaper
 Visual Effects Production Assistant: Paula Nederman
 Film Scanning/Recording Supervisor: Joshua Pines
 Film Scanning: Randall Bean, George Gambetta, Todd Mitchell
 Negative Cutter: Doug Jones
 Negative Line-Up: Andrea Biklian, James Lim
 Digital Plate Restoration Technicians: Lydia Greenfield, Jason Snell
 Projectionist: Tim Greenwood
 Computer Graphics Resource Assistant: Kimberly Lashbrook
 Computer Graphics Technical Support: Nic Anastassiou, Michael Baltazar, Brian Gee, Kristen Millette, Jonathan Litt
 Production Engineering: Ken Beyer, Greg Dunn, Jeff King
 Camera and Video Engineering: Kipp Alridch, Bill Grinder, Gary Meyer, Vince Tilker
 Computer Graphics Staff: Brian Brecht, Shannon Henry, Cliff Plumer
 Production Accountant: Pamela Kaye

Senior Staff: Chrissie England, Jeff Mann, Jim Morris, H.B. Siegel

Contact

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 +1.415.258.2000
 +1.415.721.3551 fax

Dick and Jane Do Math



These animated sequences for the "Making A Difference" episode of the PBS series "Life By The Numbers" look at the different problems associated with teaching mathematics to boys and girls. Crayon-colored children's drawings come to life to illustrate the issues.

Director: Dawn Lohmeyer
Producer: Home Run Pictures
Animation: Dawn Lohmeyer

Contact

Tom Casey
Home Run Pictures
100 First Avenue, Suite 450
Pittsburgh, Pennsylvania 15222 USA
+1.412.391.8200
+1.412.391.1772 fax
tom@hrpictures.com



Different Eyes



Only a portion of the hundreds of species that were forced into extinction in the 20th century appear in this film. Nature should have been our master in the arts and sciences. Although we cannot grasp most of its secrets, so many living things continue to disappear from the earth.

Director: Akiko Tohma
(Nara Institute of Science and Technology)
Producer: Akiko Tohma
Animation: Akiko Tohma
Texture Programming: Tadao Maekawa
(ATR Media Integration & Communications
Res. Labs.)
Composer: Shoji Yamashiro
Musician: Geinoh Yamashirogumi
Supervisor: Naokazu Yokoya
(Nara Institute of Science and Technology),
Yoh'ich Tohkura and Tsutomu Oohashi
(ATR Human Information Processing
Res. Labs.)
Coordinator: Emi Nishina
(National Institute of Multimedia Education)
Visual Materials: Project Team Co., Ltd.

Contact

Akiko Tohma
Division Operated Jointly with
ATR Human Information Processing Res. Labs
Nara Institute of Science and Technology
2-2 Hikaridai, Seika-cho
Soraku-gun, Kyoto 619-0288
Japan
+81.774.95.1017
+81.774.95.1008 fax
xakiko@hip.atr.co.jp



For the "The Truman Show" and "Great Expectations," Matte World Digital used digital backlot techniques to complete partially built locations and interior sets. CG architectural renderings were combined with live action photography to create the final scene.

Producer: Matte World Digital

Contributors: Craig Baron, Krystyna Demkowicz, Paul Rivera, Todd R. Smith, Morgan Trotter, Brett Northcutt, Chris Evans, Caroleen Green, Ken Rogerson, Brian Ringseis, Ben Barron, Lori Casler, Martin Matzinger

Contact

Craig Baron
Matte World Digital
24 Digital Drive, Suite 6
Novato, California 94949 USA
+1.415.382.1929
+1.415.382.1999 fax
cbarron@matteworld.com



A Dirge for a Digirati

My thesis project fully describes the time I've spent in college. Animation also shows the relationship between the human being and the computer equipment. Digital graphics is really the "industry of broken computers". My project tells the story about "the

day" of any digital person-"digirati". The character is ME, and at the same time it's any person, who is involved in the computer graphics industry.

Director: Ilya Polnarev
Producer: Ilya Polnarev

Contact

Ilya Polnarev
School of Visual Arts
1201 Avenue K, Apartment 2A
Brooklyn, New York 11230 USA
+1.212.414.0881
+1.212.414.0013 fax
ilyadesign@aol.com

Discovery Channel - Super Discovery



"Super Discovery" takes the viewer on a ride from space to the bowels of the earth and back again, through air, earth, fire, and water. A CG planet, elephant, spider, helicopter, storm, and lightning are used in combination with live-action plants and people, and extensive digital compositing techniques.

Director: Michael Brunsfeld

Producer: Shari Hanson

Visual Effects Supervisor: Alex Seiden

CG Supervisor: Doug MacMillan

Technical Directors: Will Anielewicz, Aron Onar,

Billy Brooks, Leandro Estebecorena, Bijan

Forutanpour, Indira Guerreri, Ed Kramer, Brian

LaFrance, Alan Rosenfeld, Kevin Sprout

Animator / Technical Director: Tim Stevenson

Animator: Jamy Wheless

Modeler: Izzy Acar

Viewpainter: Derek Gillingham

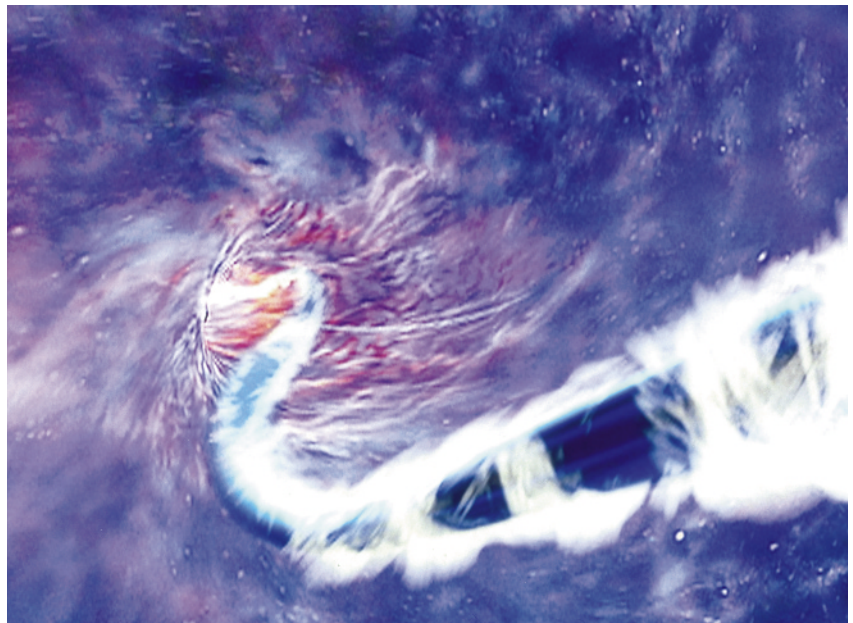
Matchmovers: Guy Hudson, David Manos Morris

Head of CG Commercials: John R. A. Benson

CGC Producer: Kay Rough

CGC Production Manager: Danielle Dubay

CGC Production Coordinator: Eric Schroeder



Contact

Vicki Dobbs Beck

Industrial Light & Magic

P. O. Box 2459

San Rafael, California 94901 USA

+1.415.258.2000

+1.415.721.3551 fax

Dolly à la Plage

 Electronic Theater

Dolly plays at the beach.

Director: Christophe Delamare, Nicolas Kalbache
Producer: Olivier Emery
Contributors: Olivier Modr, Patrice Vila

Contact

Olivier Emery
Trimaran
97 rue Jean Jaures
92300 Levallois-Perret, France
+33.142.702116
+33.142.702123 fax
emery@trimaran.fr



Drummmm RooooooIIIIII

 In-Between Animation

Director: William Sheffler
Producer: William Sheffler

Contact

William Sheffler
Texas A&M Visualization Laboratory
216 Langford Architecture Center
College Station, Texas 77843-3137 USA
+1.409.845.3465
sheffler@viz.tamu.edu

The Eccentric Circle

 Electronic Theater

 SIGGRAPH TV

All CG blending of eastern and western imagery.

Director: Dun Zhao

Contact

Dun Zhao
795 La Playa Street, #3
San Francisco, California 94121 USA
+1.415.668.4009
+1.415.668.0927 fax
dunzhao@wenet.net



Ellipsoid

 Electronic Theater

The objects in this film are metaphors for people who live and work in the Tokyo area. These people are extremely busy, due to daily, tedious, exhausting tasks. A sudden explosion sets them free for a while, but succeeding days are as oppressive as ever.

Director: Nobuo Takahashi
Producer: Nobuo Takahashi
Contributor: Hiroto Sasaki

Contact

Nobuo Takahashi
Namco Limited
VS Development Department, 1-1-32
Shin-Urashima-Cho, Kanagawa-Ku,
Yokohama, Kanagawa 211-0031, Japan
+81.45.461.8071
+81.45.461.8077 fax
nobuo@vs.namco.co.jp



Medieval CG animation about a knight going back to the castle after a fight.

Director: Roberto Ziche
 Producer: Roberto Ziche
 Music: Mike Crowley

Contact

Roberto Ziche
 45 Boardman Place
 San Francisco, California 94103 USA
 +1.415.547.2220
 +1.415.547.2222 fax
 ziche@computer.org



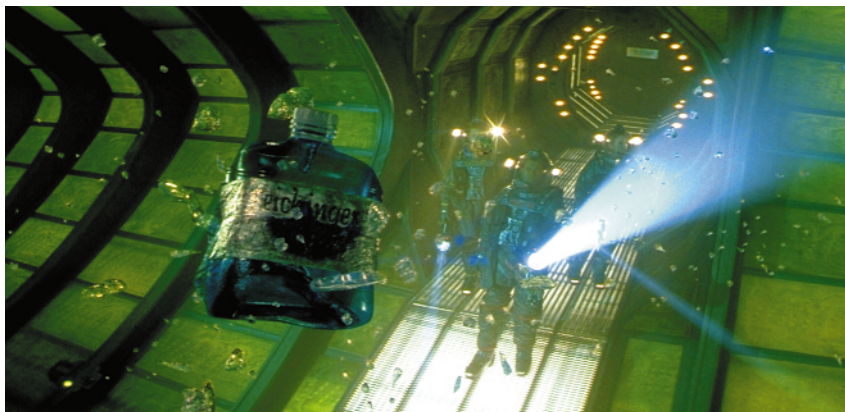
Event Horizon

Integrating models shot with motion control cameras, digital models built in Alias PowerAnimator, proprietary volume rendering software (for clouds, mist and fog), high resolution scans straight from NASA, animated digital matte paintings, and advanced compositing techniques, these sequences for "Event Horizon" show how we can use technology to create worlds we can only imagine.

Director: Paul Anderson
 Producer: Cinesite Digital Studios
 Visual Effects Supervisor: Richard Yuricich
 Digital Effects Producer: Alex Bicknell
 Model composites: Sue Rowe
 Model composites: Niki Wakefield
 Burning Man: Ed Hawkins
 Cooper's Chunk: Tom Wood
 3D: Pat Conran, Chas Cash, Lubo Christov,
 Dave Child

Contact

Jill Smolin
 Cinesite Digital Studios
 1017 North Las Palmas Avenue, Suite 300
 Hollywood, California 90038 USA
 +1.213.468.2102
 +1.213.468.4485 fax
 jill@cinesite.com



Evolution

 In-Between Animation

Director: Scott Dace
Producer: Scott Dace

Contact

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c/o S. Trovas
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2700 North Tamiami Trail
Sarasota, Florida 34234 USA
+1.941.351.5100
+1.941.359.7517 fax
ca@rsad.edu

Family

 Animation Theater

A micro/macro study of the human condition and the finite situation in which it exists.

Director: Andy Marchal, Aaron Skillman
Producer: Andy Marchal, Aaron Skillman

Contact

Andy Marchal and Aaron Skillman
2021 Grove Avenue, Apt. 2
Richmond, Virginia 23220 USA
+1.804.353.5384
s0apmarc@atlas.vcu.edu

The Fish

 In-Between Animation

Director: Scott Roberts
Producer: Scott Roberts

Contact

Scott Roberts
710 East Johnson Street, #2
Madison, Wisconsin 53703 USA
+1.608.286.1866
scaatt@execpc.com



"Flubber" was an entirely new kind of challenge for ILM. The oozing, gelatinous quality of the title character dictated that he be animated using Metaclay. To our knowledge, this is the first time Metaclay has been used to achieve major-character acting in a feature film.

Flubber Character Animation & Visual Effects Supervisor: Tom Bertino

Visual Effects Producer: Roni McKinley

Visual Effects Co-Supervisor: Sandra Ford Karpman

Computer Graphics Supervisor: Steve Braggs

Lead Technical Animator: Philip Edward Alexy

Visual Effects Art Director: Scott Leberecht

Digital Artists: Felix Balbas, Jeffrey Benedict, Barbara Brennan, Marc Cooper, Natasha Devaud, Raul Essig, Howard Gersh, John Helms, Peg Hunter, Hayden Landis, Tia Marshall, Hiromi Ono, Ricardo, Ramos, Linda Siegel, Dan Shumaker, Doug Sutton, Chris Townsend

Digital Effects Animators: Chris Armstrong, David Byers Brown, Andy Doucette, Tony Hudson, Paul Kavanagh, David Latour, Steve Lee, Neil Michka, Magali Rigaudias, Glenn Sylvester, Kim Thompson, Tim Waddy, Andy Wong

Visual Effects Coordinator: Luke O'Byrne

Digital Camera Movement Supervisor: Keith Johnson

Digital Camera Matchovers: Jodie Baird, Randy Jonsson, Marla Selhom, John Whisnant

Digital Rotoscope Artists: Katherine C. Baird, Patrick Jarvis, Heidi Zabit

Visual Effects Editor: Mike McGovern

Avid Editor: Heidi Schmidt

Digital Color Timing Supervisor: Bruce Vecchitto

Film Scanning Supervisor: Josh Pines

Motion Control Camera: Ray Gilber

Motion Control Assistant: Caarl Miller

Set Construction: Randy Ottenburg

Model Supervisor: Mark Anderson

Stage Technicians: Dave Murphy, Berny Demolski

Visual Effects Production Assistants:

Julie Creighton, Amanda K. Montgomery

Computer Graphics Resource Coordinator:

Dani Morrow

Technical Assistants: Carole Johnson, Nic Anastassiou, Matthew T. Bouchard, Jean Paul Beaulieu

Digital Plate Restoration: Nancy Jencks, Melissa Monterossa

Software Development: Florian Kainz, Zoran Kacic-Alesic, Stewart Bimam,

Jai Natarajan, John Schlag

Computer Systems Engineer: Arnold Lee

Scanner Operator: George Gambetta

Negative Cutter: Doug Jones

Projectionist: Tim Greenwood

Optical line-up: Andrea Biklian

Computer Graphics Support Staff:

Ken Maruyama, Suzy Vissotzky Tooley

ILM Senior Staff: Gail Currey, Chrissie England, Jeff Mann, Jim Morris

Contact

Vicki Dobbs Beck

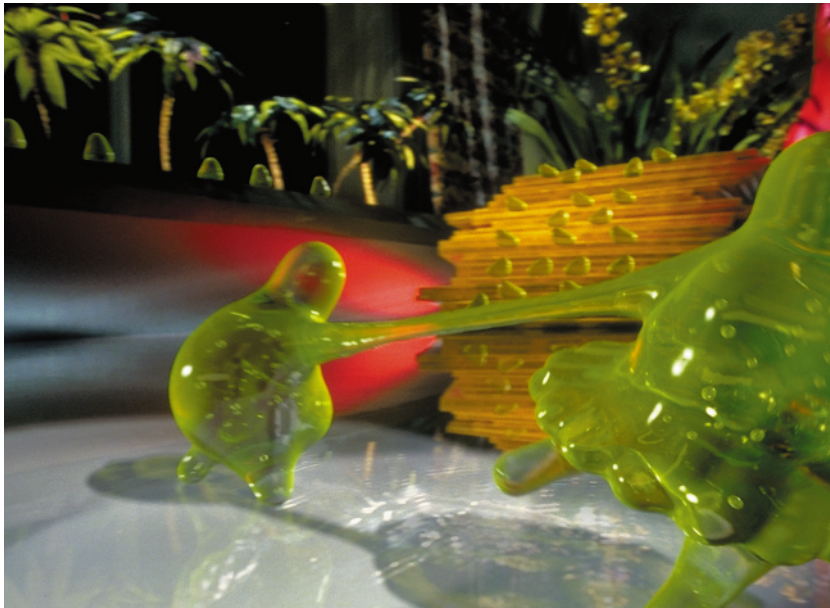
Industrial Light & Magic

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The Fly Band!

 Animation Theater

 sigKIDS Theater

"The Fly Band" is a funky music group from New York. With the distinguished feelings of rhythm and groove, they make great sounds using everyday products as musical instruments.

Director: Seiji Shiota, Tohru Patrick Awa
Producer: Takashi Fukumoto, Yukio Kotanaka
Produced by: Polygon Pictures Inc.
Executive Producer: Toshifumi Kawahara
Designer: Tohru Patrick Awa
Technical Directors: Seiji Shiota, Shoji Sakata,
Yuji Sakamoto
Music: Kuniaki Haishima, Akio Adachi
(Seven notes)
Sound effects: Masahiko Ueda
Editor: Kazuhisa Takahashi
Technical support: Tamotsu Maruyama,
Keiichi Kameda
Production Assistant: Akihiko Sakyu
Supervising Director: Jun Asakawa

Contact

Akihiko Nakajima
Polygon Pictures
Bond Street T-11 6F, 2-2-43 Higashi-shinagawa
Shinagawa-ku, Tokyo 140-0002 JAPAN
+81.3.3474.4321
+81.3.3474.4322 fax
nakaji@ppi.co.jp



Flying Fish Toby Who Aimed for the Stars

 sigKIDS Theater

Tobby is a young and mischievous fish. His mother used to tell him that "up there in the sky there are a lot of friends, and when the sky scintillates it's because they are jumping and diving in the sea of stars." Tobby's deepest wish is to fly to the sea of stars. Thanks to his courage and willpower, his dream comes true.

Director: Keiko Yamaguchi and Phillippe Billion
Production: Dentsu, Tokyo
Executive Producer: Masao Shimizu
Producer: Shinobu Nakanishi
Show Production: Dentsu Tec, Tokyo
Executive Producer: Tetsuo Irisawa
Producer: Ken Kobayashi
Film Production: ExMachina Paris, Tokyo
Art Direction: Yerant
Music Composer: Franck Schmidt

Contact

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Frisk Fish

 Electronic Theater

Fish takes pill, goes mad.

Director: Harald Zwart
Producer: Bash Robertson
Animation: Alastair Hearsum
Flame: Rachel Mills
Post Producer: Sean Feeney

Contact

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sally@glassworks.co.uk



Director: Wilson Smith
Nelson Max: "Carla's Island"
James Blinn: "Mima's Day"
Charles Kessler: "Wag the Flag"
Don Stredney: "Cranston Csuri"

Contact

Wilson Smith
c/o S. Trovas
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George of the Jungle

Electronic Theater

For Walt Disney Pictures' "George of the Jungle," Dream Quest Images produced extensive character animation to bring to life the computer-generated version of Shep, George's pet elephant who doggedly believes himself to be a dog. Dream Quest also enhanced live footage of a real-life elephant with expressive dog-like eyes, drooling tongue, and wagging tail, and matched that manipulated footage seamlessly with their impossibly canine CG Shep.

Contact

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Dream Quest Images
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+1.805.583.4673 fax
mreardon@dqimages.com

Director: Sam Weisman
Producer: David Hoberman, Jordan Kerner,
Jon Avnet
Visual Effects Supervisor: Tim Landry
Visual Effects Producer: David McCullough
DQI Executive Producer: Keith Shartle
3D Animation Supervisor: Paul Jordan
3D Character Animators: Stewart Burris,
Bruce Wright
3D Animator: R. Christopher Biggs
3D Effects Artists: Muqueem Khan,
Michael Ramirez
2D Compositing Supervisor: David Lauer
Digital Compositors: John Huikku,
Frank Maurer, Tony Noel, Tim Sassoon
3D texturing and paint: Mark Siegel
3D Modeler: Hal Lewis



"Geri," an old man, plays chess in the park, against himself. Somehow, he manages to win every time, even if it means cheating. The film opens in the morning of a sunny autumn day. Geri sets up the chess pieces and begins to play. He is a kindly looking old man, but when he walks around the table to make moves for the black side he becomes his nasty alter-ego: a faster, younger, man who loves to humiliate his opponent. We follow the game in Geri's imagination as nasty Geri drives nice Geri to the brink of defeat. Nice Geri finally wins by cheating outrageously and demands his winnings from a bet on the game. The film ends with Geri, on his own, enjoying the spoils of battle at the end of the day. Age and treachery will overcome youth and skill.



Director: Jan Pinkava
 Producer: Karen Dufilho
 Written and directed by: Jan Pinkava
 Produced by: Karen Dufilho
 Executive Producers: John Lasseter,
 Edwin Catmull
 Lead Technical Director: David R. Haumann
 Supervising Technical Director: Leo Hourvitz
 Human character R&D: Studio Tools
 Cloth dynamics: Michael Kass
 Surface modeling: Tony DeRose
 Production Manager: Holly Lloyd

Technical Directors

Hair & hacks: Quintin King
 Facial articulation: Paul Aichele
 Modeling: Jason Bickerstaff
 Shaders: Daniel McCoy

Lighting: Jean-Claude Kalache, Jason Bickerstaff,
 Ana Lacaze, Ken Lao
 Additional modeling: Michael Lorenzen,
 Mark Sanford
 Render Wrangler: Steve Kani

Animation

Bankole Lasekan, Sandy Christensen,
 Ross Stevenson, Michelle Meeker,
 Ben Catmull, Jeff Pratt, Valerie Mih,
 Doug Sheppeck, Angus MacLane,
 Jan Pinkava, Karen Prell, Stephen Barnes,
 Michael Berenstein, Pete Docter,
 Michael Parks, Steve Segal, Scott Clark,
 Karyn Metlen, Adam Wood

Digital Painter: David Valdez
 Sculptor: Jerome Ranft
 Production Artist: David Skelly
 Animation Coordinator: Troy Sutton
 Post Production Supervisor: Julie McDonald
 Film output: Louis Rivera, Hunter Kelly,
 Matthew Martin
 Sound design: Tom Myers, Skywalker Sound
 Dialogue Editor: Dennis Leonard
 Foley Editor: Sandina Bailo- Lape
 Music: Flambée Montalbanaise,
 Gus Viseur et son Orchestre
 Voice of Geri: Bob Peterson
 Story reel Editors: Joe Wenkoff, Tom Freeman,
 Steven Liu
 Film Editor: Jim Kallett
 Music Editor: Alex Stahl
 Editorial Assistant: Christian Hill
 Animation software: Darwyn Peachey, Arun Rao,
 James W. Williams, Dirk Van Gelder,
 Kitt Hirasaki and the entire Studio Tools team
 RenderMan software: Larry Gritz, Tien Truong,
 Mark VandeWettering and the entire
 RenderMan team
 Excellent Fellows: Sharon Calahan,
 Galyn Susman, Damir Frkovic, Robin Cooper,
 Ewan Johnson, Rick Sayre, Luke Putnam,
 Jeff Pidgeon, Tom Hahn, Mitch Prater,
 Brad West, Michael Fong, Ninon Pallavicini,
 James Burgess, Rachel Hannah,
 Tony Apodaca, Ben Jordan and the
 Computer Systems Support Group

Very special thanks to: Steve Jobs,
 Darla Anderson, and Andrew Stanton,
 Joe Ranft, Lawrence Levy, Sarah McArthur,
 Kevin Reher, Jenny Head.

A Pixar Shorts Film

Contact

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Goldies



This commercial features two goldfish tortured by the platter of cheese outside their bowl. Just as they leap to land on it, the platter is moved. Technique: CG and Inferno work as well as live action.

Producer: Diane Fazio
CGI Director: Kerry Colonna
Live Action Director: David Kellogg
Head of Production, Commercial Digital:
Ken Roupenian
CGI/Inferno Producers: Diane Fazio,
Karey Maltzahn
CGI/Assistant Inferno Producer: Jenny Groener
Inferno FX Supervisor: Theresa Ellis
Inferno Artist: Betsy Paterson
Flint Artist: Tristan Tang
Inferno I/O and Avid Editing: Tony Barraza
Animation Set-up: Hans Rijpkema
Technical Support: Eric Tsai
Choreographer/Animator: Lyndon Barrois
Animator: Glenn Ramos
Head Technical Director: Robert Lurye
Technical Directors: Sandra Voekler, Todd Harvey,
Young Joo Paik, Jae Wook Chang,
Chris Sjolholm, Theodore Bialek
Technical Consultants: Steve Sullivan,
Jerome Solomon
Modelling Manager: Keith Hunter
Modellers: Chien-Hsiung Wang, Nancy Klimley,
Bradley Sick
Animation Manager: Kristina Reed
Director of Digital Production: David Weinberg

Contact

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suze@rhythm.com



The Goner



...and the mercy seat is waiting..

Director: Peter Kaboth
Producer: HFF - Badelsberg
Contributors: Mik Simrock, Chezz Bertucci

Contact

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50827 Köln, Germany
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+49.221.530.6255 fax
peter@khm.de



A dramatic and mythical story of crime and corruption set in a surreal world inspired by Casa Blanca meets Mexican folklore come to life in "Grim Fandango." "Grim Fandango," a graphic adventure from LucasArts Entertainment company, features more than 50 mysterious characters and 90 locations, rendered in stunning 3D animation.

Lead Artist: Peter Tsacle

Project Leader/Dialogue: Tim Schafer

Background Artists: Paul Topolos, Sara Simon,

Paul Zinnes, John McLaughlin, Japeth Pieper

Animators: David Bogan, Mark Hamer,

Eric Ingerson, Vam Maduro, Chris Schultz

Music: Peter McConnell

Conceptual Design: Peter Chan

Voices: Tony Plana, Maria Canals,

Patrick Dollaghan, Michael Sorich, Jack Angel,

Milton James, Sal Lopez, Kay Kuter,

Barbara Goodson

Technical Support: Jessica Forys, Richard Trott,

John Torrijos

Contact

Jessica Forys

LucasArts Entertainment Company

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jaf@lucasarts.com



Guy with Wacom Pen

 In-Between Animation

Director: Jason Wen

Producer: Jason Wen

Contact

Jason Wen

c/o S. Trovas

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Hamlet Glow Worm

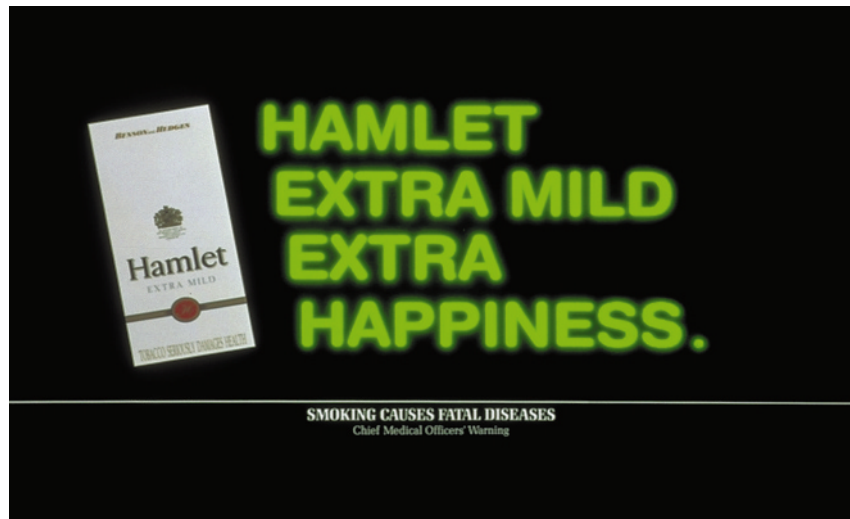


Cinema commercial for Hamlet cigars.

Director: Alastair Hearsum
Producer: Hector Macleod
Animation: Alastair Hearsum
Title animation: James Mann

Contact

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sally@glassworks.co.uk

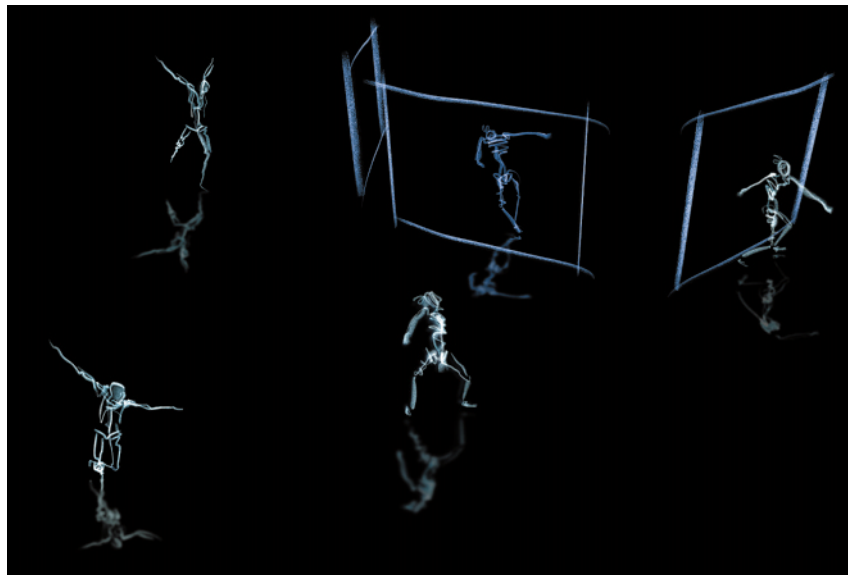


Hand-Drawn Spaces



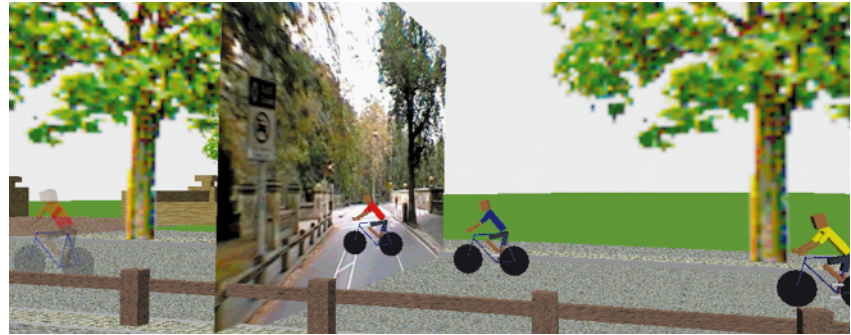
Hand-Drawn Spaces is a virtual performance in which dancers move across three projection screens and the spaces in between. The figures are modeled and rendered as three-dimensional sketches and animated by the intricate choreography of Merce Cunningham. The composition was created with motion fragments that were motion captured, key-frame reduced, footstep-extracted and then assembled into long-format sequences with motion-flow editing.

Choreography: Merce Cunningham
Concept and visual design: Paul Kaiser and Shelley Eshkar
Motion editing and composition software: Michael Girard and Susan Amkraut
Sound design: Ron Kuivila
Dancers: Jared Phillips and Jeannie Steele
Motion capture: Biovision
Software: Kinetix Character Studio and 3D Studio Max



Contact
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This video illustrates two of the effects introduced in the SIGGRAPH 98 paper "Techniques for Handling Video in Virtual Environments." It shows a way to represent objects as they move between 3D graphical spaces and video displays. It also shows how images and video displays can respond to user viewpoint changes.



Producer: J. Robert Ensor
Contributors: J. Robert Ensor, John T. Edmark,
Gianpack U. Carraro

Contact

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Hard Rain

At 4997 frames in length, this sequence from Hard Rain shows how computer graphics can add possibilities to film and jettison you into a story without knowing where the real ends and the fake begins... High end compositing was used to integrate 3D computer generated water, rain and fog (created in Arete, Dynamation, and proprietary code), farm equipment and birds, with live action film shots, miniatures, matte paintings and sky replacements — each with their own camera moves — to create one fluid journey.



Directo: Mikael Salomon
Producer: Cinesite Digital Studios
Visual Effects Supervisor: Brad Kuehn
Visual Effects Producer: Aaron Dem

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Hecklers

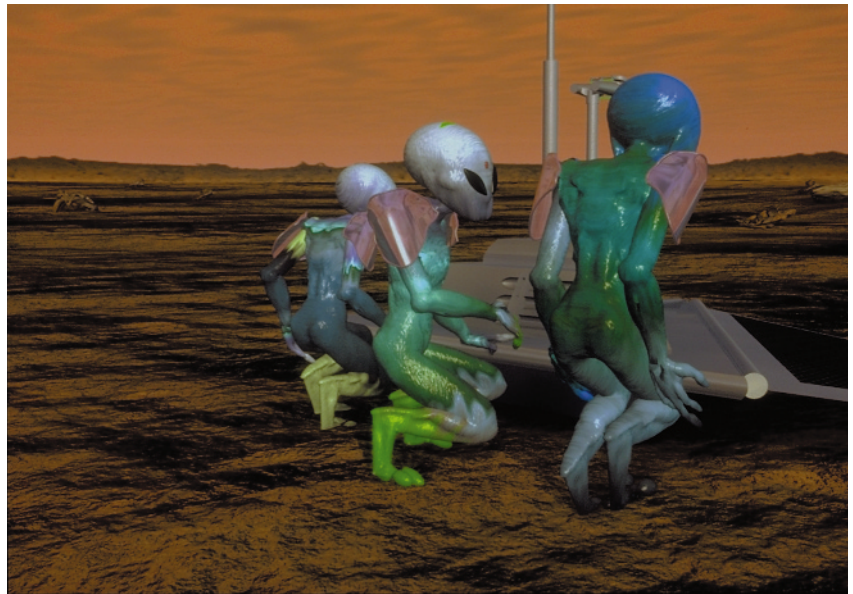


People tend to see the things they expect to see. What would happen if a Martian exploration vehicle set down in a "bad neighborhood" on Mars? How would the ensuing events be interpreted by earth-bound observers expecting to encounter only microbes, bacteria, and a photo opportunity?

Software: Alias PowerAnimator, Composer, Photoshop
Hardware: SGI O2
Director: Stephen Pavelski
Producer: Ringling School of Art and Design
Concept, Animation, Audio Mix: Stephen Pavelski
Faculty Advisor: Ed Cheetham
Video/Audio Support: Phil Chiocchio

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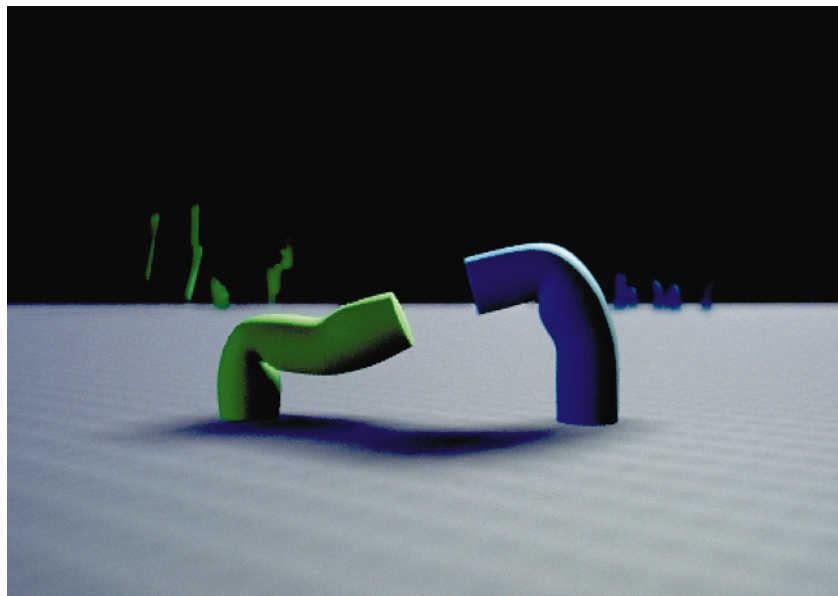


In a place ruled by the overwhelming pressure to conform, few creatures explore their own unique way of doing things.

Director: Jim Conrad
Producer: Jim Conrad

Contact

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Syracuse, New York 13210 USA
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Hewlett-Packard - The Bee

Animation and realization of the bee in 3D.

Director: Eric Coignoux
Producer: Partizan Midi-Minuit
Contributors: Marie-Laure Laffitte, Olivier Gilbert,
Olivier Luffin, Samuel Tourneux

Contact

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The Hidden Truth



Director: Michael Mao
Producer: Michael Mao

Contact

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Homage to Hilbert

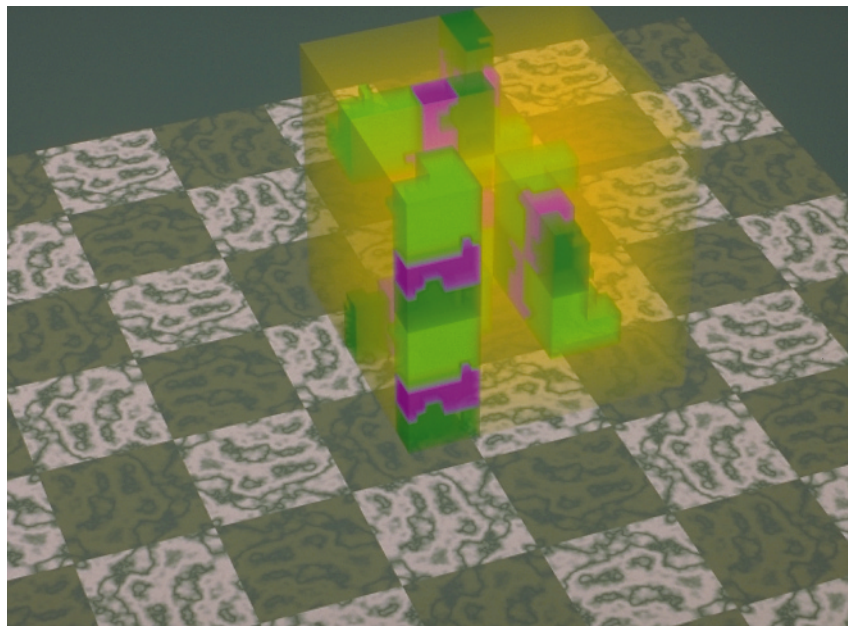


This film visualizes Hilbert's space filling curves in 2D and 3D, with the help of volume rendering.

Director: Nelson Max
Contributors: Mark Duchaineau, Brett Keating,
Brian Cabral, Dan Schikore, Dietmar Saupe,
Jan Nunes, Eugene Cronshagen, Ross Gaunt

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The Hungry One

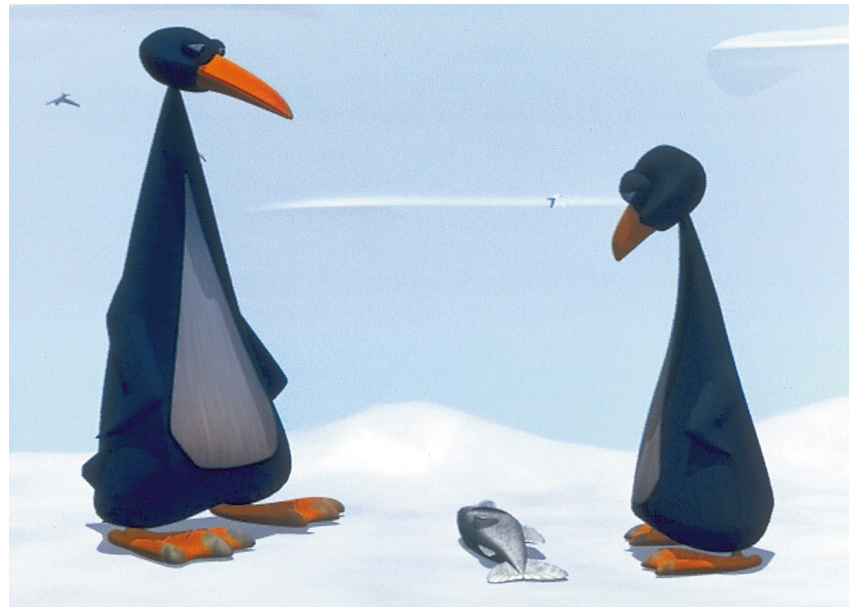


A short about a baby penguin, a mommy penguin, and a couple of fish.

Director: Stephen Rawlins
Sound Design: Mike McGovern

Contact

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Identity 9



Everyone has an identity, even though it may be difficult for them to find it. "Identity 9" is the story of Number 9, a frustrated clone searching for his true identity. His world is filled with endless identity jars, each one worse than the one before. He goes through a number of identities before reaching for the last jar on the shelf.

Software: Alias PowerAnimator, Composer
Hardware: SGI O2 Indy
Director: Steven Bender
Producer: Ringling School of Art and Design
Concept, animation, music composition,
audio mix: Steven Bender
Faculty Advisor: Claudia Cumbie-Jones
Video/Audio Support: Phil Chicchio

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Director: Tomisaburo Hashimoto
Producer: Tomisaburo Hashimoto

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tomisabu@interlink.or.jp



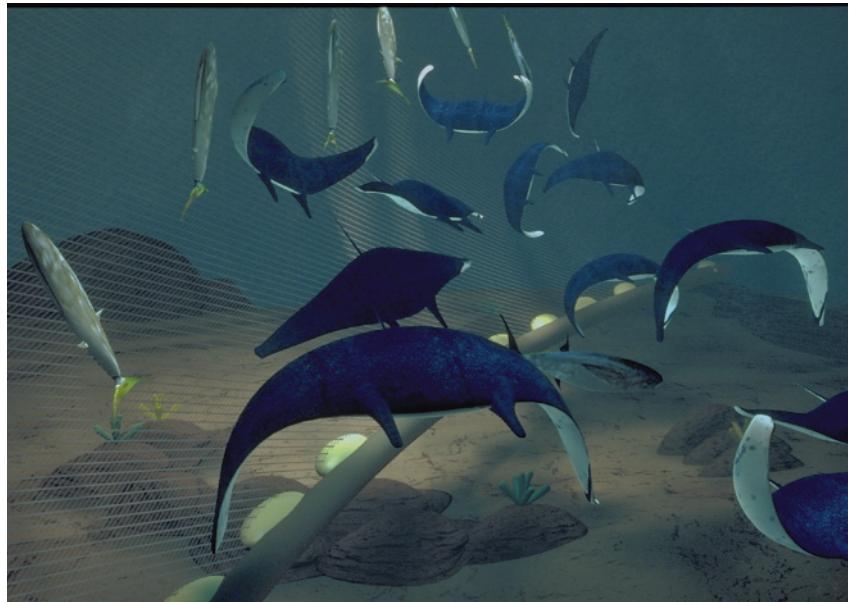
Indiscriminate Killer

Fishing nets are the assassins of the oceans. They kill everything that comes their way. The fishing nets have added the Giant Pacific Manta to the Endangered Species List.

Software: Alias PowerAnimator, Composer
Hardware: SGI O2
Director: Marimar Gonzalez
Producer: Ringling School of Art and Design
Concept, animation, audio mix: Marimar Gonzalez
Faculty Advisor: Ed Cheetham
Video/audio support: Phil Chiochio

Contact

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Invisible Ocean

 Animation Theater

The main interest of "Invisible Ocean" is the scientific aspect: the whole film is based on the historic and scientific research programs of the Oceanographic Museum of Monaco. Here is your only chance to see plankton as it is in nature! In "Invisible Ocean," plankton and the process of photosynthesis (the ecological aim of the film) are shown as the foundation of life.

Director: François Garnier
Producer: Monaco Interexpo
Special thanks to the Oceanographic
Museum of Monaco

Contact

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sophie@exmach.fr



The way we deal with temptation defines us. In "Jakata," a young man travels to a remote temple in the jungle. Upon reaching the temple he faces many obstacles. Each obstacle challenges a particular aspect of the man's character.

Director: Jeff Baker
Producer: Ringling School of Art and Design
Story: Pete Choe, Jeff Baker, Dominick Cecere
Lee animation: Jeff Baker, Dominick Cecere
Guardian animation: Pete Choe
Digital cinematography (lighting, textures, compositing): Neal Nellans
Environment modeling: Neal Nellans
Character modeling: Pete Choe
Prop animation: Dominick Cecere
Facial animation: Pete Choe
Music composition: Niveus, Bruce Hoover
Audio mix: Dominick Cecere
Faculty Advisor: Jim McCampbell
Video/audio support: Phil Chioocchio
Software: Alias PowerAnimator, Composer, Premiere, After Effects, Photoshop, SoundEdit 16
Hardware: SGI O2, Power Macintosh

Contact

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The focus is on the animation of the skateboarder and the complex movements that he performs. Being skateboarders ourselves, the project is all the more enjoyable and close to our hearts. Through "Jonas," we have taken our skateboarding to a higher level along with our understanding of character animation.

Director: Jeremy Butler and Joel Sevilla
 Producer: Jeremy Butler and Joel Sevilla
 Contributors: School of Visual Arts

Contact

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 j_sevilla@hotmail.com



Many hiding creatures form a curling tower, and their motions seem to result in gentle breezes. The motif of this work is a festival, "Kazematsuri," that celebrates gentle breezes. The many and colorful creatures help the viewer imagine a joyful and bright "Kazematsuri."

Director: Yasuo Ohba
 Producer: Yasuo Ohba
 Music: Hiroto Sasaki
 Video Engineer: Naohiro Saito
 Special thanks to: Tetsuji Baba,
 Akiko Wakabayashi, Yoko Akao, and
 VT research staff
 Software: Kazematsuri (original), Energie
 Hardware: SGI Indigo2 Maximum Impact,
 SGI Octane, Sony BVW-75, Pluto Space 212

Contact

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 ohba@rd.namco.co.jp



Kokopelli is a mythical flute player, dancer, and trickster. Indian legends say that when the desert wind howls, it is Kokopelli's flute foreshadowing his arrival. He wanders into the sown fields and plays, and magically the villagers awake to a healthy crop of corn.

Director: Jamie DeRuyter
Producer: The Pixel Factory

Contact

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Orlando, Florida 32811 USA
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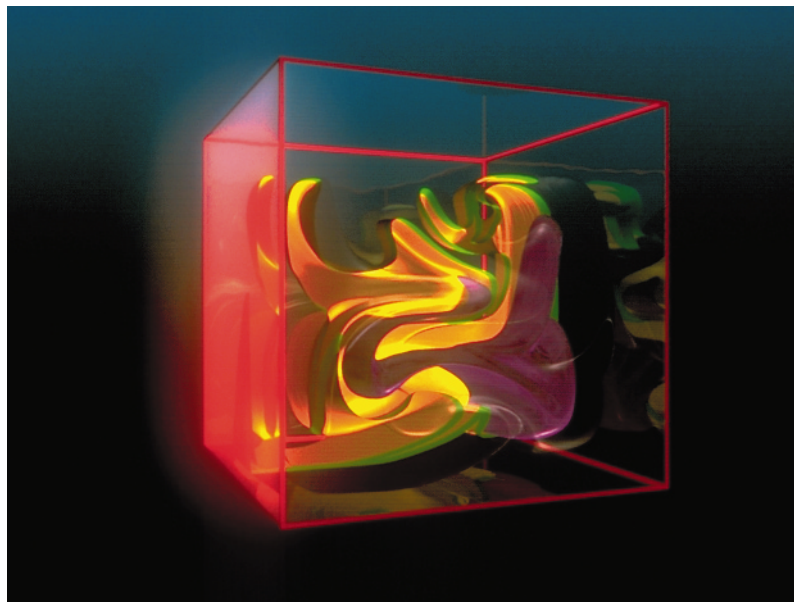
Lagrangian Visualization of Natural Convection Mixing Flows

This video shows a new technique to visualize fluid flows. The technique consists of defining an initial surface inside a fluid as a set of points localized in convenient positions. Then the initial surface is deformed using particle tracking of each point of it. The simulation contains reflection and refraction effects, and texture mapping to give more realism. The sequence was created with Alias using RayTracing.

Director: Eduardo Ramos
Producer: Victor H. Godoy
Contributor: Luis M. de la Cruz

Contact

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Lights and Water



A first attempt to venture into the realism of light effects using Mental Ray.

Director: Satoshi Kitahara
Producer: Satoshi Kitahara

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Loose and Sketchy Animation



Director: Cassidy Curtis
Contributors: Bret Battey, Jud Holliday,
Jason Ilano

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Lost in Space

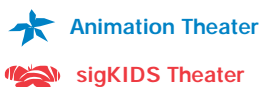


Time bubbles, Time Portals and Time Domes make up this sequence from Lost in Space. Effects were created by compositing a combination of digital set extensions, Dynamation particles, Alias models, elaborate texture maps and live action elements. Furthermore, Cinesite's research and development teams maximized efficiency by developing a 2D technique where a 3D tool would have been the obvious choice: Cinesite developed a glass and procedural pattern tool as a replacement for a more time intensive ray tracing with motion blur solution.

Director: Stephen Hopkins
Producer: Cinesite Digital Studios
Visual Effects Supervisor (New Line):
Angus Bickerton
Digital Effects Producer (Cinesite): Deanna Gould
Production Technical Supervisor: Ken Dailey
Digital Composite Supervisors: Ed Hawkins,
Tom Wood
CG Sequence Supervisors: Chris George,
Jonathan Privett

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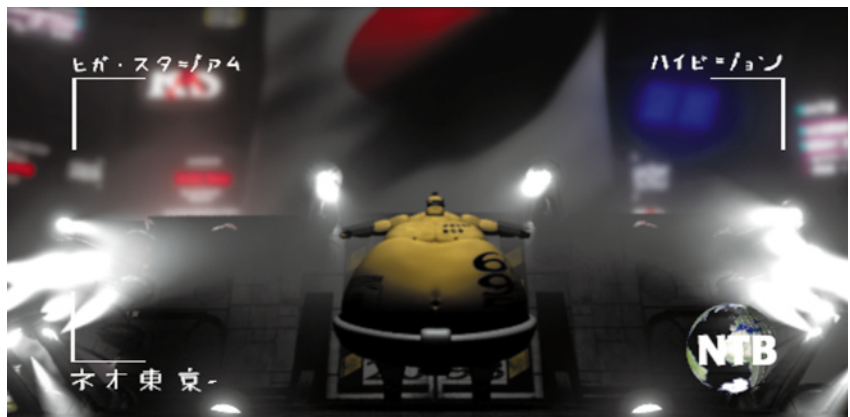
Machsumo: Flaming Fat Men on Ice Skates



At last the question is answered: What is the sound of two sumos colliding at over 900mph.

Director: William F. Sheffler
Producer: William F. Sheffler
Contributors: Mitsutoshi Higa, Tom Moore

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The Making of Nebula Clouds for the Motion Picture "Sphere," with Volumetric Rendering and the F-Rep of Solids

This fly-through sequence of a massive nebular gas cloud was created using volume rendering of implicit surfaces to represent solid gas clouds with stars.

Volumetric rendering in various forms is becoming a useful tool in motion picture visual effects, as computational and software resources improve. Volumetric ray tracing of the implicit-surface representation of solids seems to be an excellent solution for the problem. The major difficulties encountered include the large number of implicit primitives needed to construct detailed shapes, as well as the memory needed for sampling and texturing the volumetric data. The methods we developed kept the rendering time at approximately just the time needed to trace rays through the volumetric data, minimizing the evaluation time of the implicit representation of the primitives.

In the motion picture "Sphere," the gaseous nebula fly-through sequence required an average of 10,000 to 15,000 implicit primitives, and the total amount of memory required to store the evaluation of the f-rep was under 1GB of RAM. Rendering times for film-sized frames averaged approximately 10 to 15 cpu-hours per frame on Dec Alpha and SGI servers.

Technical Director: Gokhan Kisacikoglu
Producer: Cinesite Digital Studios
Visual Effects Supervisor: Carlos Arguello
Digital Effects Producer: Aaron Dem

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"The Making of Sid and the Penguins" is a demonstration of current research in improvisational animation at the Media Research Laboratory. This film shows multiple actors performing and interacting in real time over the Web on a PC running Netscape Navigator 4.0 and the Cosmo Player plug-in from SGI.

Director: Ken Perlin, Athomas Goldberg
Producer: Clilly Castiglia
Technical and Artistic Directors: Ken Perlin, Athomas Goldberg
Lead Programmer/Choreographer: Louella Dizon
Animators: Courtney Armitage, Dan Kanemoto, Jeff Odel, Jesse R. Quinn, Jeff Robertson, Tatia Rosenthal
Programmers: Jon Meyer, Wyatt Anderson, Ying Xu, Hui-wen Su, Koji Ashida
Penguin Modeler / Alias Consultant: Jesse R. Quinn
Video Editor: Virginie Danglades, Dan Kanemoto
Systems Administrator: Duane Whitehurst
Music: C music
Equipment: Communication Specialties, Inc.
Additional animation: Dsquared Inc., Dan Moss, Dan Schrecker
Contributors: New York University Center for Advance Technology, Stuart Piltch, Steve Cooney



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It is always useful to sweep in front of one's door.

Director: Pascal Seguin
Producer: CNBDI, Angoulême, France

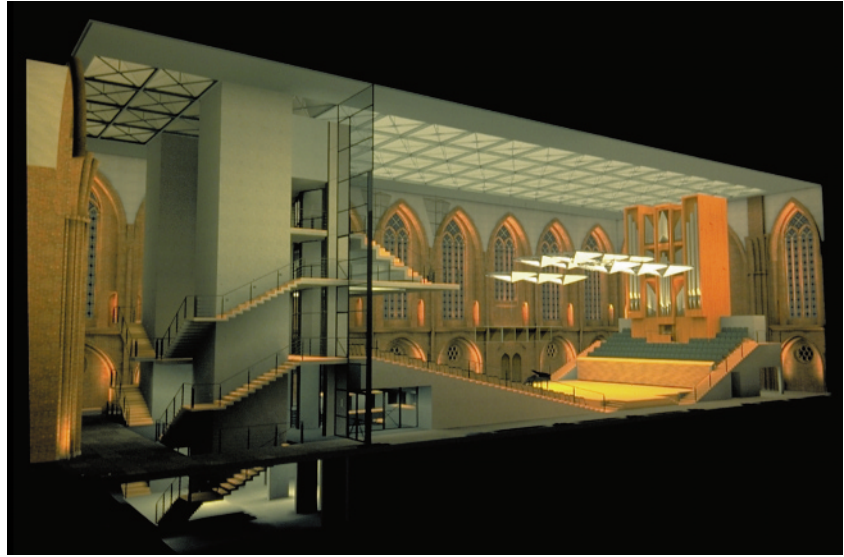
Contact

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This film demonstrates architectural design of a concert hall by visual and aural simulation. The beginning shows the current state of the Marienkirche building and demonstrates the computer model of its redesigned interior. Simultaneously, unechoic "dry" piano music is heard. As we enter the concert hall, we hear the music rendered according to the real hall acoustics. The simulated soundscape changes according to direction and distance of the grand piano and the position of the camera.

Marienkirche, located in Neubrandenburg, Germany is a 13th-century Gothic cathedral that was ruined at the end of World War II. Currently, it is being rebuilt as a concert hall. The first concerts will be presented in 2000.



Computer Model and Visualization: Erkki Rousku,
Cadvance
Sound Rendering: Tapio Lokki, Lauri Savioja,
Jyri Huopaniemi, Riitta Vaananen, Ville Pulkki,
Helsinki University of Technology
Architectural Design: Pekka Salminen Architects

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Modeling and Animation of Realistic Facial Expressions

A facial-animation system based on morphing between 3D models created from a collection of photographs.

Director: Jamie Hecker
Producer: Frederic Pighin
Contributors: Frederic Pighin, Jamie Hecker,
David Salesin, Richard Szeliski

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Scenes of a photorealistic mouse with fur, a cat's legs with fur, photorealistic cherries, olives, and cheese, and smoke and fire effects composited over live action footage.

Director: Sylvia Wong - Animation & Lighting Director
 Producer: Shannon Casey
 FX Supervisor: Charlie Gibson
 Animation & Lighting Supervisor: Sylvia Wong
 Visual Effects Producer: Shannon Casey
 Visual Effects Coordinator: Chad Merriam
 CG Supervisor: Mary Lynn Machado
 CG Lead Animators: Brian Dowrick,
 Raffaella Filippini, Nancy Kato
 CG Animators: Doug Gallery, Glenn Ramos,
 Kent Yoshida
 CG Lead Lighters: Raymond Chen, John Dietz,
 Todd Shifflett
 CG Lighters: Karl Herbst, Marc-Andre Samson,
 Randy Wei, Brian Young, Jongo Yuk
 Effects Animators: Peter Farson, Chris Sjöholm
 R&D / Animation Setup: Daryl Munton,
 Chris Perry, Hans Rijpkema
 Lead Composer: Betsy Paterson
 Compositing Artists: Sue Benko, Scott Seuss,
 Colleen Smith
 Digital Compositing Supervisor: Tom Leeser
 Digital Painters: John Alex Lockwood,
 Tristan Tang
 CG Match Movers: Mark Hamilton, Julius Wang
 CG Modellers: Tom Capizzi, Mark Cheng,
 Chris Pulvino
 Software: Perry Kass, Toshi Kato,
 Charles Knowlton, Steve Sullivan, Harold Zatz
 Technical Support: Juan-Luis Sanchez
 Concept Artists: Ed Lee, Sei Nakashima
 Visual Effects Editor: Josh Margolies
 Visual Effects Assistant Editor: Dorre Street
 Production Management: Prashant Buyyala,
 John Hughes, David Weinberg
 Post Production Manager: Michael Taylor
 Scanning & Film Recording Engineer:
 Will McCown
 Film Recording Technicians: Eric Akutagawa,
 Jeffrey Castel De Oro
 Plate Coordinator: Stephanie Taylor
 VFX Production Assistants: Wolf Amer,
 Autumn Rivers
 Render / IO: Tony Barraza, Joseph Benavidez,
 Chris Haussler
 Systems Administration: Brian Peterson,
 Elias Rodriguez
 Production Accountant: Daniel A. Rosenthal
 Image © 1998 DreamWorks
 SKG/Courtesy Rhythm & Hues Studios



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Moving Forward

 In-Between Animation

Director: Bao Vu
Producer: Bao Vu

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Music For Unprepared Piano

 Electronic Theater

Data-driven, simulated, physically based synchronization of sounds and graphics performed by a particle system of tennis balls and golf balls fired from a firehose into a piano. Particle system collisions control all sounds. Homage to John Cage.

Director: Robin Bargar
Producer: Robin Bargar
Contributors: Alex Betts, Andrew Bedinni,
Insook Choi

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rbargar@ncsa.uiuc.edu



A Narrow Martian of Error

Animation Theater

SIGGRAPH TV

sigKIDS Theater

No matter how technologically advanced our unmanned space probes become, their findings will always be a distant second to the observations of actual human explorers. "A Narrow Martian of Error" is a satirical look at human attempts to study Mars. Even technologically advanced missions like the Mars Pathfinder can only contribute still pictures and raw data of the red planet. Only through sending human explorers to Mars can we truly unlock its secrets.

Director: Angela DiMeglio & Marcus Hart
Producer: Ringling School of Art and Design
Concept, animation: Marcus Alexander Hart,
Angela Rose DiMeglio
Music Composer: Mike Spring, Erik Winquist
Audio mix: Marcus Alexander Hart
Faculty Advisor: Claudia Cumbie-Jones
Video/audio support: Phil Chiochio,
Erik Winquist, Iva Lovell
Software: Alias PowerAnimator v8.2, Composer,
Studio 16
Hardware: SGI O2, Amiga 4000

Contact

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News from Hubble Space Telescope



Four Space Telescope Science Institute animations based on data from the Hubble Space Telescope. These animations, a major component of news releases about Hubble discoveries, illustrate how objects in space, detected at vast distances from us, move and change over time.

Director: Ginger French

Producer: Ginger French

Animator: Thomas Goertel

Editor: Brian Preston

Engineer: Ed Weibe

Music by: Jonn Serrie

Voices of investigators using Hubble:

David Leckrone (Hubble as a Black Hole Finder), Harold Weaver (Comet Hale-Bopp Nucleus), Mario Livio (Binary Star Planetary Nebula), Richard McCray (Shock Waves Hit the Ring of Supernova 1987A)

Contact

Ginger French

The Space Telescope Science Institute

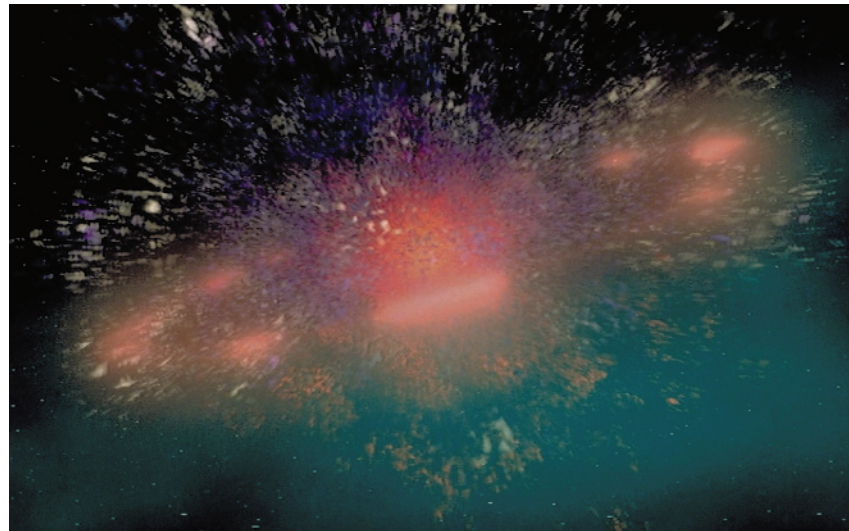
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french@stsci.edu



Noh Mask – Application of Image-based Rendering



Noh masks, which are used in Japanese traditional drama, reveal various expressions according to the movement of light and viewpoint. Here, this sensitive change is illustrated by using an image-based rendering technique.

Director: Makoto Kato

Producer: Toshiyuki Moritsu, Kazuya Hisaki and Akio Takahashi

Contributors: Michiko Nishi, Hiroko Nakagawa, Jun-ichi Miyajima, Manabu Yanagimoto, Kazuhide Honda, Yoshiki Sato, Shusaku Endo, Hanako Nishino

The Noh mask is provided by the Tokugawa Reimeikai Foundation, the Tokugawa Art Museum.

Contact

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The Optiverse

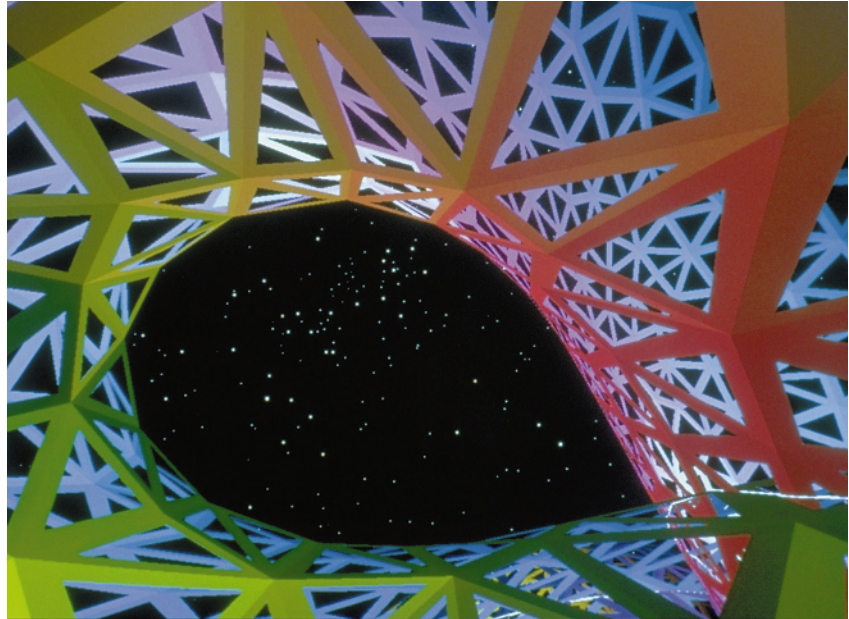
 Electronic Theater

Computer graphics has evolved since Nelson Max's pioneering sphere inversion of the 1970s. We turn spheres inside out symmetrically, not by hand or with analytical formulas, but automatically, by minimizing the elastic bending energy of bilipid membranes. This video records what we can experience in the CaliforniaVE immersive virtual environment.

Director: George Francis
Producer: George Francis, John Sullivan,
Stuart Levy
Original Score: Camille Goudeseune
Post-Production: Jeff Carpenter, Dana Plepys

Contact

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Orange Yellow Metaphor

 In-Between Animation

In-between yellow and orange.

Director: Kristian ten Wolde
Producer: Kristian ten Wolde

Contact

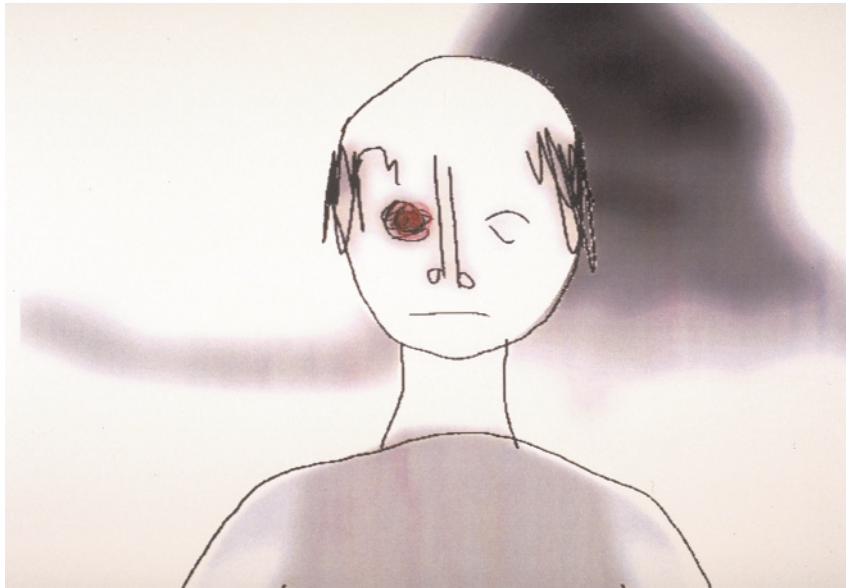
Kristian ten Wolde
Texas A&M Visualization Laboratory
216 Langford Architecture Center
College Station, Texas 77843-3137 USA
+1.409.845.3465
kristian@viz.tamu.edu

A sick man decides to face his own fears.

Director: Zak Margolis
Producer: Zak Margolis

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The Parachutist

Director: Patrick James
Producer: Patrick James

Contact

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Pastilles Vichy

 Electronic Theater

Original graphic style for a "politically incorrect" snack. Made on 3DsMax with "in-house" rendering software.

Director: Pierre Coffin
Producer: Exmachina
Agency: Euro RSCG BETC
Illustrator: Jean-Christophe Saurel

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Pepsi Goose

 Animation Theater

 sigKIDS Theater

Due to the obvious limitations of photographing the average migrating goose in flight, Digital Domain was given the task of integrating fully CG geese with a sky diver shot practically. The refreshing beverage was also digitally animated to flow from sky diver to happy goose.

Director: Kinka Usher
Producer: Gary Delemeester
Visual Effects Producer: Julian Levi
Animation Supervisor: Randall Rosa
Visual Effects Supervisors: Andy MacDonald,
Michael Gibson
Compositing Supervisor: Scott Rader
Visual Effects Coordinator: Kelly L'Estrange
Digital Effects Coordinator: Lisa Spence Lissak
Compositor: Rick Dunn
Animators: Keith Smith, Vernon Wilbert, Keiji Yamaguchi, Bernd Angerer
Digital Artists: Shannan Burkley, Christine Lo

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Realization of 3D environments.

Director: Bruno Aveillan
 Producer: Quad Productions
 Contributors: Yves LePeillet, Marie-Laure Laffitte,
 Yann Blondel, Laurent Briet, Constantin Chamsky,
 Julien Villanueva, Marianne Barcilon

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The Physics of Cartoons Part I



"The Physics of Cartoons Part I" is a pseudo-scientific demonstration of the principles of cartoon physics featuring two clueless characters who are demonstrated to destruction. The 3D characters were created with proprietary rendering techniques with a mix of 2D and 3D backgrounds.

Director: Steph Greenberg
 Producer: Kellie-Bea Rainey
 Story: Sandra Frame, Mike Gasaway,
 John Goodman, Steph Greenberg
 Art Director: Gary Eggleston
 Storyboard/Character Design: Sandra Frame
 Lead Animator Act 1: Steph Greenberg
 Lead Animator Act 2: Mike Gasaway
 Lead Animator Act 3: Patrick Lowery
 Character Animator: Josh Scherr
 EFX Animator: Sean McLaughlin
 Assistant Animator: Rachel Levine,
 Blake Eggleston
 Character Modeler: John Goodman
 Prop Modelers: Mike Amron, Jamie Lloyd
 Technical Director: Doug Cooper
 Scene Planner: Christopher Janney
 BG Artists: Paula Eggleston, Briar Lee Mitchell,
 Melanie Okamura, Becca Ramos
 Production Assistants: Connie Fong,
 Heather Gasaway, Pam Kay



Contact

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 +1.310.398.2774 fax
 shedevil@netcom.com

"Pings" is a pilot for a future series (26 x 1.5 minutes) featuring cute characters in "politically incorrect" situations with an original graphics style. The first episode, inspired by "Luxo Junior," was made with 3D Studio Max with in-house rendering software.

Director: Pierre Coffin
 Producer: Exmachina, Lionel Fages
 Contributor: Elizabeth Patte

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Sophie Brun
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 +33.1.44.901191 fax
 sophie@exmachfr



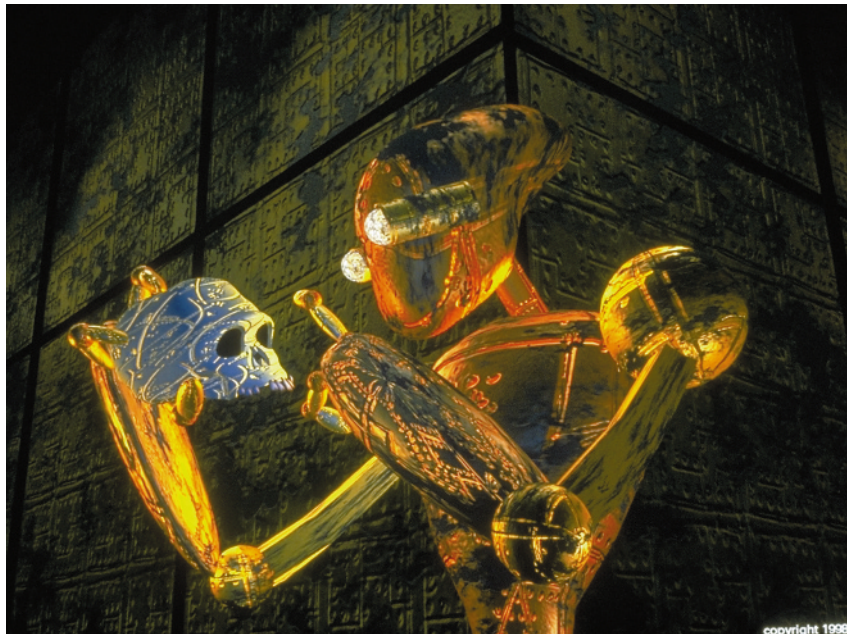
playground Zero

As man has toyed with science, science will play in man's image. A man-made robot observes and contemplates a human skull. Instinctively, it begins to play one of his creator's childhood games: hopscotch. With its creator's imperfections imbedded within his design, structure, and reasoning capabilities, the robot is resigned to follow the path of his creator.

Director: Mike Spring
 Producer: Ringling School of Art and Design
 Concept, animation, music composition,
 audio mix: Mike Spring
 Faculty Advisor: Claudia Cumbie-Jones
 Video/audio support: Phil Chiocchio
 Software: Alias PowerAnimator, Composer
 Hardware: SGI O2

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 strovas@rsad.edu



Pole Network



"Pole Network" is a news station based at the North Pole. A caribou and a white polar bear, as anchor and reporter, report the news with a laugh.

Director: Jun Asakawa
Producer: Takashi Fukumoto, Yukio Kotanaka
Produced by Polygon Pictures Inc.
Executive Producer: Toshifumi Kawahara
Animation Director: Minoru Okamoto
Technical Directors: Yuriko Amemiya,
Tamotsu Maruyama
Music: Tomoki Ookame
Character Designers: Minoru Okamoto,
Yuriko Amemiya, Sayuri Matsushita
CG Painter: Kazuhisa Shimizu
Sound effects: Masahiko Ueda
Editor: Kazuhisa Takahashi
Technical support: Tamotsu Maruyama,
Keiichi Kameda
Production Assistant: Kazuhiro Mishima

Contact

Akihiko Nakajima
Polygon Pictures
Bond Street T-11 6F, 2-2-43 Higashi-shinagawa
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This family of four lives an ordinary life with delicate habits and gestures.

Director: Jun Asakawa
Producer: Takashi Fukumoto, Yukio Kotanaka
Produced by Polygon Pictures Inc.
Executive Producer: Toshifumi Kawahara
Technical Directors: Aya Salata, Akira Taguchi,
Shinpei Murakami
Music: Akira Senju, Akio Adachi (Seven notes)
Sound effects: Masahiko Ueda
Editors: Kazuhisa Takahashi, Katsuro Watanabe
Production Assistant: Kazuhiro Mishima

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Akihiko Nakajima
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Director: David Elliott
Producer: David Elliott

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Director: Ryan Swaim
Producer: Ryan Swaim

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Progression In-Between

Director: Chris Chisholm
Producer: Chris Chisholm

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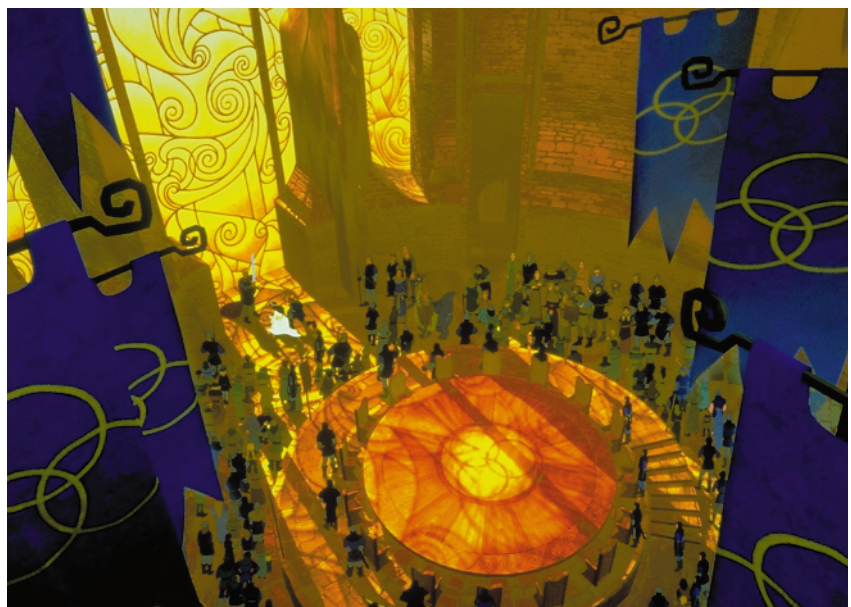
Quest for Camelot

Synopsis of CGI elements incorporated into this 2D animated film.

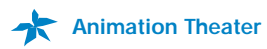
Director: Frederik Du Chau
Producer: Dalisa Cooper-Cohen

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Race For Atlantis - in Imax 3D



A 3.5-minute motion-base ride film that is entirely computer generated.

Director: Arish Fyzee
Producer: Barry Kemper
CG Producer: Ellen Coss Head
Technical Director: Nik Titmarsh
Technical Director: Liz Kupinski
Image © 1998 Forum Ride Assoc.
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Due to production constraints and the impracticality of location-photography, Digital Domain, under the supervision of Kevin Mack and Director John Avnet, brought the wonder and majesty of China's National Monument to life using 3D painting techniques, featuring CG kite animation and seamless compositing.

Director: Jon Avnet

Producer: Jon Avnet, Jordan Kerner,
Rosalie Swedlin

Visual Effects Supervisor: Kevin Mack

Visual Effects Producer: Julian Levi

Digital Compositing Supervisor: Jammie Friday

Tracking Supervisor: Vernon R. Wilbert Jr.

Digital Compositors: Mimi Abers, Rick Dunn,
Craig Halperin, Lawrence Hess, Jeff Olm,
Hudson Shock, Sonja Burchard

Digital Matte Artists: Shannan Burkley,
Roger Gibbon, David Bleich,
Wayne John Haag

Digital Kite Animation: Eric Barba,
Michael Fadollone

Digital Artists: Danny Braet, Swen Gillberg

Rotoscope Artists: Robert Andrew David Frick I,
Tamara Nobles, Byron Werner

Visual Effects Coordinator: Kelly L'estrange

Digital Effects Coordinator: Lisa Spence Lissak

Disk Space Coordinators: Stephen Gurley,
Allyse Manoff

Visual Effects Editors: Allen Cappuccilli,
Debra Wolff

Projectionist: Jim Smith

Scan/Record Manager: Joseph Goldstone

Scan/Record Supervisor: Chris Holsey

Scan/Record Operator: Chad E. Collier

Color Grading Supervisor: Jeff Kalmus

Technical Assistants: Alan Precourt, Grant Viklund

Creative Supervisor: Price Pethel

Executive In Charge Of VFX Production:

Nancy Bernstein

Special thanks to all the Digital Domain
support staff

Contact

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bhoffman@d2.com



A sea lion dreams of swimming freely in the ocean, when it is awakened by the reality that it is time to perform its daily routine in a man-made facility, illustrating the cruelty of placing animals in captivity for the mere purpose of our entertainment.

Software: Alias PowerAnimator, Composer
 Hardware: SGI O2
 Director: Christina Garranchan
 Producer: Ringling School of Art and Design
 Concept, animation, audio mix:
 Christina Garranchan
 Faculty Advisor: Ed Cheetham
 Video/audio support: Phil Chiochio

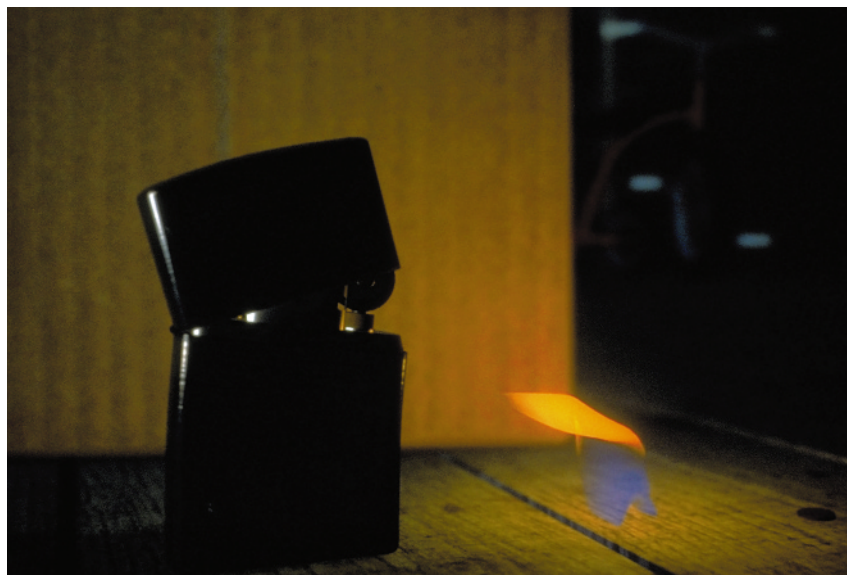
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"Rein Check" is a visual metaphor for the conflict in a young child between the desire for independence and the need to be nurtured and watched over. Children have an unquenchable urge to explore their surroundings, but sometimes this can be a dangerous quality. As a rambunctious little flame wants nothing more than to explore the attic that it calls home, its parent lighter is very aware of the dangers that lurk around every corner.

Software: Alias PowerAnimator, Composer,
 Macromedia SoundEdit 16, Deck II,
 Adobe Photoshop
 Hardware: SGI O2 , Power Macintosh
 Director: Erik Winquist
 Producer: Ringling School of Art and Design
 Concept, animation: Erik Winquist
 Music Composer: Brian M. Kunnari
 Audio mix: Erik Winquist
 Faculty Advisor: Claudia Cumbie-Jones
 Video/audio support: Phil Chiochio



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 strovas@rsad.edu

This technical/creative piece describes how a series of differently exposed photographs can be used to accurately record lighting information in a scene and how such lighting information can be used to illuminate synthetic objects with natural light.

Director: Paul Debevec

Producer: Paul Debevec



Contributors: Gregory Chew, Sami Khoury,
Gregory Ward Larson, David Metzger, Kevin
Deus, Jonathan Bach, Hal Wasserman, Tim
Hawkins, Charles Ying

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Rice Vévés

 Animation Theater
 sigKIDS Theater

Technique: Explore, Composer, and Photoshop

Director: Stéphane Keller

Producer: ENSAD

Collaborator: Alexis Vovos

Music: Alexi Vovos, Stéphane Keller,
Jean-François Bonneaud

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Follow the zany antics of a rock, a piece of paper, and a pair of scissors fighting for survival. Inspired by the well-known hand duel.

Director: Matt Rhodes
Producer: Matt Rhodes

Contact

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matt@sbst.com/wacky@silcom.com



Director: Gavin Miller
Producer: Gavin Miller
Post production: Charles Lassiter
Color design: Elaine Brechin

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SIGGRAPH 98 Interactive Experience



Come be a participant and pixel in the world's largest video game. Cinematrix* returns to the SIGGRAPH Electronic Theater with new games and old favorites. Cinematrix has updated its system to run on the world's most popular computing platform: Intel and Windows NT.

Graphics acceleration is the cornerstone of interactivity and Evans & Sutherland has joined forces with Cinematrix to showcase REALimage, its extreme-performance OpenGL acceleration technology, the graphics power of a mainframe compressed into a single VLSI device.



*Cinematrix Interactive Entertainment Systems featuring Kinoetic Adventure

Director: Loren Carpenter
Producer: Dave Tubbs
Contributors: Cinematrix and
Evans & Sutherland

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SIGGRAPH In-Between

In-Between Animation

Director: Michael Sanborn
Producer: Michael Sanborn
Nelson Max, Don Stredney, James Blinn

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In-Between Animation

Director: Daniel F. Lazarow
Producer: Daniel F. Lazarow

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In-Between Animation

Director: Matt Omernick
Producer: Matt Omernick
Maria Palazzi

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The Sitter



The story reveals an ironic relationship between humans and technology. The babysitter, a monitor-like appliance, is set up to take care of a baby when there is no one home. In the end, it reveals an intriguing riddle: "When technology is both our slave and master, how will the world be?"

Director: Liang-Yuan Wang
Producer: Liang-Yuan Wang
Special Thanks To: Li-Ling Yang
Department of Computer Graphics &
Interactive Media, School of Art and Design,
Pratt Institute

Contact

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lwang@pratt.edu



"Small Soldiers" is an action-adventure extravaganza on a "small" scale. Thirteen highly detailed, animated characters and over 100 CG props were created for the film. These were closely integrated with the real puppets from principal photography, matching their unique look and stylized form of movement.

Visual Effects Supervisor: Stefen Fangmeier
 Animation Supervisor: Dave Andrews
 Visual Effects Producer: Kim Bromley
 Visual Effects Co-Supervisor: Ellen Poon
 Computer Graphics Supervisors: Gerald Gutschmidt, Erik Mattson
 Digital Model Supervisor: Tony Hudson
 Compositing Supervisor: Scott Frankel
 Digital Color Timing Supervisor: Kenneth Smith
 Lead Sequence Animators: David Byers Brown, Jenn Emberly
 Animators: Scott Benza, Chuck Duke, Jason Ivimey, Heather Knight, Martin L'Heureux, David Latour, Julija Learie, Steve Lee, Neil Michka, Christopher Minos, Jacques Muller, David Parsons, Si Tran, Chi Chung Tse, Tim Waddy, Scott Wirtz, Michaela Zabranska, John Zdankiewicz
 Computer Graphics Sequence Supervisors: Michael Di Como, David Meny, Sean Schur
 Lead Computer Graphics Artist: Ken Wesley
 Lead Composer: Marshall Krasser
 Computer Graphics Artists: Joel Aron, Mimi Abers, Felix Balbas, Maurice Bastian, Kathleen Beeler, Patrick Brennan, Patrick Conran, David Deuber, Natasha Devaud, Jeff Doran, Gonzalo Escudero, Tom Fejes, Dean Foster, Todd Fulford, Jim Hagedorn, Mary Beth Haggerty, Christina Hills, Polly Ing, Mohen Leo, Terrence Masson, Mary McCulloch, Jennifer McKnew, Michael Min, Bruce Powell, Jason Rosson, Kevin Reuter, Jeffrey Shank, Daniel Shumaker, Christa Starr, John Stillman, Ken Ziegler
 Visual Effects Art Director: George Hull
 Visual Effects Coordinators: Alexandra Altrocchi, Amanda Montgomery, Michele Spina
 Digital Modelers: Ken Bryan, Jim Doherty, Frank Gravatt, Alexander Pouchkarev, Larry Tan, Edward Taylor IV, Paul Theren, Omz Velasco
 Viewpaint Supervisor: Susan Ross
 Viewpaint Artists: Scott Bonnenfant, Bridget Goodman
 3D Camera Matchmove Supervisor: Selwyn Eddy III

Location Matchmove Artists: Randy Jonsson, Lanny Cermak
 3D Matchmove Artists: Terry Chostner, Wendy Hendrickson Ellis, Jodie Maier, Dani Morrow, Jeff Salzman, R.D. Wegener, John Whisnant, Alia Agha, Keith Johnson, Luke Longin
 Lead Digital Paint Artist: Joanne Hafner
 Digital Paint and Roto Artists: Deborah Fought, Patrick Jarvis, Sandy Ritts, Amy Shepard, Mike Van Eps, Matthew Wallin, Terry Molatore
 Visual Effects Editors: Mike McGovern, Greg Hyman
 Visual Effects Assistant Editor: Paul Vega
 Assistant Concept Artist: Beth D'Amato
 Visual Effects Production Assistants: Jodi Birdsong, C. John Benson
 Film Scanning Supervisor: Joshua Pines
 Film Scanning Operators: Randall Bean, George Gambetta
 Negative Cutter: Andrea Biklian
 Negative Line-up: James Lim
 Projectionist: Kenn Moynihan
 Digital Plate Restoration: Nancy Jencks, Jason Snell
 Software Research and Development: Rod Bogart, John Horn, Zoran Kacic-Alesic, Cary Phillips, Jeff Yost
 Production Engineering Supervisor: Joe Takai
 Production Engineering Software: Eric Enderton, Tommy Burnette, Ari Rapkin
 Computer Systems Engineering: Sandeep Casi, Marty Miramontez, Jim Smentowski

Information Systems: Lam Van To, Stewart Birnam, Michael Thompson
 Video Engineering: Dana Barks, Dan Large
 Visual Effects Director of Photography: Patrick Turner
 Camera Assistant: John Gazdik
 Lead Pyro Technician: Geoff Heron
 Key Grip/Electric: Tim Morgan
 Effects Technician: Matt Heron
 CG Resource Assistant: Michelle Motta
 Technical Support Staff: Jennifer Gonzalez, Dawn Martin, Kela Hicks, Douglas Applewhite, Matthew Blackwell
 Computer Graphics Staff: Vicki Dobbs Beck, James Johnson
 ILM Senior Staff: Patricia Blau, Gail Currey, Chrissie England, H.B. Siegel, Jim Morris

Contact

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The Smell of Horror



Flip, a good old southern boy, drives to a strange dark house to test for toxic fumes. An eager little man answers the door, starting Flip's unusual day.

Director: Mitch Butler
Producer: Mitch Butler
Contributors: Mitch Butler, David Alan Earnest,
Jim Stoner, Flip Perkins

Contact

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mitch@mitchbutler.com



Sony Playstation - Jet Moto II/Old Lady



Commercial.

Director: Mark Gustafson
Producer: Leslie O'Connor
Animation Director: Jeffrey Bost
Executive Producer: David Altschul
Senior Producer: Marilyn Zornado
Production Assistant: Jeff Berback
Storyboard Artist: Guy Burwell
Character Design: Jeffrey Bost
Animator: Kirby Atkins
Technical Director: Steve Bailey
Stage Manager: Octavia Hunter
Editor: Doug Zabroskinus, Scott Sundholm
Assistant Editor: Colin O'Neill, Justin Callaway
Flint Operator: Rebecca Bowen
Live Action: Food Chain Films
Sound: Slappo, LA
Post Production House: Downstream
Agency: TBWA Chiat/Day
Agency Creative: Jerry Gentile
Agency Producer: Phillip Lopez
Agency Art Director: John Payne
Agency Writer: Gary Pascoe
Completion Date: 23-Oct-97

Contact

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Southeastern United States Fly-By

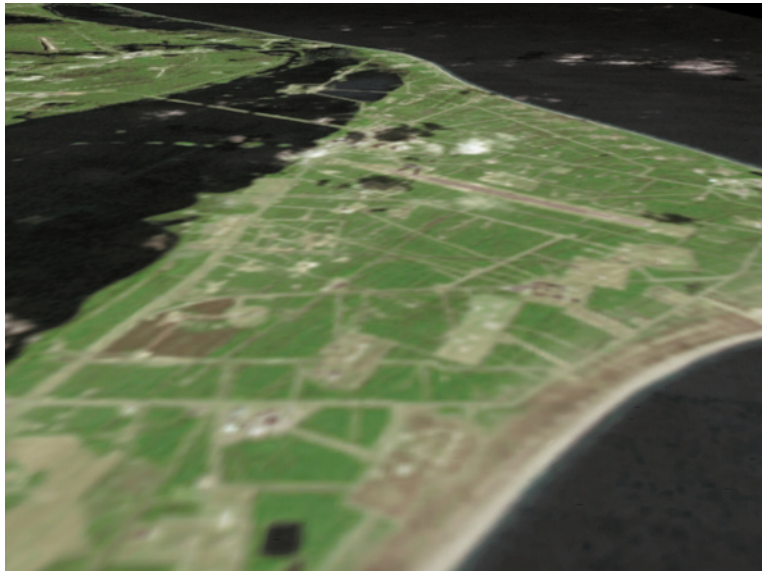


An animated flight through the southeastern United States created with computer-generated geographically accurate terrain.

Director: Vibeke Friis-Christensen
Producer: Vibeke Friis-Christensen
Software Engineering: Satish Annapureddy

Contact

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Spacetime Swing

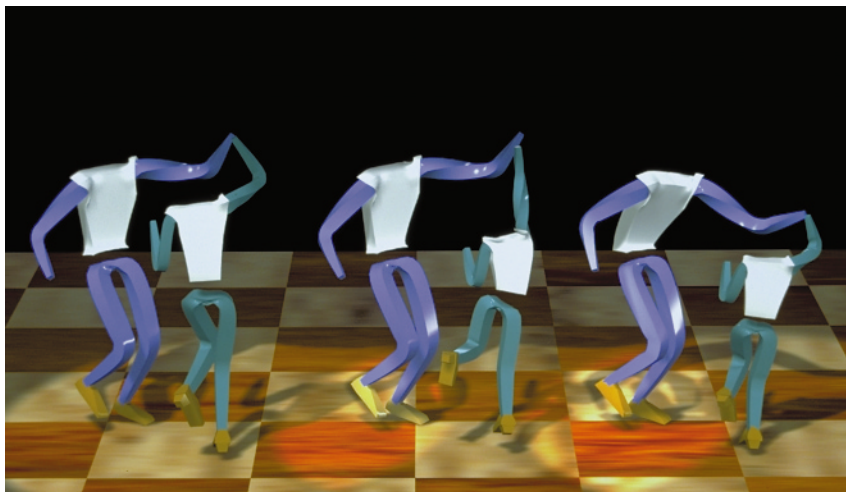


"Spacetime Swing" illustrates a new technique for retargetting motion capture data to characters of different sizes.

Director: Michael Gleicher
Producer: Michael Gleicher
Rendering and Video Production Assistance:
Yann Bertaud
Video Production Assistance: Autodesk
Marketing Support Team

Contact

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From the bottom of the ocean to infinite space, this segment shows how computer graphics can create and transcend worlds.

The sphere and all lighting (atmospheric and from divers' helmets) was computer generated. The jellyfish were modeled in Alias Power Animator, animated in Softimage, trained by our animators to intimidate and attack, given proprietary motion blur and rendered in Renderman. Underwater shots involved a combination of greenscreen, computer generated bubbles (created with Dynamation), set extensions and random, computer generated dust.

The shots of the nebulae utilized computer generated planets and starfields, and a host of proprietary tools including a proprietary volume renderer.

Director: Barry Levinson
 Visual Effects Supervisor (WB): Jeff Okun
 Producer: Cinesite Digital Studios
 Visual Effects Supervisor: Carlos Arguello
 Digital Effects Producer: Aaron Dem

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 Cinesite Digital Studios
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 jill@cinesite.com

A 10-second animation showing art, technology, science, and education in a quick fly-through.

Director: C. Alan Crandall
 Producer: C. Alan Crandall
 Contributors: Sante Fe Community College

Contact

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 +1.505.982.2661 fax
 calannm8@ix.netcom.com

Stà Calando Il Soul

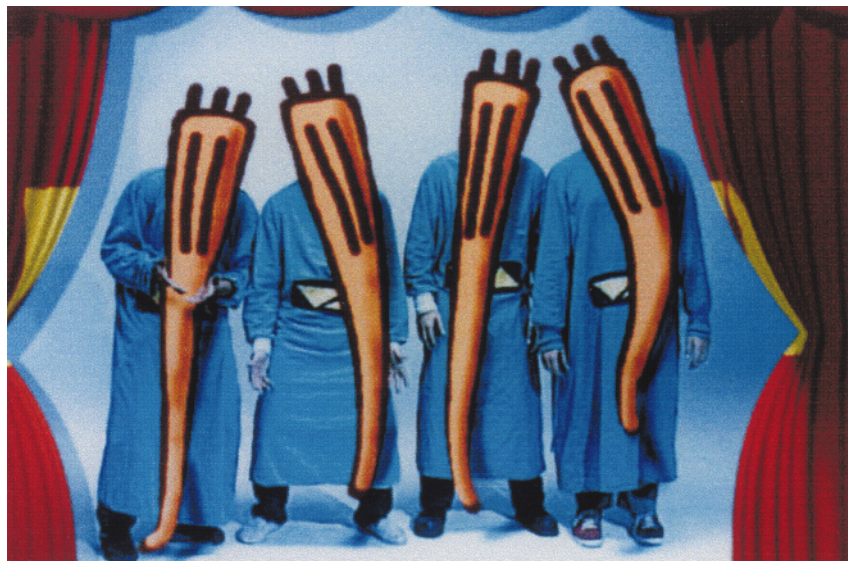
 Electronic Theater

This videoclip suggests an irriverent animated metaphor for the arrogance and audacity of power. Reality and fantasy follow each other frenetically after joining together, flowing on a river of collective madness that makes its own justice.

Director: Licio Esposito
Producer: Declic-Digital Communication

Contact

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"Starship Troopers" follows the adventures of its heroes as they battle the Arachnid Army, a vicious armada of insect warriors on planets across the Galaxy. Tippett Studio relied exclusively on computer graphic technologies to design, model, animate, light, and composite 225 digital bug shots, some with thousands of Bugs.

Creature Visual Effects Produced by:

Tippett Studio

Creature Visual Effects Supervisor: Phil Tippett

Design Vfx Supervisor: Craig Hayes

Vfx Producer: Jules Roman

Production Supervisor: Alonzo Ruvalcaba

Supervisor Character Animation Department:

Trey Stokes

Lead Character Animators: Blair Clark,

Pete Konig, Adam Valdez

Character Animators: Jeremy Cantor, Kirrie Edis,

Tom Gibbons, Randall Link, Mark Schreiber,

Tom Schelesny, Gary Siela, Tanya Spence,

Robin Watts, John Zdankiewicz

Supervisor Art Department: Paula Lucchesi

Lead Digital Painter: Belinda Van Valkenberg

Digital Painter: Joel Friesch

Digital Model Makers: Martin Meunier,

Merrick Cheney

Supervisor Digital Lighting: Julie Newdoll

Lead Digital Lighting: Larry Weiss, Greg Butler

Digital Lighting: James Flux, Dean Hadlock,

Joe Littlejohn, Sara Mathew, Desiree Mourad,

Steve Reding, Saba Rofchaei, Scott Souter,

Allison Torres, Bart Trickle

Match Movers: Andy Chen, Aaron Kohr,

David Woolsey

Digital Post Camera: Frank Petzold

Lead Digital Fx Animator: Darby Johnston

Digital Fx Animators: Eric Leven, Al Arthur

Supervising Compositor: Brennan Doyle

Lead Digital Compositor: Zoe Peck

Digital Compositors: Alan Boucek, Greg Derochie,

Colin Epstein, William Eyler, Charles Granich,

Jim Mcvay, Alfred Murrel, Jeff Sargent,

Russ Sueyoshi, Helen Verhoeven

Supervisor Digital Rotoscope: Joanne Ladolcetta

Digital rotoscope: Renee Binkowski, John Dunlap,

Grace Murphy, Betsy Nofsinger,

Sabrina Riegel, Cathy Waterman

Operations Manager: Jeff Stringer

Vfx Coordinators: Julie Garrard, Ken Kokka,

Suzanne Lowe, Chris Paizis

Production Accountant: Suzanne Niki Yoshii

Senior Software Developer: Doug Epps

Lead Software Developer: Josh Minor

Software Development Manager: Kim Jones

Software Developers: Adrienne Othon, Ian Reid,

Roger Rohrbach

Film I/O Supervisor: David Rosenthal

Digital Scanner Operator: Steve Stanton

Digital Camera Operator: Peter Juneau

Color Correction: Page Frakes, Haunt Rama

Film I/O Coordinator: Molly Lynch

Editor: Kevin Rose-Williams

Assistant Editors: Maia Veres, Tom Krebs

Sculptor: Ron Holthuysen

Fabricator: Natalie Lopez

Mold Maker: John Reed

Systems Manager: Thida Cornes

Systems Administrators: Christian Rice,

Hendrik Te Winkel

Data Wranglers: Mike Palmieri, Jeff Branion

Tech Support: Frank Cox, Jeshua Lacock

Systems Assistant: Seth Roberts

Purchasing Agent: Linda Landry-Nelson

Accounting Assistant: Sherry Wong-Kitamura

Foreman: Paul Silva

Assistant Foreman: Ben Harris

Production Assistants: Alexi Taylor, Neal Hoover,

Vicki Wong

Assistant to Supervisors: Kc Rosenberg

Intern: Katherine Aaron

Contact

Jeff Stringer

Tippett Studio

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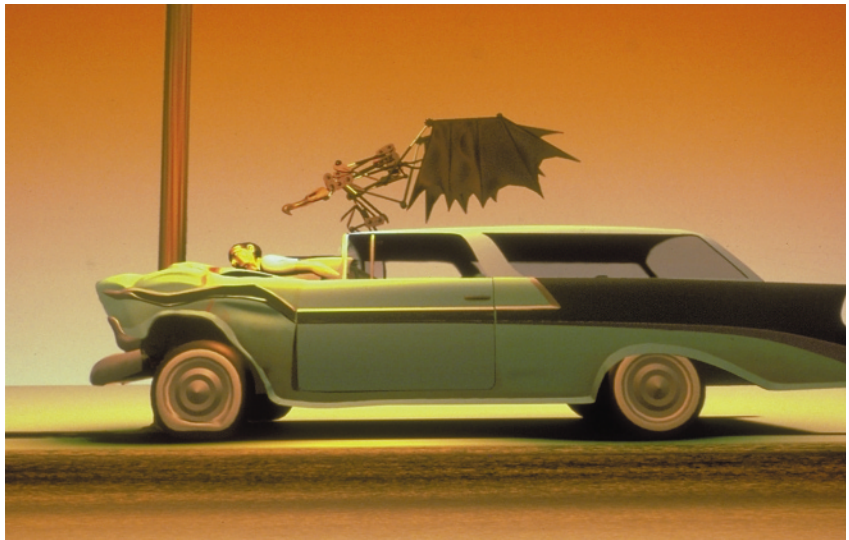


Destruction promotes evolution?
A mechanical vulture violently enters
the corpse of a car crash victim in an
attempt to become human.

Software: Alias PowerAnimator, Composer
Hardware: SGI O2
Director: Scott Curtin
Producer: Ringling School of Art and Design
Concept, Animation, Audio Mix: Scott Curtin
Music Composer: Timothy Kuder
Faculty Advisor: Ed Cheatham
Video/Audio Support: Phil Chiocchio

Contact

Scott Curtin
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Extreme sports taken to a new level.

Director: Joey Lessard
Producer: NAD Centre
Music: Éric Larouche

Contact

Jean-François William
NAD Centre
335 de Maisonneuve East, Bell Mediasphere
Montreal, Québec H2X 1K1 Canada
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+1.514.288.5799 fax
william@nad.qc.ca



Director: Sandra Singler
 Producer: Sandra Singler

Contact

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 +1.409.845.4491 fax
 sand@viz.tamu.edu

Synthetic Speech

Creation of realistic, three-dimensional, synthetic human speech and animation is an ongoing R&D project at Autometric, Inc. Speech-acoustic and motion-capture data were gathered at Biomechanics Inc, analyzed with computer speech recognition techniques and Principal Component Analysis at Entropic Research Labs, and rendered using Maya software.

Director: Kim R-J Wallace, Gwenn Afton-Bird,
 Michael Walsh
 Producer: Gwenn Afton-Bird, Kim R-J Wallace,
 Michael Walsh
 Autometric, Inc.: Mike Darweesh, Thom Goertel,
 Melissa Durley
 The Creative Visualization Division: Entropic
 Research Labs: David Talkin, Levent Arslan,
 Francisco Gimenez de los Galanes,
 Jack Unverferth
 Special Thanks: Biomechanics, Inc.,
 Greg Dismond, Tony Moraco, Mike

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 mdurley@autometric.com



Tequila Rescue



Chico saves the day. This is the story of Chico the Chihuahua rescuing a skier. He reaches for his "tequila" but is surprised to find it empty. He realizes he drank the tequila himself while partying with the St. Bernards! He brings the shotglass below camera level, and...does his business. "Another one saved!"

Director: Mikkel Caiafa
Producer: Ringling School of Art and Design
Music composition, audio mix: Mikkel Caiafa
Faculty Advisor: Jim McCampbell
Video/audio support: Phil Chiochio
Software: Alias PowerAnimator
Hardware: SGI O2

Contact

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Tierras



Director: Pablo Santa Maria and Salud Gismera
Producer: Pepe Jordana
Contributors: Gabriel Ibañez, Ricardo Cortés,
Angel Hernandez Zoido, José Antonio Gomez

Contact

Salud Gismera
Prosopopeya Producciones
C/Rey Francisco,3 Bjdcha
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+34.1.5413387 fax
pixelcoop@pixelcoop.com



Tomorrow Never Dies



This sample of 3D and compositing show how film can now depict the impossible in this sequence of Tomorrow Never Dies.

Director: Roger Spottiswoode
Producer: Cinesite Digital Studios
Visual Effects Producer (Eon): Mara Bryan
Digital Effects Producer (Cinesite): Michael Elson
3-D Animation: Jonathan Privett
2-D Compositing: Matt Johnson
2-D Compositing / 3-D Animation: Tom Wood
2-D Compositing: Ed Hawkins

Contact
Jill Smolin
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jill@cinesite.com

Trade Secrets of the Violin Masters



This technological fusion unites various motion capture, scanning, and animation techniques as part of an initiative to capture and replicate the playing characteristics of the world's Master Violinists both for preservation of their legacy and for the study within an interactive educational program series.

Director: Laurence Leydier
Producer: IMIT
Contributors: Interactive Media Productions,
Nothern Digital, Cyberware, MIT,
Biomechanics, Waxworks

Contact
Laurence Leydier
Innovative Music Instructional Technology
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Winnipeg Manitoba R2M 5J1
Canada
+1.204.254.7857
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lleydier@total.net



UN Convention on the Rights of the Child

 sigKIDS Theater

This kaleidoscope TVC presents children's rights through the eyes of a child's imaginative and fantasy world. From creative concept through to final product took less than six weeks. Custom-programmed applications and Softimage were utilised.

Director: Bobbie Wong
Producer: Christina Yan
Contributors: Centro's animators

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Underwater Sunbeams

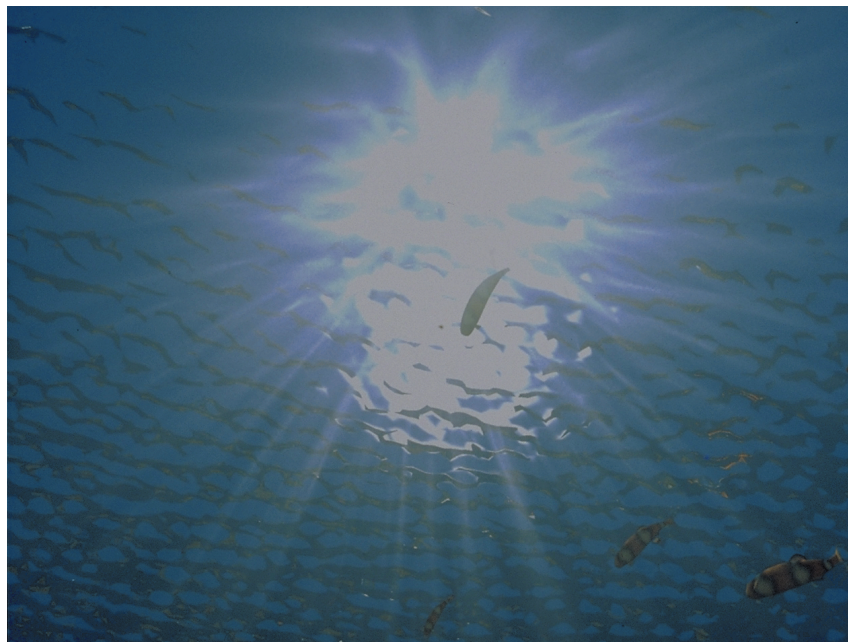
 Electronic Theater

Physically correct simulation of sunlight scattered in a participating medium.

Director: Henrik Wann Jensen
Producer: mental images GmbH & Co. KG
Per H. Christensen, Charlotte Manning,
Steffen Volz

Contact

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mental images GmbH & Co. KG
Fasanenstrasse 81
D-10623 Berlin, Germany
+49.30.315.99.70
+49.30.315.99.733 fax
henrik@mental.com



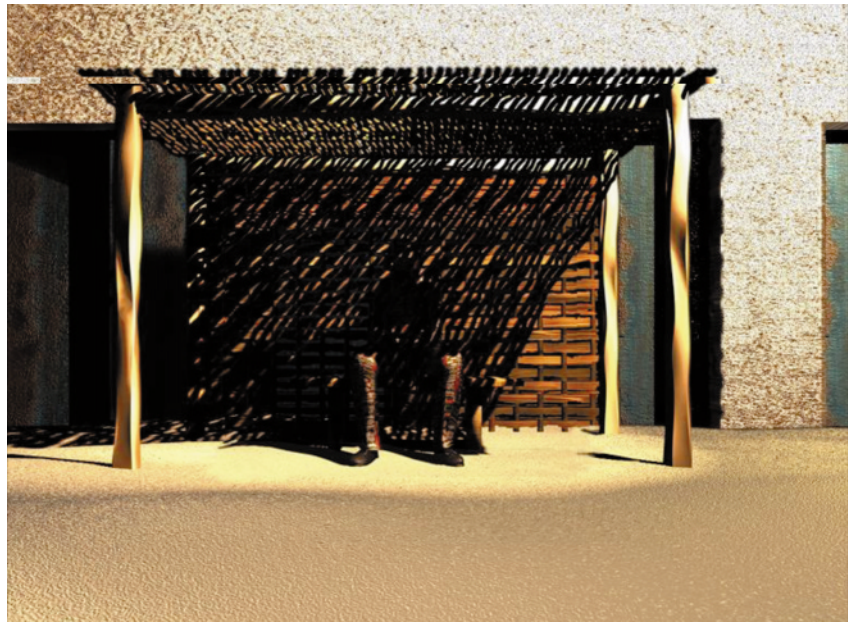
Director: Brian Burks
Producer: Brian Burks

Contact
Brian Burks
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It makes you remember that there are places where surfaces are not flat and angles are not straight.

Technique: Alias | Wavefront's Explore
and Composer
Director: Guy Brochard
Producer: ENSAD

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"CarrHot," Olga's last star appearance is now available on video...

Director: Luc Otter
 Producer: Paul Nightingale, Hans Van der Sluys
 Director, Animation, Modeling: Luc Otter
 Animation, Modeling: J. P. Boies
 Lighting, 3D Paint: René Morel
 Modeling, 3D Paint: Stephanie Combe
 Modeling, Rendering: Guy Lampron
 Plug'in/Tools, Rendering: Christophe Bernaud
 Compositing & Special Effects: Patrick Bergeron
 Soundtrack & Music: Normand Roger with
 Denis Chartrand & Nathalie Sanguy
 Production: Paul Nightingale
 Production: Hans Van Der Sluys

Contact

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 paul@behaviour.com



Virtual Bill Highlights

Virtual Bill was performed and animated for MTV networks using Protozoa's proprietary, real-time software Alive!

Character modeling and performance: Steve Rein
 Animator/Digital Puppeteer: Emre Yilmaz
 Producer: Tom Laskawy
 Executive Producer: Jane White
 Head of Production: Marc Scaparro
 Software development: Eric Gregory
 Production Assistants: Jessica Anthony,
 Benjamin Nygren

Contact

Jane White
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 jane@protozoa.com



This sequence shows further development and sophistication of Arete water, with the complexity of adding atmospheric and environmental variables. In addition, the clouds highlight Cinesite's proprietary volume renderer. Using a combination of Alias, Dynamation, Perlin noise, Renderman, proprietary code and the above-mentioned proprietary volume renderer, artists were able to use — and render efficiently — between 5 million and 10 million particles at any given time.

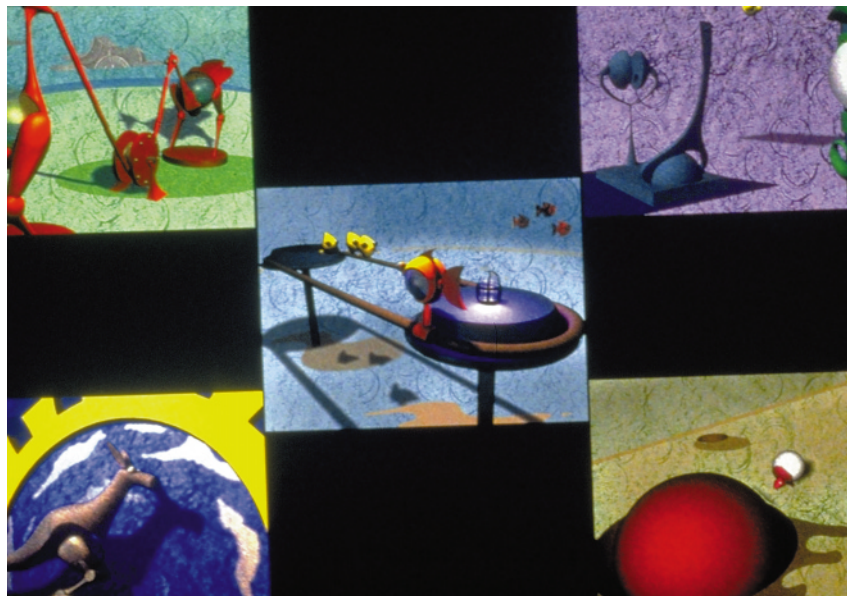
Director: John Bruno
 Producer: Cinesite Digital Studios
 Visual Effects Supervisor: Jay Riddle
 Digital Effects Producer: Ariana Lingenfelter

Contact
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 jill@cinesite.com

Consumerism is a perpetual cycle, in the which the consumer is both the instigator and the victim. Mechanical creatures act out different aspects of consumerism in the form of five absurd cycles. Like the modern consumer, the creatures are trapped by their perpetual actions.

Software: Alias PowerAnimator,
 Composer, Photoshop
 Hardware: SGI O2, Macintosh
 Director: Amanda Dague
 Producer: Ringling School of Art and Design
 Concept, animation, audio mix: Amanda Dague
 Faculty Advisor: Ed Cheetham
 Video/audio support: Phil Chiochio

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Walk This Way

 sigKIDS Theater

This sequence of animations forms the narrative path through "Walk This Way," a USA Network documentary on children and discrimination. On our trip, we witness the gnat, whose annoyances spark our animated journey from story to story. This project encompassed paintings, illustrations, and 2D digital artwork assembled and animated with 3D elements in Softimage.

Director: Jane C. Wagner, Tina DiFelicantonio
Producer: Jane C. Wagner, Tina DiFelicantonio
Executive Producers: Bonnie Hammer,
Steven Feder
Co-Producer: Lorna Thomas
Animation Art Designer: Maria Pandolfi
Digital Animation Produced by:
Balsmeyer & Everett, Inc.
Animation Producer: Kathy Kelehan
Animation Supervisor: Daniel Leung
Animators: Matt McDonald, Amit Sethi
Digital Artists: Tomoko Shin, Lisa L. Lucas

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Whose Hat is That?



A clever hat shop manager saves the day.

Director: Cassidy Curtis
Producer: David Salesin

Contact

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ksak@cs.washington.edu



Wild River – motion ride



"Wild River" is a motion-base ride in which 12 people experience the thrills of white-water rafting. The guests are encompassed by a 160-degree, wide-view vision seamlessly projected by three line-doubled video projectors on a cylindrical screen (3m x 11m).

Director: Shinji Torigoe
Producer: Shingo Yasumaru
Contributors: Haruyuki Sekikawa, Kazuhiko Nagai,
Shinji Iei, Izumi Obata, Makoto Fukushima, Rui Sasaki, Toshinori Takata, Yumiko Takahashi, Ryo Takahashi, Yoshimi Saito, Yukiko Isobe, Takamasa Namiki, Toshiyuki Kuroiwa, Junichi Kanzaki, Mitsuhiro Toike

Contact

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+81.3.3745.3145 fax
yasumarus@amrd5.sega.co.jp



This story is about how different people react to technology in different ways. A present day witch just ran out of magic poisons, so she calls a 1-800 number for witches' supplies on her cordless phone. Of course, she is put on hold. Her whole day is wasted without any results. Therefore, she decides to do something about it.

Director: Maria Pavlou

Producer: Ringling School of Art and Design
Concept, Animation, Audio Mix: Maria Pavlou
Music Composer: The Mix Broadcast Music Library

Faculty Advisor: Jim McCampbell

Video/Audio Support: Phil Chiocchio

Software: Alias PowerAnimator 8.1,

Composer 4.5, Premiere 4.2

Hardware: SGI O2

Contact

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This is an in-between with flowers and a spider.

Director: Scotty Sharp

Producer: Scotty Sharp

Contact

Scotty Sharp

Texas A&M Visualization Laboratory

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College Station, Texas 77843-3137 USA

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Zaijian

 Electronic Theater

Pilot film for an original full CG movie.
Set in an imaginary Asian city in the
near future, it tells the story of a child
who is trying to survive in a city rav-
aged by civil war.

Director: Nobuto Ochiai
Producer: Nobuto Ochiai
Character created by Hiromi Hayashi.
Special thanks to Kensuke Yamamoto and
Miwako Fukawa.

Contact

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