


ANIMATION
THEATER
PROGRAM
PART 1

ACM SIGGRAPH Video Review

Issue 154

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4:3



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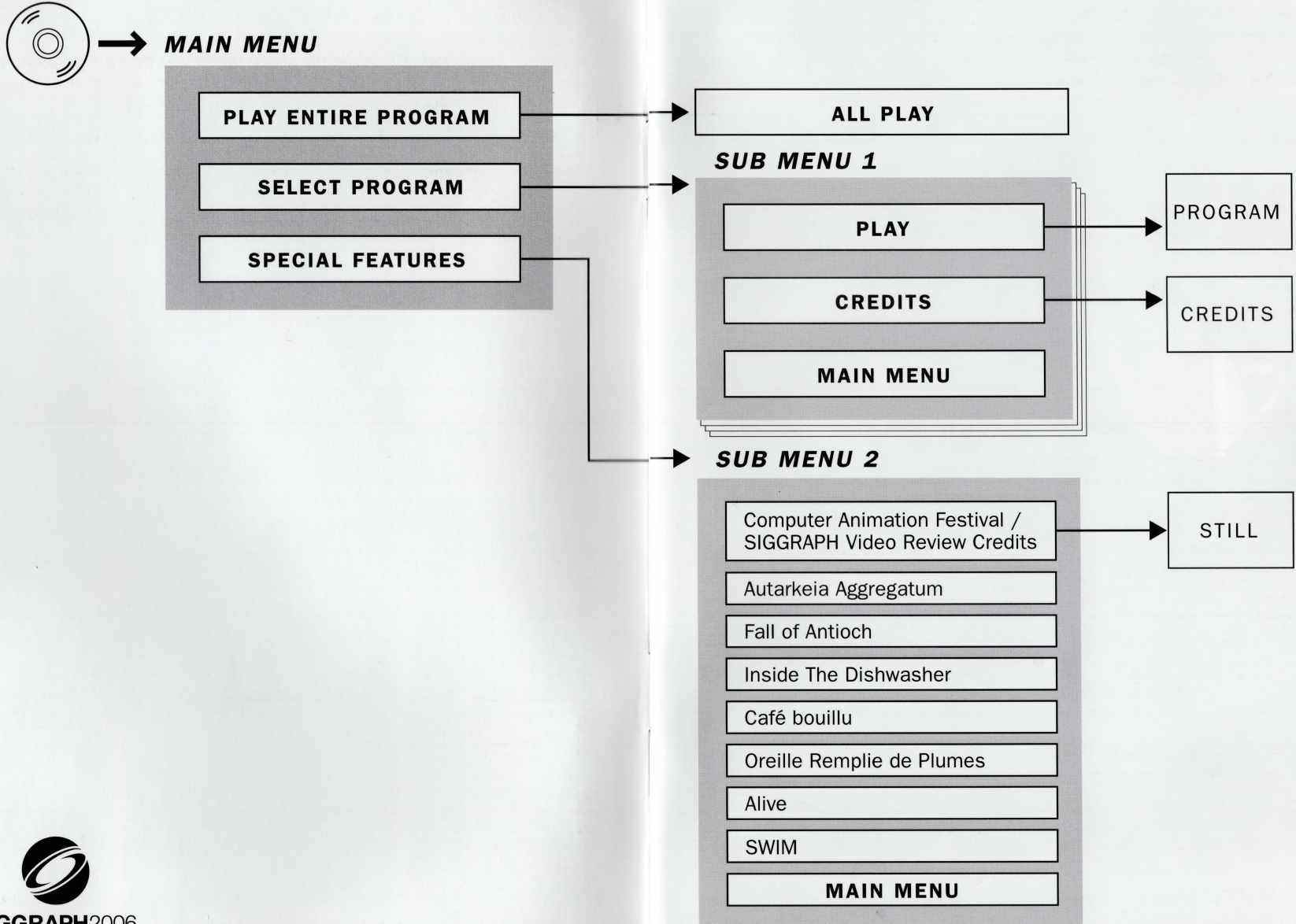


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**SIGGRAPH 2006
ANIMATION THEATER PROGRAM
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- Oreille Remplie de Plumes - ENSAD
- Alive - Upsidedownit
- SWIM - Sil van der Woerd

01 The Magic Box

:56

A self-presentation animation with magic, style and character.

HARDWARE

PC 2800 Mhz

SOFTWARE

Maya, Photoshop, Premiere, Ligit Audio

Director/Producer: Alexander Beim

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02 Delivery

7:53

An old man lives a lonely life under the dark shadows of industrial smog. One day he receives a mysterious package which gives him the ability to change his environment. "Delivery" is a surreal story about the change of a corrupt world. It combines a political message with individual 3D designs and a strong, emotional soundtrack composed by the brothers Andreas and Matthias Hornschuh.

SOFTWARE

3ds Max 7, After Effects, Photoshop, Frischluft Lenscare

Director/Producer: Till Nowak

Contributors: Andreas Hornschuh, Matthias Hornschuh

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03 Quest for the Mystic Moogoo Fruit!

2:31

After vast expanses of space, and years locked in a stuffy spaceship with the ever-annoying "dog" Doopshi, Quetzy lets no hindrance or torture dissuade him from his quest, to find the sacred Moogoo fruit. It's his destiny! Finally, at the end of his journey, his mangy mutt gets other ideas.

HARDWARE

PC Intel P4 2.8 - 1GB RAM

SOFTWARE

Maya, Photoshop, Premiere, After Effects,
Combustion

Director/Producer: Ila Soleimani

Contributors: Music, Sound Effects: Marijn Jongewaard

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04 Flight Patterns

1:26

The animations are the result of experiments leading to the project "Celestial Mechanics" by Scott Hessels and Gabriel Dunne. FAA data was parsed and plotted using the Processing Programming environment.

SOFTWARE

After Effects, Maya

Director: Aaron Koblin

Producers: Aaron Koblin, Scott Hessels, Gabriel Dunne

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A look at the awakening of a single inanimate object, in this case a cardboard box. The box comes to a realization of its own existence and decides to take control of its own sense of purpose. Its ultimate path being a complete take over of its environment and reality. The piece begins in an unassuming warehouse space. We see a single box multiply and literally engulf the space as it pushes its way towards a window to escape out of its known environment. Once outside, the boxes then find their way to a highway overpass, traveling into a cityscape, the ultimate destination and expression of their conquest to be independent.

HARDWARE

Apple Macintosh G5, PC

SOFTWARE

3D Studio Max, Cinema 4D, Lightwave,
Maya, After Effects, Shake

Director: Stephen Crowhurst

Producer: Sue Lee

Contributors: Executive Producer: Mick Ebeling; Art Director: Chris Bahry;
Lead 3D Animator: Alexandre Torres

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A herd of crazy cows stands on what seems to be steep pink hills, crunching grass and doing nothing. A UFO, piloted by an udder shaped alien, appears and toys with the cows...This short animation is one in a series that tell a story of Close Encounters of udder nonsense.

HARDWARE

Dual Intel Computer, Xeon NVIDIA Gelato
Renderer, NVIDIA FX3400, FX3450

SOFTWARE

Maya, After Effects

Directors: Hannes Appell, Holger Wenzl

Producers: Olli Dressnandt, Max Penk

Contributors: Technical Director: Sebastian
Schmidt; Sound Design: Chris Bremus

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A music video for the first single from Sheryl Crow's new album. The song is a resonant autobiographical tale about hindsight, about not understanding something until you're thinking back on it. We wanted to create this world where positive space became negative space within this languid, labyrinthine tour with no certain destination.

SOFTWARE

Photoshop, Illustrator, Commotion, After Effects, SOFTIMAGE|XSI, Boujou, Flame

Directors: Todd Mueller, Kylie Matulick

Producer: Mariya Shikher

Contributors: Flame Artist: Eben Mears;

Executive Producers: Justin Booth-Clibborn, Cath Berclaz;

Live Action Producer: Paul Middlemiss;

Lead 3-D Artist, Technical Director: Domel Libid; 3D Artists: Chris Bach,

Kevin Estey, Alvin Bae, Pakorn Bupphavesa, Laurent Barthelemy,

Todd Akita, Vadim Turchin, Maurice Caicedo, Eric Lampi, Gerald Ding,

Hay-Yeun Lee; Junior Flame Artists: Jaime Aguirre, Joe Vitale;

Tracking: Joerg Liebold, Chris Hill, Jan Cilliers; Designers: Douglas Lee,

Daniel Piwowarzik, Babak Radboy; 2D Artists: Josh Harvey, Bee Jin Tan,

Mats Aanderson; Roto Artists: Chris Halstead, Adam Van Dine, Ella Boliver,

Joshua Bush, Chad Nau, Kirstin Hall, Danielle Leiser, Stefania Gallico;

Storyboard Artist: Benjamin Chan; Editorial: Wild Child;

Editor: Brett Nicoletti; Assistant Editor: Andrew Giles

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A motel, 'where these things happen'.

HARDWARE

Dell Workstation Precision 650 Intel Xeon
3.06GHz

SOFTWARE

3D Studio Max, Photoshop, After Effects

Director: Javier Gutiérrez

Producer: Susana Jacques

Contributors: Jorge Lopez, Marichel Roca, Pablo del Moral, Sergio Lopez,
Luis Cardenas

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Highly saturated, swirling colors evolve within a context of affective music. Drama and formal design are created through the heightening and lessening of tension in the sound domain.

HARDWARE

PC

SOFTWARE

POV-Ray Scene Description Language

Director/Producer: Dennis H. Miller

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www.dennismiller.neu.edu

The story of Papa, one of the world famous toy makers and his one year old son.

HARDWARE

Pentium 4 PC

SOFTWARE

Maya

Directors: Wooksang Chang, Jaemin Lee,
Younghee Choi, Donghyuk Choi,
Chigon Park, Hyejin Kim

Producer: Wooksang Chang

Contributors: Lighting: Jaemin Lee; Animators: Hyejin Kim, Chigon Park;
Effects, Edit: Donghyuk Choi; Character Modeling, Setup: Younghee Choi

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www.proj-forest.pe.kr

Body movements, such as gesture or one's manner are sometimes more eloquent than words. They are a quite competent means to evoke a laugh. I believe that body movements, or rather body language can be very treacherous. When carried away they become absurd and odd. In this work, I have tried to show the madness and idiosyncrasy of over-done actions by multiple bodies.

Director/Producer: Hikaru Yamakawa

Contributors: Music: Kojiro Shishido

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A short film highlighting results of new research in physically-based fluid animation. Instead of performing simulation on a fixed mesh, new meshes are generated at each time step to conform to complex moving boundaries and add realism. The film demonstrates both the final rendered results of the technique as well as visualizations of the underlying simulation meshes.

HARDWARE

PC, Apple Macintosh

SOFTWARE

MATLAB (physical simulations), Shake,
Final Cut Pro

Director/Producer: Bryan Klingner

Contributors: Bryan Feldman, Nuttapong Chentanez, James O'Brien

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This animation is a flyover inside a 50 km long hollow cylindrical spacecraft called Rama, freely inspired from the "Rendez-vous with Rama" novel by A.C. Clarke. It shows a large landscape with forests, rivers, mountains, fields, roads, cities, clouds, etc.

HARDWARE

4 bi-Xeon Computers (3GHz, 4GB memory)

SOFTWARE

ANSI C Procedural Generator, 3Delight

Director/Producer: Eric Bruneton

Contributors: Music: Kenji Kawai; 3Delight

Development; Space Shuttle Model: www.hal-pc.org/~jsb/shuttlepov.html

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A herd of crazy cows stands on what seems to be steep pink hills, crunching grass and doing nothing. A UFO, piloted by an udder shaped alien, appears and toys with the cows...This short animation is one in a series that tell a story of Close Encounters of udder nonsense.

HARDWARE

Dual Intel Computer, Xeon NVIDIA Gelato
Renderer, NVIDIA FX3400, FX3450

SOFTWARE

Maya, After Effects

Directors: Hannes Appell, Holger Wenzl
Producers: Olli Dressnandt, Max Penk
Contributors: Technical Director: Sebastian
Schmidt; Sound Design: Chris Bremus

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Christian Müller
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Amidst the hustle and bustle of the Imperial Palace, under the Ginkgo tree or in the endless Imperial chambers, there exists an alternate universe, hidden to the human eye. In this miniature world, dwells our would-be heroes, an unusual band of small creatures, orphaned since youth that under the tutelage of a mysterious Master become 'kungfu warriors'. Through many seasons of rigorous training, they each develop their own set of unique pugilistic skills. Individually distinct but united as a team, they are a force to be reckoned with. As their training comes to an end, the tiny warriors are faced with their last and most difficult task; to perform an extraordinary heroic deed, where the greatest sacrifice of one would save the lives of many. Untested, untried and unproven, this band of accidental heroes, not only prove themselves, but unexpectedly save the world in the process.

Director/Producer: Nickson Fong

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Two desperate animals in a pet store try to attract the attention of a little boy looking for a new pet.

HARDWARE

SGI Origin, HP Workstations

SOFTWARE

Maya, Renderman

Director: Trenton Halvorsen

Producer: Bruce Holt

Contributors: R. Brent Adams, Kelly Loosli, Bruce Holt, Trenton Halvorsen,
Kreg Peeler, Seth Holladay

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Everything reduces to data mapping and information design, the only hard question is why we do either. I never got past a fascination with numbers, a desire to write songs, and make pictures. All is number in the computer. I take numeric models and see what songs and pictures they will make. How can I map numbers to the senses and turn numbers into a tangible experience? Then I wonder how the senses map to each other. I map the maps. Sound to image is a visualization. Image to sound is a sonification. In mapping numbers into sensory experience, aesthetic decisions are made. What palette of colors to use? What set of pitches? How long? How big? The artist chooses. In a digital world the mapping itself is a choice. Beyond arithmetic there are no rules.

HARDWARE

Apple Macintosh

SOFTWARE

ArtMatic, Metasynth, After Effects

Director/Producer: Brian Evans

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18 Solomon Grundy

1:16

"Solomon Grundy" is an English nursery rhyme originating in the schoolyards of the late 18th century. It was first published in 1845 by James Orchard Halliwell-Phillipps in "Nursery Rhymes of England". The titular character is confronted by the swirling chaos and fleeting nature of life, marked by a quick series of basic milestone rituals and ceremonies and ending as abruptly as it begins. As a result, he is depicted as no particular age, but rather as a man-child. We meet Solomon at his birth and see him experience his christening, his marriage, old age and finally, death. The rhyme is meant to examine the idea that sometimes one can be made to feel like a mere prop and not an active player in the big game of life. The look is based on Victorian-era theater and clockwork stage plays, which serves to reinforce the life as stage metaphor.

HARDWARE

Windows PC

SOFTWARE

Maya 6.5, After Effects, Soundforge

Directors: Ken Seward, Chris Myers
Producer: Natalie Moore
Contributors: Ken Seward, Chris Myers,
Natalie Moore, Joshua Muntain, Jen-Feng Tsai, Suresh Narayanasami,
Bridget A. Gaynor

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www.chrismyers3d.com
www.kennethseward.com

19 Snakes

2:11

A 3D animation based on a M.C. Escher piece titled "Snakes". Escher's works, studies on optical illusions, geometry, perspective, and ideas of the infinite have always sparked my imagination.

HARDWARE

Macintosh G4

SOFTWARE

ElectricImage, After Effects

Director/Producer: Cristóbal Vila

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www.etereaestudios.com

20 In Search of the Puppeteer

4:29

The stop-motion puppet is dreaming of escaping the hand that controls him. He encounters a hand-puppet who helps him and shows him the real world where he finds the truth behind all these illusions.

SOFTWARE

Maya, Photoshop, After Effects, Premiere

Director/Producer: Chih-Ming Chang

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21 Gnap Gnap

1:12

A character roams about a strange world searching for things to feed his machine-like creature. Have you ever seen an Unidentified Gnapping Object?

Director: Eric Riewer
Producer: Gobelins, l'ecole de l'image
Contributors: Sonia Des Michelis, Wilfried
Pain, Bertrand Piocelle,
Jean-Vincent Sales

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22 At the End of the String

1:12

A little boy on a street watches a puppet show that presents different kinds of professions, from lion-tamer to musician. He wonders what he will become when he grows up.

Director: Eric Riewer
Producer: Gobelins, l'ecole de l'image
Contributor: Amandine Percharman

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SOFTWARE

Maya, After Effects

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Contributors: Technical Director: Sebastian
Schmidt; Sound Design: Chris Bremus

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**Fertilizer Soup**

1:13

A little boy imagines that his grandparents put fertilizer in his soup.

Director: Eric Riewer
Producer: Gobelins, l'ecole de l'image
Contributor: Sylvain Marc

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**25 OPEN BOOK**

1:31

In a bookstore, a young boy comes across a strange book.

Director: Eric Riewer
Producer: Gobelins, l'ecole de l'image
Contributors; Iris Bonavitacola,
Virginie Hanrigou, Raphael Lev,
Carole Maurel, Augustin Paliard

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**26 Robin Hood Flour - Memories**

:30

The spot reveals two children named Andrew and Elizabeth being interviewed in a documentary style show about why they enjoy baking with their mom. The table displays various used baking utensils to suggest they have just finished baking muffins and the product, a rolled up bag of Robin Hood flour, rests nearby. The sunny afternoon setting fills the kitchen with a warm inviting sunlight and creates a visually engaging commercial that arouses immediate interest in the viewer.

SOFTWARE

3ds Max 6.0, VRay 1.47.03, Combustion 4.0, Avid Adrenaline, Proprietary
Depth Of Field Generator PRO Plugin

Director: Richard Rosenman
Producer: Danielle Araiche
Contributors: Character Designs: Andy
Knight; Executive Producer: Danielle Araiche;
Producer: Christina Helmer;
Technical Director: Ben Pilgrim;
Animation Director: Kyle Dunlevy;
Environment, Prop Modeling,
Texturing: Chris Crozier, Mike Oliver;
Hair Dynamics: Mike Oliver; Lighting,
Rendering: Richard Rosenman; Compositing: Brad Husband; Tag Graphics:
Stephanie Dudley;
Editor: Trevor Lloyd

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Arnie is an inventor who aspires to fly. He soon discovers that flight is a risky venture and that there is more to flying than just being airborne.

HARDWARE

HP Workstations

SOFTWARE

Maya 7, Renderman, Shake, Photoshop, Premiere

Director: Nicholas Lombardo

Producer: Ringling School of Art and Design

Contributors: Animation: Nicholas Lombardo; Music: Todd Lombardo;

Faculty Advisor: Ed Gavin

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This collection of short animations is part of an artistic study driven by a desire to explore the incredible intricacy of organic forms and their relationship to simple mathematical rules. The series examines how the forms of plant and coral like structures can be created by digital simulation of flow and deposition.

The animations illustrate the growth process used to create the final structures, with each successive frame representing the addition of tens of thousands of new particles. The start of the animation shows the aggregated surface confined to a small region around the initial seed, and as more particles are added the aggregation gradually grows to its final state.

HARDWARE

PC

SOFTWARE

Visual C++

Director/Producer: Andy Lomas

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To demonstrate a 3D illusion, animations can be achieved using software, showing that there indeed is magic in 3D virtual space.

HARDWARE

Pentium 4 CPU 3.00GHz, 512MB RAM

SOFTWARE

3ds Max 5, VRAY, Premiere Pro 1.5

Director/Producer: Yee Siong Leow

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After World War II, Japan accomplished an economic revival. The concentration of population in the cities developed during the period of strong economic growth afterwards. Construction and housing development advanced rapidly. During the economic bubble of the 1990's, financial institutions were supported by the federal government. As a result, large-scale, quasi-public corporations developed one after another. However, this development ended with the bursting of the bubble economy. Real estate value dropped sharply and bad loans caused financial failures. A fiscal deficit was generated by the government's protection of financial institutions. In 2006, total debt held by the Japanese government has reached as much as 900 trillion yen.

Director/Producer: Nobuo Takahashi

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Cinesite created this quirky sci-fi comedy. Their work covered a wide variety of types of effects and sequences. Perhaps their most spectacular sequence was the Planet Factory, where Arthur Dent is taken by Slartibartfast on a tour of a massive galaxy-like factory where new planets are made. The vast digital galaxy was created using a complex combination of foreground models, digital matte paintings and entirely computer generated planet sections, scaffolding and mechanics. Other sequences included the modeling and animation of 20 small metallic legs for the strange alien character Huma Kavula (John Malkovich), an entirely computer generated crab whose friendly advances are so often met with destruction, face-slapping paddles, space ships, missiles, a whale and bowl of petunias through various space environments.

SOFTWARE

Maya, In-house Proprietary Software and Lighting Pipeline, Shake, Inferno, Renderman, Nuke

Director: Garth Jennings

Producers: Gary Barber, Roger Birnbaum, Jonathan Glickman, Nick Goldsmith, Jay Roach

Contributors: Visual Effects Supervisors: Adam McInnes, Matt Johnson;

CG Supervisor: Jon Neill; Visual Effects Producer: Ken Dailey;

Visual Effects Line Producers: Aimee Dadswell-Davies, Paul Ladd;

3D Sequence Supervisors: Simon Maddocks, Ivor Middleton,

Thrain Shadbolt; Sequence Supervisors: Warwick Campbell,

Stuart Partridge, Jan Toensmann, Christian Zeh;

Head of Digital Matte Painting: David Early; Head of Tracking: Jon Miller

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Autarkeia Aggregatum

An integrated sound and image composition emphasizing continuous flow and transformation. The animation, based on an aggregation of autonomous entities, unfolds as a constantly evolving set of over 11,000 individual points.

HARDWARE

Macintosh G5 Dual Processor 1.8GHz

SOFTWARE

Apple Motion 2 with custom filter plugin (image); Common Lisp Music, Common Music, PICACS, Digital Performer (music)

Director/Producer: Bret Battey

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Fall of Antioch

3:38

The main inspiration came when listening to the soundtrack of the Fall of Antioch and viewing the minimalistic style of the animation created by the WMP Particle Visualizer. The images were reminiscent of pixels falling on urban landscapes. The idea evolved into the story of one moment in a person's life. The piece was filmed in various parts of Europe from Frankfurt to Bratislava via Nuremberg and Vienna, with the ambition to capture images inspired by the music and places.

HARDWARE

AMD Dual Opteron 250, Sony VX2100,
Panasonic DVC Pro 50 (video),
Fuji S3 Pro (photo)

SOFTWARE

SOFTIMAGE|XSI, After Effects, Inferno, Avid,
Photoshop, Da Vinci 2K Plus

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Directors/Producers: Stephan Betz, Magid Hoff, Florian Witzel
Contributors: Actor: Vi Nguyen; Music: Mike Paradinas (Planet Mu Records);
Da Vinci Operator: Florian Wolf (Pictorion - Das Werk);
Inferno Operator: Florian Decker, Ute Engel (Pictorion - Das Werk);
DVD Authoring: Adam Glauer (Pictorion - Das Werk);
Technical Support: Jürgen Ernst (Fraunhofer Institute),
Lilo Pofertl (p+s technik), Christian Mössner (AVA Studios),
Matthias Fleischmann (Beimann Cineastic);
Special Thanks: Prof. Jürgen Schopper, Gerhard Walliczek;
Produced at the University of Applied Sciences Nuremberg

Inside The Dishwasher

2:45

The soundtrack is devised from Shopping Channel spiel. The images have a Pop sensibility and speak of the urban experience as it passes through the lens of the media and back again, to and fro across the ether. A regurgitation of imagery ensues. Television, television adverts, branded products, dog-toys, underpants, vacuum-cleaners and the Howdy Doody Doll. Shoes - Lots of high-heeled shoes, and men in white-coats. For a moment, we become the perfect housewife. You can't buy everything on the Shopping Channel and you can't run away from yourself.

SOFTWARE

Flash, Poser, Photoshop, Premiere,
Cool Edit Pro

Directors/Producers: Nick Carroll,
Sam Heady (sin sin)

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Café bouillu

3:49

A cut-out paper person revolves in a merry-go-round. Progressively, he realizes that his universe is not the thing that's spinning.

Director: Georges Hanouna, LN Production
Contributors: Animation: MagicLab; Music: Jean-François Coen; Director of
Photography: Alexis Zabe; Set Designer: Yann Le Verre

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Oreille Remplie de Plumes

2:37

A subjective image from a dream, the piece looks at beauty and hysteria in relation to food as a dissatisfied pleasure. I sit at a table with my girlfriend, who never can eat because she is disturbed by a beetle who declares her love. A lovely post-modern triangle, where no one is satisfied.

HARDWARE

PC

SOFTWARE

After Effects, Photoshop, 3ds Max, Pro Tools

Director: Luis Nieto

Producer: ENSAD

Contributor: Music: Luis Nieto

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Alive

2:57

Two insects are born into a luscious world of food. As they explore their home, they realize they are living inside a tiny bubble. One of the insects decides it's time to escape. In the process of breaking out of their protective little bubble, their living world becomes polluted, and the trapped insect suffers the consequences.

HARDWARE

G4 Powerbook, Digital Still Camera

SOFTWARE

After Effects, Canon Remote Capture,
Framethief

Director/Producer: Lucy Blackwell

Contributor: Composer: David Agrell

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SWIM

4:56

In a time where all is designed to be controlled, the elementary force of our very existence brings an undeniable fusion for a magic moment. This short film is simply about the power that brings us all to life. 'SWIM' was my final project for my study of Fine Arts at the Academy of Art and Design in Arnhem, The Netherlands.

SOFTWARE

Maya 6.0, Pixel Farm Tracker, After Effects 6.5, Final Cut Pro, Illustrator CS, Photoshop CS

Director/Producer: Sil van der Woerd

Contributor: Tim Meijer

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