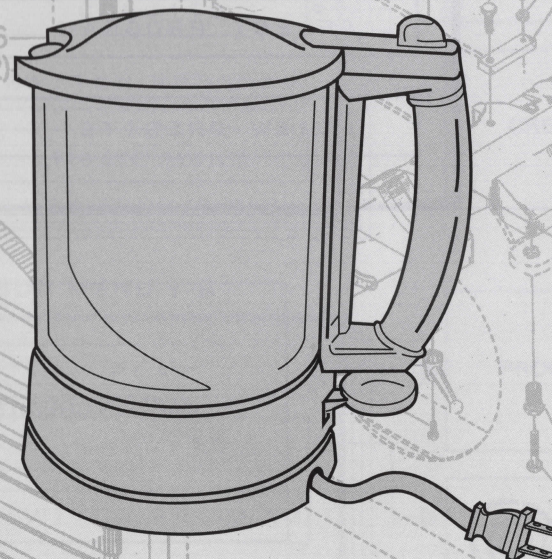




SIGGRAPH 2003
SAN DIEGO

ANIMATION THEATER PROGRAM PART 2



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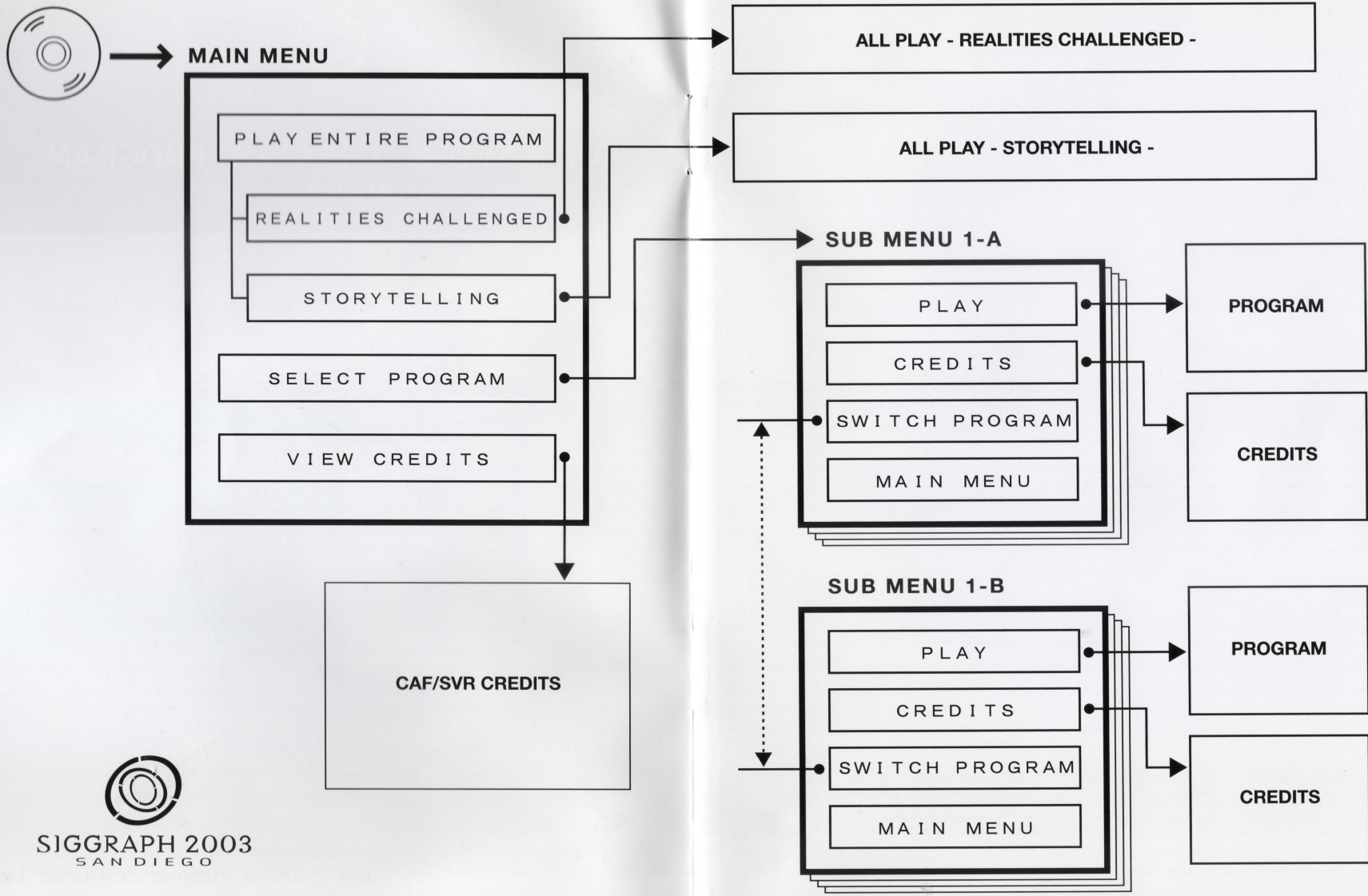
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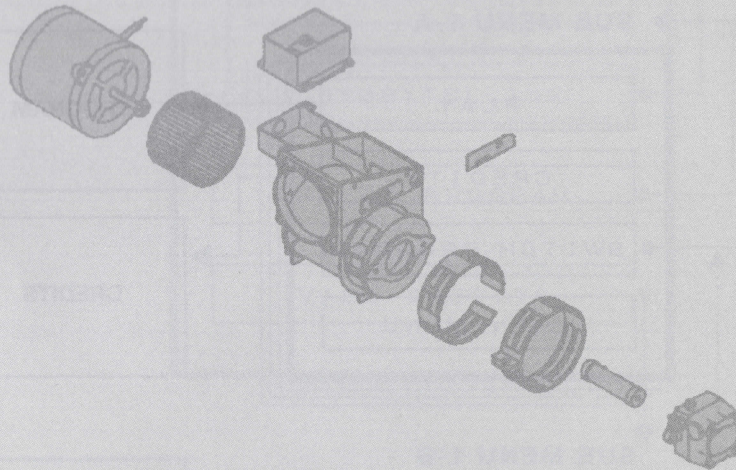


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REALITIES CHALLENGED

01 Time Warner "Pigs"

1:19

Pigs fly through the air over Los Angeles by night.

Director: Bruno Aveillan
 Producer: Quad - Believe
 Agency: SSNK New York
 Digital Visual Effects: la maison, Annie Dautane
 Shooting Supervisor: Eve Ramboz
 Graphic Artists: Eve Ramboz,
 Bruno Maillard, John Breslin
 CG Supervisor: Luc Froehlicher
 CG Artists: Emmanuel Chapon,
 Pierre Pilard,
 Bénédicte Legrand Robert,
 Matthieu Royer, Yannick Giaume,
 Ahmidou Lyazidi, Myriam Catrin
 Rotoscope: Gaëlle Bossis
 Digital Visual Effects Coordinators:
 Pascale Mazoyer, Dorothée Dray

Contact:

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+33.1.4112.2000
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www.alamaison.fr

02 Multisensor Fire Observations

2:07

From space, we can understand fires in ways that are impossible from the ground. New Earth-observing satellites capture the significant impact of fires on our planet. This animation moves from a sequence of global fires in 2002 to continental and close-up views of three significant fires in the western United States in the summer of that year, the Hayman fire, the Rodeo-Chediski fire, and the Biscuit fire. Particular emphasis is made on the correlation of measurements from different satellite sensors. These sensors show many atmospheric and terrestrial phenomena that influence or are influenced by the occurrence of fires on Earth

Director/Producer: Horace Mitchell
 Lead Animator: Cynthia Starr
 Animators: Randall Jones, Alex Kekesi, Marte Newcombe,
 Eric Sokolowsky, James W. Williams, Gregory Shirah, Lori Perkins
 Designers: William C. North, Jennifer Farnham, Dr. Fred J. Gunther,
 Rosemarie Slaughter
 Writer: Jarrett Cohen
 Editor: Stuart Snodgrass
 Sound Recording: Fred Kemman
 Narrator: Michael Starobin
 Music: Robert Hitz
 System Administrator:
 Kevin Mahoney
 Data: NASA Distributed Active
 Archive Center Alliance,
 MODIS Rapid Response Project,
 University of Maryland,
 United States Geological Survey,
 National Oceanic and Atmospheric
 Administration, Socioeconomic Data
 and Applications Center,
 Reto Stockli

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**03 Daredevil**

1:55

To produce a compelling, subjective point of view for the title character in "Daredevil," Rhythm & Hues developed Shadow World, a visualization of echoes which bounce off objects in the environment, creating ghost-like images that dissipate with vapor-like transience. Shadow World represents the development of an advanced, production tested set of volumetric tools, allowing a great deal of flexibility and control in the shape and appearance of three-dimensional density fields. Useful not only in generating soft-edged cloudy effects, these fields may also be used to derive isometric surfaces around volumes, and be highly effective in the representation of fluids.

Director: Mark Steven Johnson

Producer: Avi Arad

Visual Effects Supervisors: Rich Thorne, Derek Spears

Visual Effects Producers: John Kilkenny, Rachael Fondiller

Digital Effects Producer: Paula Bonhomme

Digital Effects Supervisor: Nicholas Titmarsh

President Film Division: Richard Hollander

Executive Producer/Feature Division: Lee Berger

Production Executive: Heather Jennings

Assistant/Feature Division: Judi L. Affleck

Executive Assistant/Feature Division: Joni Cantrell

Production Coordinator: Serge Riou, Ryan Pollreis, Chad Hellmuth

2D Coordinator: Pat McCormack

Production Assistant: Wendy Ho

Pipeline Setup: Ammon Riley, Nico Van den Bosch

Animation Setup Lead: Joe Mancewicz

Animation Setup: Jelena Erceg, Rick Grandy, Will Telford

Modeling Manager: Keith Hunter

Modelers: Roger Chao, Mark Chavez, Jason Chayes, Yeen-Shi Chen,

Craig Chun, Moriba Duncan, Wei Ho, Brett Nystul,

Chien-hsiung Wang

Animation Supervisor: Steve Ziolkowski

Animators: Hunter Athey, Steve Baker, Erik De Boer,

Davy Crockett Feiten, Dennis Greenlaw, Rebecca Ruether,

Chad Shattuck, Roberto Smith, Brian R. Wells

FX TDs: Mike O'Neal, James Atkinson, Christopher Chapman, Antoine Durr, Anders Ericson, David Gutman, Jongwoo Heo, Eric Horton, Franklin Londin, Dan Ma, Tomas Rosenfeldt, Christopher Dante Romano, Chris Roda, Alfred Urrutia, Carlo Volpati, Craig Zerouni, Jeff Wolverton

Match-Move Supervisor: Wilmer Lin

Match-Movers: Kevin Carney, Richard Davenport, Michael Karp,

Chris Logan, Debi Lyons, Jon Meier, Dan Mellitz

2D Supervisor: Harry Lam

Compositor 2D Supervisor: Craig Seitz

Compositors Flame/Inferno: Tim Bird, Kevin Moseley, John Heller,

Kristin Johnson, Robert Trent

Compositors: Kenneth Au, Tony Barraza, Jeffrey Castel De Oro,

Jimmy Jewell, Bertha Garcia, Perry Kass, Oded Kassirer, Sean Lee,

Matt Linder, Jeffrey McLean, Jeremy Nelligan, Marc Rubone,

Joe Salazar, Jeff Wells, Matthew Wilson, Serkan Zelzele

Lighting Supervisor: Arthur Jeppe

Lighters: Georgia Cano, Tom Capizzi, Pascal Chappuis, Lisa Clarity,

Daev Finn, Bridget Gaynor, John K. Goodman, Karl Maples,

Gaelle Morand, John Paszkiewicz, Scott Penningroth, Mike Roby,

Evelyn Spencer, D Wehser, Suponwich Juck Somsaman, Amie Slate

Digital Artist, Lighting: Thuc Nguyen

Digital Artist, R+H:Box: Brian Tatosky

Art Director: Doug Juhn

Freelance Designer Art: Nick Pugh

Matte Painters: Dylan Cole, Kino Scialabba

Paint Box Artists: Sully Jacome-Wilkes, David Palmer,

Andrew Paquette, Martha Mack, Alison Yerxa

Artist: Rick Rische

Modeler: Brad Sick

Match-Movers: Lulu Simon,

Mitchell Snary

Roto Artists: Anne Hermes,

Veronica Hernandez,

Michael Frevert, Marvin Jones,

Richard Stay

Assistant Editor: Gus Duron

Editor: Shannon Leigh Olds

Contact:

Scot Byrd

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USA

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scotb@rhythm.com

www.rhythm.com

**04** Dia de los Muertos

6:10

"Dia de los Muertos" (Day of the Dead) captures the beauty, mystery and sacredness of the ancient Meso-American holiday that honors and remembers those who have died. Combining stop-motion and CG characters, miniatures, digital backgrounds and FX, Kirk Kelley creates a richly layered world that blurs the boundaries separating the living from the dead. Dynamic camera angles and lively music enhance the subtle, stylized performances of the living characters and the frenzied action of the spirits.

Director: Kirk Kelley
 Producers: Mary Sandell, Rachel Walchak
 Executive Producers: David Altschul, Will Vinton, Zilpha Yost
 Producers: Mary E. Sandell, Rachel Walchak
 Director of Photography: John Ashlee Prat
 CGI Animation: Allan Steele, Chris Ohlgren, Joel Brinkerhoff,
 Travis Knightt, Patrick Van Pelt, Brian Boyd
 Stop Motion Animation: Clay Connally, Chris Ohlgren,
 John Ashlee Pratt, Robin Ator, Wendy Fuller, Alex Inman
 Stop Motion Lighting: John Ashlee Pratt
 Set Design: Tracy Prescott, John Ashlee Prat, Clay Connally
 Set Construction: Scott MacGregor, Chris Sweet, Clay Connally,
 John Ashlee Prat
 Set Painting: Piper Rovin
 Character Fabrication: Colin Batty, John Ashlee Prat, Clay Connally
 Costume Design & Fabrication: Kate Schmitt
 Motion Control: Kine Arnold, Halle Hennessey, John Ashlee Prat
 CG Lighting: Clay Connally, TJ Nabors
 Character Modeling & Set-up: Brian Boyd, Allan Steele, Adrian Grey
 Character Texturing & Costume Design: TJ Nabors
 Lead Technical Artist: Kate Nagy
 Digital Backgrounds: Clay Connally
 Cloth Animation & Simulations: Patrick Van Pelt, Jeff White
 Effects: Kate Nagy, Kerry Pierce
 Technical R&D & Support: Miguel Grinberg, Chris Immroth,
 Kerry Pierce, John Pierson
 Systems Administration: Jonathan Rozes
 Editors: Christopher Murrie, Cam Williams, Scott Sundholm
 Compositing: Rebecca Bowen, Tom Burney, Phil Guzzo

Music: "Mohana" by Esther Forero,
 Performed by TOTO La Momposina, Published by Rio Phagos,
 ©Yard High 1996 "Copla De La Muert", Performed by Susana Baca,
 Tonga Publishing, ©1997 Del Fuego Y Del Agua
 Sound Design & Mix: Jamie Haggerty
 Sound Engineer: Lance Limbocker
 Music Clearances: Melissa Marsland, Amy Massingale, Beth Pardo
 Additional Support - CG Animation: Kevin MacLean, Tracy Larson,
 Scott Robideau, Alex Inman, Dyché Alsaker, Bart Goldman
 Character Modeling & Set-up: Alex Inman, Melissa Gamez,
 Tracy Larson Texturing: Janelle Pierce, Amy Moran
 Lighting: David Trappe
 Additional CG Technical Support: Brian Boyd, Chris Ohlgren,
 Shawn McInerney
 Additional Stop Motion & Stage Support: Octavia Hunter,
 Toby Ethridge, Ted Jackson, Brett Crutcher, Brian Garver
 Additional Support - Stop-Motion Shot Set-up: Gayle Ayers
 Set Construction: Kate Schmitt, Tracy Larson, Robin Ator,
 Allan Steele, Tony Chioti, Elicia Harris, Rebecca Bowen, Adrian Grey,
 Bruce Weinkle
 Character Fabrication: Eric Butte, Tim Tanner
 Animation: Tony Marrithe, Noah Klabunde
 Stage Support: Toby Ethridge, Octavia Hunter, David Trappe,
 Ted Jackson, Brett Crutcher, Brian Garver
 Editorial Support: Rebecca Rockam, Steve Briske, Trevor Cable,
 Chris Tenzis
 Production Support: Paul Diener, Mark Axton, Dan Casey,
 Brigid Kelly, Deanna Rizzo, Billy Halkinrude
 Production Accounting: Brad Day, Bryan Clark
 Colorist: Michael Mintz
 Production Coordinator: Nick Childs
 Negative Assembly: Bob Zurcher
 Title Design: John David Buffam
 Film Finish: Kevin Nordine @ Pixel
 Films
 Generous Support From:
 DownStream Digital,
 Stage Right, Inc., Portland Color Lab
 Special Thanks: John Ashlee Prat,
 Clay Connally, Rebecca Bowen,
 Zilpha Yost, Joe Arredondo,
 Allan Steele, Barry Bruce
 ©Will Vinton Studios

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+1.503.226.6056 fax
fkelly@vinton.com
www.vinton.com

**05** Empire of the Eye: Andrea Pozzo

3:17

As part of the National Gallery of Art film series "Empire of the Eye," this excerpt illustrates two of the most remarkable illusionistic ceiling paintings in Italian Renaissance Art. Commissioned in 1684 to paint both an illusionistic dome and ceiling vault in the church of S. Ignazio in Rome, Andrea Pozzo documented invaluable sketches and perspective treatises as he worked. These rare documents were scanned and imported as templates to recreate digital models of his work. CGI was completed using Alias|Wavefront Maya 3.0 and Adobe After Effects 5.5 running on Mac OS X.

Director: Joseph Krakora
 Producer: Ellen Bryant
 Art Direction, 3D Animation:
 Carol Hilliard
 Animation Unit: Tangerine Studios
 Editor: Tony Black
 Host: Al Roker

Contact:

Carol Hilliard
National Gallery of Art /
Tangerine Studios
1328 U Street, NW
Washington, DC 20009
USA
+1.202.234.6780
carol@tangerinestudios.com

06 The Life of Mammals

2:30

"The Life of Mammals" presents a fascinating and complete insight into this incredible group of animals. 422 Ltd. produced the content graphics for this vast project, allowing the viewer to witness amazing scenes, impossible to film. The aim was to produce subtle, realistic visuals that were unobtrusive yet have a definite stylistic quality. The Dinohyus sequence is a 3D reconstruction of a mammal now extinct. The interior of the Blue Whale shows the sheer enormity of the mammal's inner workings.

Director: Mick Connaire
 Producer: Mike Salisbury
 Animation: Andy Power
 Compositing: Dave Corfield
 Design/Art Direction: Mick Connaire

Contact:

Kim Humphrey
422 Ltd.
St John's Court
Whiteladies Road
BS8 2QY Bristol
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+44.117.946.7222
+44.117.946.7722 fax
kim@422.com

07 fr-019: Poem to a Horse

2:00

The work of a team of hobby artists and programmers in their spare time. Using commodity PC hardware and taking only 64 kilobytes of space (so everyone can download it in under 10 seconds and watch it using any reasonably modern Windows PC) it shows a plethora of abstract yet smooth objects accompanied by an electro-pop soundtrack. "Poem to a Horse" therefore explores the fields of real-time rendering, generative art and approaching the Kolmogorov complexity of visuals.

Director: Thomas Mahlke
 Producer: Farbrausch
 Contributors: Dierk Ohlerich,
 Thomas Mahlke, Ronny Pries,
 Tammo Hinrichs

Contact:

Tammo Hinrichs
Farbrausch
Schulterblatt 98
20357 Hamburg
Germany
+49.40.454.6791
th@inverse-entertainment.de
www.farb-rausch.com

08 National Museum of American Jewish History

3:00

A fundraising video for the new National Museum of American Jewish History, on the mall in Philadelphia, Pennsylvania. Due to a very preliminary architectural design scheme at the time of production, IOMEDIA was challenged to develop a rendering style that would not look computer generated, so that the design would not seem too "real". IOMEDIA produced extensive hand painted watercolors of the building elevations, surrounding site and interiors in order to achieve this soft, impressionistic look.

Director: Eric Rosemann
 Producer: Peter Korian
 Contributors: Eric Rosemann,
 Michael Lasker, Daniel Burt,
 Kris Rivel, Glenn Burton,
 Eugene Carroll

Contact:

Eric Rosemann
IOMEDIA
91 5th Avenue
Fourth Floor
New York, NY 10003
USA
+1.212.352.1115
+1.212.352.1117 fax
eric@io-media.com
www.io-media.com

**09 Gravités**

5:29

In this universe, gravity is generated with an enormous machine. But when things fall out of order, it is the beginning of the end or a meeting.

Directors: Thierry Bassement,
Frederic Gesquiere,
Alexandre Perard
Producer: Supinfocom Valenciennes

Contact:

Maud Bonassi
Supinfocom/ One Plus One
14, rue de Marignan
75008 Paris
France
+33.1.42.25.91.86
+33.1.42.25.91.92 fax
maud@oneplusone.fr

10 Influencing Bone Remodeling in Osteoporosis

3:45

A physician education piece on osteoporosis and the mechanism of action of Actonel, a drug for its treatment. Bone is living tissue that is constantly renewed. Cells called osteoclasts remove damaged bone and cells called osteoblasts replace it with new bone. Because estrogen suppresses osteoclast activity, postmenopausal estrogen loss causes an imbalance in favor of the osteoclast, that is, bone removal. When more bone is removed than replaced, bone thinning causes osteoporosis. Actonel is absorbed by bone and ingested by osteoclasts during bone removal. By interfering with cell functioning, Actonel kills osteoclasts. Remodeling balance is restored and osteoporotic fracture risk is reduced.

Director: Jane Hurd
Producer: Amalia Delicari
Screenwriters: Jane Hurd,
Christine Young
Animators: Donald Tolentino,
Jason Guerrero, Andy Wagener,
Donna DeSmet
Title Design: Luba Proger

Contact:

Andy Wagener
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New York, NY 10012
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+1.212.625.1550 fax
awagener@hurdstudios.com
www.hurdstudios.com

11 The Future is Wild

2:54

A thirteen part series for Animal Planet USA. The 422 team of animators, compositors, designers and producers worked with John Adams television to bring the series to life over the 18 month production schedule.

Director: Steve Nicholls
Producer: Paul Reddish
Animation Director: Peter Bailey
Post Production Supervisor:
Mike Shirra
Senior Designer: Kate Finding

Contact:

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422 Ltd.
St John's Court
Whiteladies Road
BS8 2QY Bristol
United Kingdom
+44.117.946.7222
+44.117.946.7722 fax
kim@422.com

STORYTELLING**01 Akryls**

5:01

Let us enter the tiny universe of the infinitesimal in the infinitely big, and beyond.

Director: Yann Couderc,
Bruno Hajnal, Xavier Henri
Producer: Supinfocom Valenciennes

Contact:

Maud Bonassi
Supinfocom/ One Plus One
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+33.1.42.25.91.92 fax
maud@oneplusone.fr

02 Puppet Show

1:31

An accident that happens to puppets.

Director/Producer: Maki Kawato

Contact:

Maki Kawato
Trident Computer School
4-1-11 Meieki
Nakamura-ku
450-0002 Nagoya, Aichi
Japan
+81.52.583.0582
+81.52.583.1766 fax
chocolab@banbi.net
www.tc.kawai-juku.ac.jp

**03 The Eidolons of Edna**

3:45

In Victorian England an old woman living alone in her house is at her wits end. An unconventional exorcist arrives to help, swiftly ridding her of the poltergeists with unfortunate results.

Director: Shane Welbourn
Producers: Shane Welbourn,
Gina Welbourn

Contact:

Shane Welbourn
#403 82nd Avenue
Edmonton, Alberta T6E-1Y8
Canada
+1.780.910.8644
ginaw@bioware.com

04 Gone With The Wind In Sixty Seconds

1:03

The plot of the Hollywood epic "Gone With The Wind" is compressed to one minute, with hilarious results in this short student film.

Director/Producer: Scott Chantler

Contact:

Scott Chantler
Sheridan College
668 Prince Edward Court
Waterloo, Ontario N2K 4B3
Canada
+1.519.884.8878
schantler@rogers.com

05 Aunt Luisa

3:02

This film features an aging widow who, through a whiskey induced haze, has become convinced that bandleader Guy Lombardo and his Royal Canadians have taken up residence in her house. She hears them playing, but she's never actually seen them as the performance is always happening in another room. Blur Studio wrote and produced "Aunt Luisa" entirely in-house, with the studio's team of artists and animators handling concept design, storyboards and every phase of the animation process.

Director: Tim Miller, Paul Taylor

Contact:

Mandy Sekelsky
Blur Studio, Inc.
589 Venice Boulevard
Venice, CA 90291
USA
+1.310.581.2338
mandy@blur.com
www.blur.com

06 Henry's Garden

8:10

The story of a monster who loves flowers and experiences a harsh transformation of his environment. It's a tale of joy, loss, rejuvenation, and the enduring power of nature. "Henry's Garden" was produced on Windows NT workstations using Alias|Wavefront's Maya Unlimited, Right Hemisphere's Deep Paint 3D, Adobe Photoshop and Adobe Premiere.

Directors/Producers: Moon Seun,
Kevin Geiger
Contributors: Brian DeBoer,
Jerry Summers

Contact:

Moon Seun, Kevin Geiger
2340 Overland Avenue
Los Angeles, CA 90064
USA
+1.310.234.1176
kevinmoon@earthlink.net
www.simplisticpictures.com

07 Un Amour Mobile

2:04

A short animation about two characters living on a mobile, inspired by French illustrations from the 1920's. To achieve images that suited this style, custom software was written to render the 3D animated figures. The animation style derives from 2D and 3D conventions, exploring and combining the spacial abstraction available to both.

Director/Producer: Ian Mackinnon

Contact:

Ian Mackinnon
NCCA Bournemouth
University
Fern Barrow
Poole, BH12 5BB Dorset
United Kingdom
ianmackinnon@hotmail.com

**08 Au Petite Mort**

3:30

Attracted by the motion of an iridescently winged dragonfly, a predatory fish, driven by instinct and forces of nature, leaps from his ever-flowing river and in one sudden moment of carnal lust and abject destruction, takes a life. Rain falls, leaves blow in the chill wind, and the sky darkens as the fish reenters his kingdom. Above, a brightly colored float splashes into the water. Attached is a beautiful but barbed iridescently winged lure.

Directors: Jerry van de Beek,
Betsy de Fries
Producer: Betsy de Fries
Animation, Production:
Jerry van de Beek, Betsy de Fries
Music Composition: B.Z. Lewis,
Monica Pasqual

Contact:

Betsy de Fries
Little Fluffy Clouds
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Space 112
San Francisco, CA 94110
USA
+1.415.621.1300
+1.415.389.9304 fax
betsy@littlefluffyclouds.com
www.littlefluffyclouds.com

09 Mekarate

4:30

An office worker is driven to self-destruction by illusion.

Director/Producer: Hiroyasu Shimo

Contact:

Hiroyasu Shimo
Kobe Design University
8-1-1 Gakuennishi-machi,
Nishi-ku
651-2196 Kobe
Japan
+81.78.794.5051
+81.78.794.5052 fax
shimo-h@kobe-du.ac.jp

10 Ode to Summer

2:28

An attempt to use CG technology to bring to life the art of Chinese ink brush painting. It has the usual elements found in Chinese paintings like the lotus, koi, lady, rock, tree and calligraphy. All the objects are 3D geometry with the unique Chinese brush strokes realized through a combination of models and shaders. Texture maps have been kept to a minimum while using simple lighting.

Director: Ron Hui
Producers: Tony Neoh,
Raymond Neoh
Contributors: Ling Xu, Moon Chen,
Ong Kiem Ching, Laurence Meng,
Kamiyu Guo, Paul Liang, Holic Chen,
Polpol Shi, Lion Li, Roxanne Li,
Shi Ke, Bai Jing, Leo Zeng, Sinlone,
Fu Xinyong, Angus Liu, Panny Guo,
Shine Xing, Chen Jianle, Ivy Wang,
Kiki Sun, Elva Yang

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11 Little Red Plane

8:17

In a tree house, safe from the world around him, a little boy immerses himself in dreams of flying. Soon, his imagination takes him on a spiritual journey with a gift from his father. This flight of fantasy transports him to an astonishing world where he is given an opportunity to reconcile the past.

Directors/Producers: Joey Jones,
Wira Winata
Contributors: Michael Frantum,
Jason Du, Deon Vozov,
Howard Kouo, Tung Chow Hsieh,
Prances Torres, Sammy Wong,
Daniel Favini, Andrew Bunnag,
Zac Wallons, Darin Velarde,
Danielle Velarde, Kristin Pittman,
Carlson Bull

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