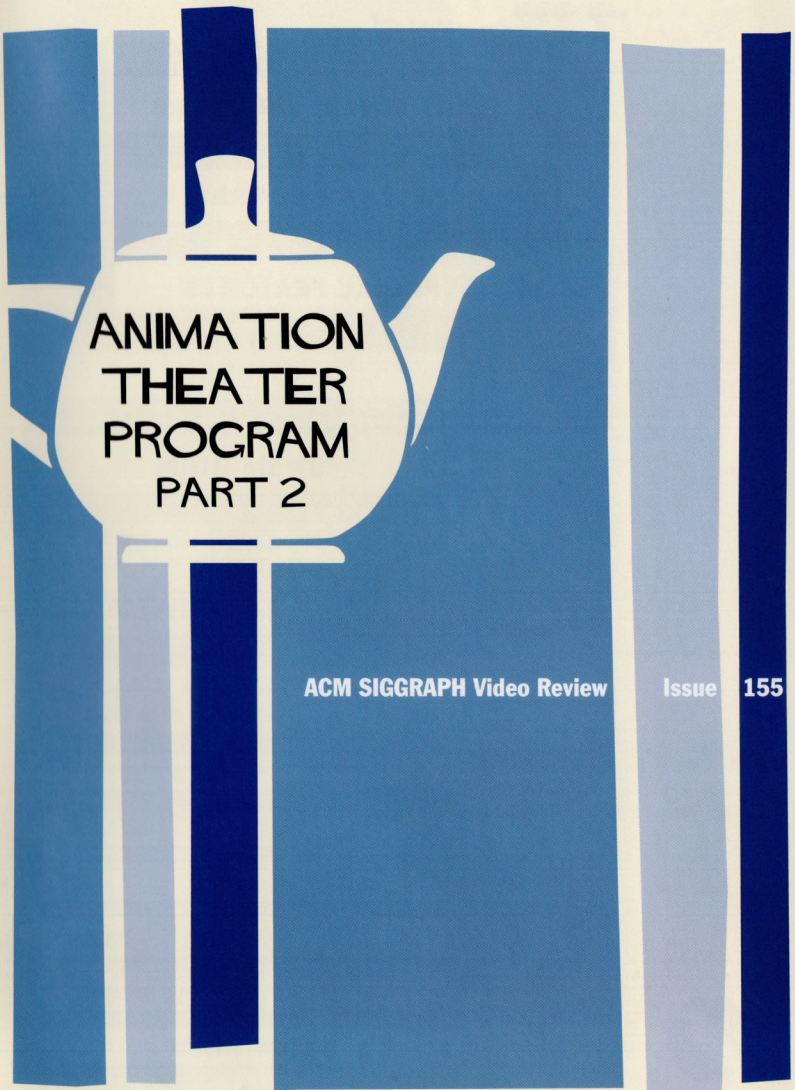# ANIMATION THEATER PROGRAM
PART 2

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ACM SIGGRAPH Video Review Issue 155

SIGGRAPH 2006
ANIMATION THEATER PROGRAM
PART 2

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Special Features

01 beloved

2:57

This animation looks into Asperger's Syndrome (AS) and the way that it affects the individual's outlook on the world. It aims to convey a sense of unease and vulnerability, drawing similarities between the viewer's own emotions and those of an AS sufferer. Using an exciting visual style and a contemporary soundtrack, it is an innovative and dynamic short film.

HARDWARE
Dell Workstations / Linux

SOFTWARE
Maya, Shake

Director: Alex Wilkie
Producer: Bournemouth University NCCA

Contact:
Anargyros Sarafopoulos
National Centre for Computer Animation
Bournemouth University, Talbot Campus
Fern Barrow, Poole
Dorset BH12 5BB
UK
+44.1202.595639
asarafop@bournemouth.ac.uk
ncca.bournemouth.ac.uk

02 theros

2:27

"Theros" (harvesting in ancient Greek) is a non-narrative character based piece, which through the use of strong imagery and repetitive animation delivers a visual, emotional and political message. The overall look is non-realistic with abstract forms and loose representations of a plausible reality. Behind the visuals, the project involves many technical issues.

HARDWARE
Dell Workstations / Linux

SOFTWARE
Maya, Shake, MentalRay

Director: Georgios Cherouvim
Producer: Bournemouth University NCCA
Contributor: Ioannis Cherouvim

Contact:
Anargyros Sarafopoulos
National Centre for Computer Animation
Bournemouth University, Talbot Campus
Fern Barrow, Poole
Dorset BH12 5BB
UK
+44.1202.595639
asarafop@bournemouth.ac.uk
ncca.bournemouth.ac.uk

Four sit on a sofa and watch football, two guys, a girl and a 'Black Sheep'. That's where the trouble begins. After a while, the Black Sheep is getting bored by the game and starts its own entertainment. It sticks its slimy tongue in the girl's ear, then swallows one guy's beer, smashes it and munches the other guy's last bit of pizza. Fed up with all that, the sofa people are about to whack the Black Sheep, but it shoots its next weapon, a long fluttering fart. The guys and the girl dismiss their attack and cover their faces. The Black Sheep seems to be in control again as the doorbell rings. This time it seems the Black Sheep is in trouble as it looks around in panic and its teeth clatter. The G.E.Z. is at the front door.

In Germany, you have to pay a fee if you connect a TV or a radio to an antenna. The G.E.Z. is the institution that ensures everyone pays the fee. If not, 'it gets expensive'. This commercial is for those who do not pay, they are the stinky Black Sheep.

HARDWARE
NVIDIA Graphics

SOFTWARE
SOFTIMAGE|XSI, Photoshop, Avid,
Digital Fusion/Flame, DVD Studio Pro

Contact:
Peter Spans
Spans & Partner GmbH
Mühlenkamp 59
Hamburg 22303
Germany
+49.40.27.81.88.0
+49.40.27.81.88.88 fax
jeannine.f@spans.de
www.spans.de

Director: Peter Spans
Producer: Kathrin Juergensen
Contributors: Client: Suedwestdeutscher Rundfunk; Agency: Toepfer, Grenville, Crone; Production Company: Spans & Partner GmbH; Service Company: Heller, Pfennig & Co.; 3D Animation, VFX, Postproduction: Spans & Partner GmbH; Animation Director: Peter Spans; Executive Producer: Martinique Spans; CG Supervisor: Martin Chatterjee; Character Modeling: Jakob Schulze-Rohr; Creature TD: Martin Chatterjee; Character Animation Lead: Jakob Schulze-Rohr; Character Animation: Markus Geerts; Hair, Fur: Markus Geerts; Texturing Lead: Kristy Wagenknecht; Texturing: Markus Geerts, Cornelia Prescher; R&D Programming: Samy Makki; Render Wrangling: Tom Sporer, Markus Geerts; Compositing Lead: Gabriel Reichle; Compositing: Markus Reithoffer; Tracking, Matching: Andreas Schulz, Tom Sporer, Markus Geerts, Kristy Wagenknecht; Actors: Sascia Haj, Patrick Dreikauss, Hartmut Jonas

04 Sharing Bears

1:09

Danny Bear sings a happy song about sharing among black bears, white bears, brown bears, and even panda bears.

SOFTWARE
Maya 6.5, Photoshop, After Effects, Premiere

Director/Producer: Steven Ford

Contact:
Steven Ford
Center of Digital Imagining Arts
Boston University
4 Grove Street
Lexington, MA 02420
USA
+1.617.777.0706
stford1@gmail.com
natmax.com/stford

05 Relighting Human Locomotion

2:00

This film presents new research that processes high-speed photography of a walking or running actor so that they can be rendered from novel viewpoints and in novel lighting conditions. The actor is filmed with three high-speed cameras as they walk on a rotating treadmill under lighting conditions changing at 1000 frames per second. In 45 seconds, over 100,000 images of the actor are acquired; these images are then registered to each other using optical flow. From the flowed images, the subject can be rendered from any novel camera viewpoint through a combination of view morphing and light field rendering. With image based relighting, the performance can also be illuminated with new environmental lighting conditions. The video demonstrates the technique by virtually rendering actors into both real and synthetic 3D environments.

HARDWARE
NVIDIA 7800

SOFTWARE
RTMixer (hardware accelerated reflectance field renderer), HDR Shop, PanAlign, Facade, Shake, Premiere, After Effects

Director: Paul Debevec
Producer: Tom Pereira
Contributors: Per Einarsson,
Charles-Felix Chabert, Andrew Jones, Bruce Lamond, Tim Hawkins,
Wan-Chun Ma, Katsunori Ishikawa, Aimee Dozois, Brian Miller, Sebastian Sylwan

Contact:
Paul Debevec
University of Southern California Centers for Creative Technologies
13274 Fiji Way, 5th Floor
Marina del Rey, CA 90292
USA
+1.310.574.7809
+1.310.577.9140 fax
debevec@ict.usc.edu
www.debevec.org

06 Sciatica

1:54

A project based around the sensations of pain resulting from a trapped sciatic nerve. This is not uncommon, but it can be a debilitating condition, and so it provides an opportunity to explore the themes of chronic pain through the medium of animation. The film relies heavily on the interaction of audio and visual elements, which are used to describe different aspects of the condition.

Director: Peter Nancolis
Producer: Bournemouth University NCCA

Contact:
Anargyros Sarafopoulos
National Centre for Computer
Animation
Bournemouth University,
Talbot Campus
Fern Barrow
Poole, Dorset BH12 5BB
UK
+44.1202.595639
asarafop@bournemouth.ac.uk
ncca.bournemouth.ac.uk

07 KuhFo_huepfen

:19

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

Contact:
Christian Müller
Filmakademie Baden-
Württemberg
Institute of Animation, Visual
Effects and Digital
Postproduction
Mathildenstr. 20
Ludwigsburg 71638
Germany
+49.7141.969.805
+49.7141.969.888 fax
pbai02@filmakademie.de
www.animationsinstitut.de

In about 3 billion years, the Milky Way galaxy will likely collide with the neighboring Andromeda galaxy. The sun will still exist at this time and perhaps our evolutionary descendants might live to see this event. What will they see when they look up at the sky at night as the two galaxies coalesce in their transformative gravitational dance? We select a particle that mimics the orbit of the sun and attach a virtual camera that locks onto the center of the Milky Way. We then render the stellar distribution from two perspectives. The resulting animations are two time-lapse projections of the full night sky lasting 2 billion years. Andromeda grows from a small ellipse beneath the Galactic plane to fill the sky and cross the Galactic plane. The sun is thrown out into an elongated orbit that leads to an oscillating rollercoaster ride through the Galactic center providing alternating near and far views of the ensuing galactic catastrophe.

HARDWARE
Mckenzie 528-processor 2.0GHz Xeon Parallel Supercomputer, Mac G5

SOFTWARE
PARTREE (n-body plus integrated particle visualization), netpbm, Final Cut Pro, Quicktime Pro

Director/Producer: John Dubinski
Contributors: Composer,
Pianist: John Kameel Farah

Contact:
John Dubinski
University of Toronto
Dept. of Astronomy &
Astrophysics
60 St. George Street, Room
1403
Toronto, ON M5S 3H8
Canada
+1.416.946.7290
+1.416.946.7287 fax
dubinski@astro.utoronto.ca
www.cita.utoronto.ca/~dubinski

09 Fog (Niebla)

7:26

An old man tells us the nostalgic story about the days when he was young and suddenly the sheep begin to fly, bringing the town to a moment of prosperity.

HARDWARE
Intel PC

SOFTWARE
Maya

Director/Producer: Emilio Ramos
Contributors: Maria del Mar Hernandez,
Jordi Codina, Leonardo Heiblum,
Marcelo Dematei, Carlos Smith,
Dani Fornaguera

Contact:
Santi Fort
Universitat Pompeu Fabra
Ocata, 1
Barcelona 08970
Spain
+34.93.542.2167
santi.fort@upf.edu
www.iua.upf.es/posgraus

10 Treibgut

:47

A dreamlike sequence in the home of an old woman. In the steel blue haze of a megatown, multistoried buildings rise up threateningly.

HARDWARE
Dell PC

SOFTWARE
SOFTIMAGE|XSI, Shake, Photoshop

Director: Ruediger Kaltenhaeuser
Producer: Robin Sturm
Contributor: Sound Design, Music: Jonathan Wulfes

Contact:
Ruediger Kaltenhaeuser
5A Brett Road
London E8 1JP
UK
+44.20.8525.9332
r.kaltenhaeuser@gmx.de

A computer generated spot that relied on 35mm live action elements as reference material for CG lighting and compositing. A two-day motion control shoot on a stage provided the necessary elements. High Dynamic Range Panorama photography was used to capture the live action lighting setup and was incorporated into the CG lighting. Extensive pre-visualization evolved into rough animation and then to final animation. At each stage CG models had to be remodeled and re-animated to accommodate the evolving concept of transformations. Seamless transitions from beginning to end meant that any change anywhere including modeling and animation affected the rest of the animation. Larger objects were transformed first and smaller objects were incorporated later.

Director: Arman Matin
Producer: Karen Bianca
Contributors: Executive Producer: Camille Geier;
CG Director: Natasha Saenko; Senior Animator: Jeff Guerrero;
Lead Artist: Joe Burrascano; Visual Effects Supervisor: Josh Frankel;
CG Modeler: Paul Liaw; Lighting Artist: Ido Klair;
Technical Director: Jesse Clemens

Contact:
Lisa Starace
RhinoFX
50 East 42nd Street
New York, NY 10017
USA
+1.212.692.4431
+1.212.986.2113 fax
lisas@rhinofx.tv
www.rhinofx.tv

12 MEMORIAL

5:51

After witnessing the death of her father on the street below her apartment, a young girl's reality blurs with her memories as she journeys into the layered walls of her urban landscape. Struggling to fill the void of her unresolved feelings, she colors in her father's chalk outline and enters a psychological world of grief and reconciliation where her fear and sadness take the form of painted and pasted street art characters.

HARDWARE
HP Workstation XW8200

SOFTWARE
Maya, Shake, Creative Suite

Directors/Producers: Matt Clausen, Jon Gutman
Contributors: Cosku Turhan

Contact:
Jon Gutman, Matt Clausen
University of Southern California
MC 2211 Cinema
850 West 34th Street
Los Angeles, CA 90089-2211
USA
+1.323.252.7425
jfgutman@gmail.com
clausenfilms@gmail.com

13 CAPs

1:20

A group of mysterious druids celebrate an old ritual by pouring colors into an obscure monument. When the last druid opposes, he drinks the colored elixir and drives away by scooter. Produced as a trailer for the International Festival of Animated Films Stuttgart 2006, we wanted to create a dark and cold atmosphere where one goofy character spoils an old tradition, but brings the warmth and color back into the world.

HARDWARE
3 Intel Xeon 2.4GHz Workstations (2GB RAM)

SOFTWARE
Lightwave 3d 8.5, Photoshop CS, After Effects 6.5

Directors: Moritz Mayerhofer, Jan Locher
Producer: Nico Grein
Contributors: Lead 3D, Animation, Design: Moritz Mayerhofer; Lead 2D, Animation, Design: Jan Locher; Music, Sound Design: Steven Schwalbe

Contact:
Christian Müller
Filmakademie Baden-Württemberg
Institute of Animation, Visual Effects and Digital Postproduction
Mathildenstr. 20
Ludwigsburg 71638
Germany
+49.7141.969.805
+49.7141.969.888 fax
pbai02@filmakademie.de
www.animationsinstitut.de

14 Aal im Schädel

3:02

A traveler suffers from a disease and searches for a cure.

SOFTWARE
Maya, Digital Fusion, 3ds Max, Shake

Director: Martin Rahmlow
Producer: Anne Hoever
Contributors: Animators: Onni Pohl, Waldemar Fast;
Technical Directors: Daniel Stern, Volker Heisterberg, Matthias Zeller, Andreas Rohr

Contact:
Christian Müller
Filmakademie Baden-Württemberg
Institute of Animation, Visual Effects and Digital Postproduction
Mathildenstr. 20
Ludwigsburg 71638
Germany
+49.7141.969.805
+49.7141.969.888 fax
pbai02@filmakademie.de
www.animationsinstitut.de

15 KuhFo_lovestory

:28

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

Contact:
Christian Müller
Filmakademie Baden-Württemberg
Institute of Animation, Visual Effects and Digital Postproduction
Mathildenstr. 20
Ludwigsburg 71638
Germany
+49.7141.969.805
+49.7141.969.888 fax
pbai02@filmakademie.de
www.animationsinstitut.de

'Walking with Monsters' is the latest adventure in the 'Walking With' series. The three 30 minute programs - bring to life the bizarre beasts who roamed the Earth millions of years before dinosaurs, featuring 29 different CG creatures that can be seen in nearly 600 VFX shots.

There are shots so close that you can see the pupils dilating and feel the creature breathing. The creatures are also more exposed than ever before - sitting on rocks, walking across sand, muscling up to the camera (in the case of a Brontoscorpio, 'shattering' the lens). They are filmed with a camera that continues zooming until it is inside them. All of these tricks help foster the illusion that what the audience sees somehow actually occurred.

Shot in Super 16, the live action backplates (both above and under water) were filmed in locations ranging from Florida to Arizona to the Canary Islands over a 12 month period. In addition, special detailed sections of the burrows, lizard eggs, a dead tree and other elements were built and shot in the studio.

SOFTWARE
Cyslice, Maya (modeling); Boujou, 3D Equalizer (tracking); Maya (animation); Mental Ray (rendering); Shake, Flame (compositing)

Directors/Producers: Chloe Leland (episodes 1 and 2), Tim Haines (3)
Contributors: Framestore CFC: Director of Computer Animation: Mike Milne;
VFX Supervisor: Tim Greenwood; Animation Supervisor: Neil Glasbey;
Visual Effects Producer: Joanna Nodwell;
Executive Producers of Computer Animation: Fiona Walkinshaw,
William Sargent; Executive Producer: Tim Haines; Editor: Andrew Wilks

Contact:
Andrea Cacikova
Framestore CFC
9 Noel Street
London W1F 8GH
UK
+44.207.208.2600
andrea.cacikova@framestore-cfc.com

17 K Liquid

:31

An animation made for a local techno event called Kozzmozz, the theme for this particular event being liquid.

HARDWARE
Mac G5

SOFTWARE
Realflow, Cinema 4d, After Effects

Director/Producer: Rizon Parein

Contact:
Rizon Parein
Venusstraat 34
Antwerp 2000
Belgium
+32.495.519314
info@rizon.be
www.rizon.be

18 The Fly

2:44

A warrior must overcome a pesky fly in order to achieve a state of tranquility. Can he achieve his goal before he is pushed to his breaking point?

HARDWARE
HP Workstations

SOFTWARE
Maya 7, Renderman, Shake, Photoshop, Premiere, Tsunami

Director: Han Jin Song
Producer: Ringling School of Art and Design
Contributors: Faculty Advisor: Ed Gavin

Contact:
Han Jin Song
Ringling School of Art and Design
727 Bell Road
Apartment 310
Antioch, TN 37013
USA
+1.941.586.3119
hsong@rsad.edu
www.rsad.edu

19 Real Birds don't Barf

3:10

Two Birds are in mid-air. One is old, one is young. One wants to fly, the other one is afraid of air pockets, cramps or a heart attack. Eventually, only one will survive.

HARDWARE
Athlon 1200, 512MB RAM, Geforce 2MX

SOFTWARE
SOFTIMAGE|XSI, Photoshop, After Effects

Director: Bernhard Haux
Producer: Bjoern Hoven
Contributors: Script,
Animation: Bernhard Haux;
Speakers: Matthias Brodowy,
Christopher Weiss, Bernhard Haux;
Music: füenf - die VokalSpottShow;
Comic: Walter Moers

Contact:
Christian Müller
Filmakademie Baden-
Württemberg
Institute of Animation, Visual
Effects and Digital
Postproduction
Mathildenstr. 20
Ludwigsburg 71638
Germany
+49.7141.969.805
+49.7141.969.888 fax
pbai02@filmakademie.de
www.animationsinstitut.de

20 SUBA

3:18

Rival jungle tribes create two huge robots for gladiatorial combat. They meet in a torchlit arena, but their confrontation develops in an unexpected way.

HARDWARE
PC, Macintosh

SOFTWARE
SOFTIMAGE|XSI, After Effects

Director: Alastair Graham
Producer: Philip Dobree
Contributors: Compositor: Tom Jackson;
Animators: Larry Ruppel, Sam Wright

Contact:
William Rockall
Jellyfish Pictures
47 Poland Street
London W1F 7NB
UK
+44.20.7287.6024
+44.20.7287.0373 fax
will@jellyfishpictures.co.uk
www.jellyfishpictures.co.uk

21 KuhFo_rieseneuter :24

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

Contact:
Christian Müller
Filmakademie Baden-Württemberg
Institute of Animation, Visual Effects and Digital Postproduction
Mathildenstr. 20
Ludwigsburg 71638
Germany
+49.7141.969.805
+49.7141.969.888 fax
pbai02@filmakademie.de
www.animationsinstitut.de

22 Harry Potter and the Goblet of Fire 1:44

Framestore CFC delivered over 200 shots for Goblet of Fire, including an astonishing, purely CG underwater sequence. The 6 minute long underwater footage was particularly challenging. The fact that Framestore CFC had to compose and implement every single aspect of these shots called for a much greater degree of creativity and artistry than is normally expected from VFX teams. The fact that it was all CG (blue screen acting excepted), with everything moving - all the plants and so on - and with even the medium through which you are looking at the action consisting of CG water with its distortions and floating particles - all this meant that there were huge quantities of data and geometry involved.

Two species of underwater creatures were created: the merpeople and the Grindylows. The latter were the most challenging, not least because there are more than 100 of them on screen in some shots. Whilst automated 'cycles' were used in a limited fashion, as much of the Grindylow movement as possible was carried out using hand animation. One tool that proved highly useful was the in-house 'Choreographer' software.

SOFTWARE
Avid, Maya, Renderman, Shake, Inferno, Houdini, Syflex, Proprietary

Director: Mike Newell
Producer: Warner Brothers
Contributors: Framestore CFC:
Visual Effects Supervisor: Tim Webber;
CG Supervisor: David Lomax;
Visual Effects Producer: Sarah Dowland;
CG Producer: Robin Saxen;
Animation Supervisors: Pablo Grillo,
Max Solomon

Contact:
Andrea Cacikova
Framestore CFC
9 Noel Street
London W1F 8GH
UK
+44.207.208.2600
andrea.cacikova@framestore-cfc.com

23 Color Dream No. 246   2:47

My earliest artistic love was visual art. Most children love to draw, but I was completely obsessed. My mother is an artist and art teacher, and was always ready with interesting materials to explore. However, when I was around 7 or 8, music completely took over my life. I followed the music path all the way through school and into a profession. About 8 years ago I began to draw and paint again, and it was like coming home. In particular, the mixing of colors brought back a flood of memories from my early life. I remembered just how I had felt mixing particular hues together. I have since been exploring various ways of integrating my two passions. 'Color Dream No. 246' is an attempt to share an experience I often have when trying to fall asleep, when I find myself plunged into a world of color, texture and sound. The piece was made by first creating watercolor paintings, and then flexibly traversing and transforming them on the computer.

HARDWARE
Macintosh G4

SOFTWARE
Synthetik Studio Artist, Max/MSP/Jitter

Director/Producer: Michael Theodore

Contact:
Michael Theodore
University of Colorado
4380 Ludlow Street
Boulder, CO 80305
USA
+1.303.494.1527
+1.303.494.1527 fax
michael.theodore@colorado.edu

24 Multi-Touch Interaction Experiments 3:32

This video showcases some of the applications and interaction modalities we've been experimenting with for a novel multi-touch sensing technique.

HARDWARE
Custom

SOFTWARE
Custom

Director/Producer: Jefferson Y. Han

Contact:
Jefferson Y. Han
Courant Institute of
Mathematical Sciences
New York University
719 Broadway, 12th Floor
New York, NY 10003
USA
+1.212.998.3392
jhan@mrl.nyu.edu
mrl.nyu.edu/~jhan

25 Johnnie Walker 'Paintings' 1:03

For the first time some of the world's most famous paintings have been brought to life through animation. Through a combination of painstaking traditional animation and groundbreaking computer graphics, they become the background to an epic personal journey. Each piece of art is combined with real time action and our protagonist adventures through history and comes tumbling into the present.

'Painting' presents an inspiring tale of personal progress. In this instance, a dramatic demonstration of how an individual can change his destiny, by leaping beyond the boundaries prescribed for him. What follows is a helter-skelter adventure through these memorable and celebrated images in the history of art: "The Battle of Taillebourg" - Eugène Delacroix, "Gaifu Kaisei" - Katsushika Hokusai, "Sunday Afternoon on the Island of La Grande Jatte" - Georges Seurat, "Manbirdstone" - Joan Miro and "La Victoire" - Rene Magritte.

HARDWARE
Power Mac G5 (dual-core 2GHz), Intel cored PCs (3GHz+)

SOFTWARE
Maya, After Effects, Final Cut Pro

Directors: Pat Gavin, Bobby Proctor
Producer: John Woolley
Contributors: BBH Agency: Producer:
Alice Peppiatt;
Assistant Producer: Chantal Darbyshire;
Art Director: Justin Moore;
Copy Writer: Steve Robertson;
Creative Director: John Hegarty

Contact:
Mandi Stark
Aardman
Gas Ferry Road
Bristol BS1 6UN
UK
+44.117.984.8485
mandi.stark@aardman.com
www.aardman.com

26 Moongirl

8:17

One night, the moon goes out while Leon and his pet squirrel Earl are out fishing on the bayou. Cursing the darkness, the boy fishes on, only to snag a giant fish-of-stars that carries him and his pet to the moon where they meet Moongirl. Shy Leon can't understand why he has to help this snappy, glow-eyed girl repair the moon or learn how to operate its controls. When the shape-shifting Gargaloon monster steals his bait jar, he and Earl skillfully win it back and discover their greater purpose in this mystical story.

Director: Henry Selick
Producer: Helen Kalafatic

Contact:
Cara Hallowell
LAIKA Entertainment
1400 NW 22nd Avenue
Portland, OR 97210
USA
+1.503.595.4052
cara@laika.com
www.laika.com/pr/moongirl

à tort ou à raison

2:06

Three people talk around a restaurant table and what appears to be a static drawing on the table comes alive and begins to sing. Although the animated characters are simple line drawings, they express emotion and help convey the meaning of the song. 'à tort ou à raison' uses a combination of live action and 2D animation.

Directors: Joris Clerté, Philippe Massonnet
Producer: donc voilà
Contributors: Screenplay: Joris Clerté;
Animation: Philippe Massonnet;
Music: Prudence

Contact:
Virginie Giachino
donc voilà
130, rue Saint Maur
Paris 75011
France
+33.8.73.74.80.60
info@doncvoila.net
www.doncvoila.net/prudence/

TRANSREC

4:25

A haunting look at the nature of transitional spaces, travel theory, and subconscious abstraction. The piece explores environmental desensitization induced by transient spaces.

SOFTWARE
Photoshop, Illustrator, After Effects, Premiere Pro, Cinema 4d, Reaktor, Cubase

Director/Producer: Patrick Doan
(aka DEFASTEN)
Contributor: Sound Artist: Jeff McIlwain
(aka LUSINE)

Contact:
Patrick Doan
Concordia University
6979 St-Andre
Montreal, QC H2S 2L3
Canada
+1.514.880.4804
info@defasten.com
www.defasten.com

C++

7:41

The animation explores the difficulty and weakness of human communication in a Modern Japanese society. In a world where people actually do not communicate with each other face to face, it is very important to rethink what the word "communication" really means. Today people are living in an artificial condition on the Internet that results in problems such as the loss of identity and personal accountability. Words are almost meaningless when people blame, punish, and slander others repeatedly. The animation, 'C++', explores society's value systems in regards to personal communication and responsibility.

HARDWARE
Macintosh G5 1.8G, Windows 2GHz

SOFTWARE
Illustrator, Photoshop, After Effects

Contact:
Teppei Kuroyanagi
303 Seifu Apartment, 7-26-1 Amanuma
Suginamiku,
Tokyo 167-0032
Japan
+81.90.728.9825
info@nipppon.com
nipppon.com

Director/Producer: Teppei Kuroyanagi
Contributors: Sound Design: Takahide Higuchi; Sound Mix: Nezu Project;
3D CG: Nobutaka Sumiya; 2D CG: Teppei Kuroyanagi;
Assistant Director: Ueda Tomomi

Akkad

High concentration, mass transportation, architecture, and town planning are the main causes of human isolation, drowning people in a hurried crowd. In western society one's individualism, lack of solitude, behavior standardization and the imposed routine of big city rhythms should lead us to think about our way of life and the importance of human relationship.

HARDWARE
PC, Macintosh

SOFTWARE
Photoshop, After Effects, Final Cut, RythmTX

Director: Gregoire Pierre
Producer: ENSAD
Contributor: Music: Nicolas Bridier

Contact:
Pierre Hénon
ENSAD
31, rue d'Ulm
Cedex 05
Paris 75240
France
+33.1.42.34.98.83
+33.1.42.34.97.85 fax
aii@ensad.fr
aii.ensad.fr

Time Away

An abstract representation of the psychological change that occurs during the creation of a work of art. The change begins slowly, while the artist's mind is distracted by everyday thoughts. As the artist continues to work on the piece, thoughts begin to dissipate and the mind begins to free itself. Instinctual creative processes begin to take over.

SOFTWARE
Photoshop, After Effects, DSP Quatro,
Logic Pro

Director/Producer: Dave Schwan
Contributors: Violinist: Sean Hagerty;
Advisors: Bonnie Mitchell, Dr. Elainie Lillios

Contact:
Dave Schwan
Bowling Green State University
411 Eagle Point Road
Rossford, OH 43460
USA
+1.419.494.9036
daveschwan@gmail.com
www.daveschwan.com