



siggraph 2007

Animation Theater Program Part I

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01 90°

8:45

From square to circle, a character looks for his head.

Directors: Jules Janaud, Raphael Martinez-Bachel, François Roisin
Producers: Marie Anne Fontenier, Supinfocom Valenciennes
Contributor: Distributor: Annabel Sebag

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02 Ego

7:15

A man faces his reflection.

Directors: Louis Blaise, Thomas Lagache, Bastien Roger
Producers: Marie Anne Fontenier, Supinfocom Valenciennes
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03 **CONTRAST** minimum edition

5:02

Life will last only when our senses can perceive contrasts. Black and white, flat and solid, entire multi-dimensional universes on a single sheet of paper, infinity evoked by an endless repetition of regular shapes. Branded a heretic by the art establishment of his time, M.C. Escher (1898-1972) described himself as 'a graphic artist with heart and soul' and spent his life working out the problems of putting his unique vision on paper. Today he is looked at in a new light, seen as the precursor of contemporary computer graphic art.

These CG movies include works that received high praise at the 2006 Escher exhibition in Japan, and are digital representations of Escher's works authorized by the M.C. Escher Foundation in his native Holland. The movies, introduced by a CG character based on a familiar creation of Escher that he called a 'curl-up', are designed to give a virtual and intuitive experience of the artist's creative processes. As you watch the

techniques he developed to realize his groundbreaking visions, you will be irresistibly drawn into the mysterious world of M.C. Escher.

Software: MAXON CINEMA 4D; Newtek LightWave; Autodesk 3ds Max, Combustion; Adobe Maya, After Effects; Apple Final Cut

Director: Kazumasa Otsuki

Producers: Masayuki Waku, Naomi Matsuzawa

Contributors: Gemeentemuseum Den Haag, Huis Ten Bosch, Itsuo Sakane

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04 Beginning

2:48

The difference between real and virtual space is becoming vague because of advanced computer graphics technology. This allows us more expression, however people still want a clear separation, thus computer graphics and real images must each retain a strong identity.

The driving concept behind this work is my exploration of different materials in virtual reality. To make a clear differentiation between real and virtual images, in this work I rendered a growing tree visualized only in a virtual world by imitating form and motion from a real one.

Hardware: Windows XP

Software: SOFTIMAGE|SI; Adobe After Effects, Premiere

Director/Producer: Takehisa Igarashi

Contributor: Sound: Kenji Izumikawa

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05 L'uomo uccello

3:00

What if Leonard's greatest dream became reality?

Software: Adobe Photoshop; Autodesk Maya, Combustion

Directors: Aidia Cerbelaud, Sarah Mardine
Producer: L'Institut Supérieur des Arts Appliqués (LISAA)
Contributor: Music: Tyler Jefferson

Contact:

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06 MANAKAI

2:25

It is not the stopped world that can be made visible.

Software: Autodesk Maya

Director/Producer: Makoto Yabuki
Contributors:
Sound: Kotaro Momose Production Company:
Tangram Co. Ltd.

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07 Dreammaker

13:35

At one time, the Dreammaker made the most beautiful dreams for people. Now, he lives solitary for only one purpose, the creation of his own special dream...

Software: Autodesk 3ds Max;
Adobe Photoshop; Eyeon Fusion

Director/Producer: Leszek Plichta
Contributors: Screenplay: Dominik Steffan
Music: David Christiansen
Sound Design: Michael J. Diehl
Foley Artist: Marcus Neuberger
Voice "Dreammaker": Tom Zahner

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08 **TED**

2:10

1st Ave Machine transcends the boundary between imagination and reality in the new CG/live action music video for the track "TED" by Chris Clark of Warp Records.

A surreal and striking close up inspection of insects that are oddly familiar but have morphed into something barely recognizable, the video is an examination of evolution in a world of possibility. Praying mantises and grasshoppers have developed improved sensory devices resembling antennae. Cockroaches have multiple pulsating thoraxes. Pinchers, stingers and other defense mechanisms have evolved into something totally unclassifiable.

The integration of CG with live action blurs the line of possibility and reality.

Director: Arvind Palep
 Producer: Serge Patzak
 Contributors: Modeler: Capac Roberts
 Lead Composer: WeiTo Chow
 Composer: Makoto Sato
 Insect Handler: Sharon Curran

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09 **Perpetuum Mobile**

7:07

A XVth Century Florence alchemist, obsessed with discovering the secrets of Perpetual Motion changes the life of a curious and sensitive 10 year old Italian boy, Leonardo da Vinci.

Hardware: PC Dual Xeon 2.8 GHz
 Software: Autodesk Maya, Combustion;
 Pixar RenderMan

Directors: Enrique Garcia, Raquel Ajofrin
 Producers: Enrique Garcia, Ruben Salazar

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10 CODEHUNTERS

6:45

“CODEHUNTERS” tells the story of four heroes: Shen, Lawan, Zom and Nhi as they join forces to battle corrupt gangs, dirty paycops, rampaging monsters and the tyrannical Khann in the crumbling port city of Lhek. The piece is set in the not too distant future and uses a stunning mix of eastern and western animation techniques.

Hardware: PC Xeon 2.4GHz CPU, 4GB RAM;

Render farm: 60 CPUs

Software: Autodesk Maya, Combustion;

NewTek LightWave; Pixologic ZBrush; Apple

Final Cut Pro

Director: Ben Hibon

Producer: Bart Yates

Contributors: Axis Animation, Blink Ink

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11 dynamo

6:02

Two small characters work together to make their planet rotate. One day, the system jams.

Directors: Fabrice Le Nezet, Mathieu Goutte, Benjamin Mousquet

Producers: Marie Anne Fontenier, Supinfocom Valenciennes

Contributors: Distributor: Annabel Sebag

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12 The end

6:09

A scarecrow befriends a bird.

Directors: Maxime Leduc, Michel Samreth,
Martin Ruyant
Producers: Marie Anne Fontenier,
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13 Cafard

4:55

A fantastic trip in the subway.

Directors: Thomas Léonard,
Guillaume Marques, Paul Jacamon
Producers: Anne Brotot, Supinfocom Arles
Contributors: Distributor: Annabel Sebag

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14 Fat Chance

1:50

A comedy character animation piece. The film's narrative is delivered through the actions of the main character; a lonely and extremely overweight man with fantasies and daydreams that he regularly indulges in to make his life more interesting. This overactive imagination makes him exaggerate and embellish the most mundane of situations he finds himself in.

Hardware: Linux workstations
Software: Autodesk Maya; Apple Shake

Director: Ben Jones
Producer: NCCA Bournemouth University

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A young boy reminisces of the relationship he had with his father, deceased a few years earlier on Mount Everest.

Directors: Grégory Jennings, Maelys Faget,
Kevin Franczuk
Producers: Marie Anne Fontenier,
Supinfocom Valenciennes
Contributor: Distributor: Annabel Sebag

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16 **Video 3000**

4:15

Rolf is very happy about his brand-new "Video3000" VCR. But while starting it he recognizes that the remote control is not working properly, instead of controlling the VCR, the remote control affects the real world. While playing with the available buttons 'Play', 'Pause', 'FastForward', 'FastRewind', Rolf discovers another button he disregarded so far.

Software: Autodesk Maya; NextLimit RealFlow; Adobe After Effects, Photoshop;
Custom Software

Directors: Marc Schleiss, Simon Schleidt,
Jochen Haussecker, Jörg Großhan,
Jörg Edelman
Producers: Jörg Edelman, Joerg Großhan,
Jochen Haussecker, Simon Schleidt,
Marc Schleiss

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17 Building Blocks

1:00

This commercial takes us on an epic journey in which we show how Siemens technologies are used to build some of the most interesting and technologically sound objects and structures. The serene journey follows this mass of parts and segments as they find their destination and final resting place. From train to stadium lighting to MRI machines, the objects represent Siemens multitude of technologies and research.

Software: Autodesk Flame; SOFTIMAGE|XSI; Silhouette Roto

Directors: Chris Staves, Marco Spier

Producer: Zamilé Vilakazi

Contributors: Production Company: Mass

Market Executive Producer: Justin Lane

Previz Artist: Laurent Barthelemy

Designers: Mato Bilic, Jonathan Garin

Flame: Chris Staves, Aska Otake, Joe Vitale

CG Technical Directors: Pakorn Bupphavesa,
Laurent Barthelemy

CG Artists: Alvin Bae, Gerald Ding,

Jonathan Garin, Joshua Harvey, Jungeun Kim,

Domel Libid, Melanie Tonkin, Boris Ustaev,

Tom Cushwa

3D Tracking: Joerg Liebold, Chris Hill, Lutz Vogel

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18 HP Hands “Jay-Z”

1:00

Jay Z's conversational gestures create a stream of intricate animations that bring his ideas to life and illustrate how a computer can be among the most personal of our possessions.

Choreographed hand gestures in a single take were combined with intricate design, animations, and CG to show how a notebook computer reflects its owner's personality and interests. Every element and action was carefully planned, designed, and animated to match the hand movement.

Contributors: Creative Directors: Rich Silverstein, Steve Simpson

Group Creative Director: Mike McKay

ACD, Art Director: Stephen Goldblatt

Art Director: Pete Conolly

Writer: Mike McKay
Senior Agency Producer: Hilary Bradley
Agency Executive Producer: Josh Reynolds
Production Co.: Bob Industries
Executive Producers: TK Knowles, John O'Grady, Chuck Ryant
DP: Ellen Kuras
VFX Art Director: Kaan Atilla
Executive Producer: Javier Jimenez
VFX Supervisor: Vi Nguyen
3D Animators: Jesse Franklin, Danny Zobrist, Christina Lee, Nick Losq, Chris Clyne, Andrew Romatz, Ira Shain, Helen Choi, Grace Lee, Jim Goodman, Matt Wheeler, Sarah Bocket
Designers, Animators: Mark Kudsi, Kaan Atilla, Mathew Cullen, Jake Sargeant, Jesus De Francisco, Mike Slane, Ron Delizo, Mark Kulakoff, Matt Motal, Rob Resella, Paul K. Lee, Chad Howitt, John Fan, Christian De Castro
Post Production Supervisor: James Taylor
Editor: Jason Webb
Compositing, Finishing: 1.1 VFX
Lead Compositor: Danny Yoon
Audio Post: Eleven

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19 Paraworld

1:06

A fully 3D game cinematic and trailer for Sunflowers/SEK's Paraworld that takes viewers right into the midst of a chaotic and heated battle on a strange planet where man has command of dinosaurs and tribal warfare is part of daily life. Produced in HD and directed by Pendulum Studios, the 60 second cinematic introduces the new real-time strategy game, and features a battlefield populated by primitive barbarians, nimble footed assassins, and giant reptiles trained as war machines.

Software: Autodesk Maya, mental ray; Pixologic ZBrush; E-on Software Vue Infinite, Adobe After Effects, Photoshop; Apple Shake; Shave and a Haircut; Syflex; Stretchmark software used to interface w/motion capture data

Director: Michael McCormick

Producer: Robert Taylor

Contributors: 3D Lead, Shading, Lighting Artist: Michael McCormick

Executive Producer, Lead Composer: Robert Taylor

Producer: Wade Ammon

Storyboard, Design: Ron Chan

Lead Modeling, Texture Artist: Reed Casey

Modeling, Texture Artists: Bryn Morrow, Gina Adamova, Scott Spencer, Ricardo Ariza

Shading, Lighting Artist, Software Development:

Stefan Minning

Shading, Lighting Artist: Florian Wild

Character TD: Mattias Jervill, Matt Schiller

Software, Tools Development: Michael Hutchinson

Animators: Emil Bidiuc, Kevin Jackson

3D FX Artists: Paul Jewell, Stev Kalinowski

Jr Composer: Scott Mitchell

Editor, Digital Video Specialist: Abe Cajudo

Digital Video Assist: Yu Hsien Chen

IT, Sys Admin: Josh Penix, Michael Converse

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20 **Chaos Theory**

4:07

An up-tempo, high-energy journey through various representations of entropy - all compressed into a 64 kilobyte executable.

Hardware: PC

Software: Custom tool-chain

Director/Producer: Conspiracy

Contributors: Barna Buza, Zoltan Szabo,

Gergely Szelei

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21 **Warhammer Online** **- The Age of Reckoning**

2:35

The world of "Warhammer: Age of Reckoning" provides a rich setting for thousands of players to experience the epic war and the glory of battle in the Warhammer Fantasy Universe. Mythic Entertainment and Electronic Arts called on Oscar®-Nominated Blur Studio to convey the excitement of this world in this 3 minute cinematic.

The ultimate challenge was to showcase all of the six main races that the player can play in the game; good guys like the Dwarves, Elves and Empire against the forces of evil; Orcs, Dark Elves and Chaos. Blur's cinematic gives the players a window into the brutal combat awaiting them as they dive into this vast world.

This trailer was treated as one long continuous combat sequence and is meant to provide just a taste of the deep and complicated Warhammer universe.

Production: Final resolution: 1280x720 (HD); Frame Rate: 30 fps; Average frame rendering time: 30 minutes to 2 hours; Total production time: Approximately 3 months.

Hardware: Boxx Dual Opteron Dual Core 8400 Series Workstations, IBM and Angstrom Dual Processor Render Nodes, nVIDIA fx4500; Windows XP Professional 64 Bit; Linux CentOS

Software: Autodesk 3ds Max; Splutterfish Brazil; Eyeon Fusion 5

Director: Tim Miller

Producer: Gayle Reznik

Contributors: CG Senior Supervisor: Jerome Denjean

Animation Supervisors: Marlon Nowe, Leo Santos FX

Supervisor: Kirby Miller

Layout / Animatic: David Nibbelin, Leo Santos

Character Modeling: Jerome Denjean, Sze Jones, Ian Joyner, Alex Litchinko

Hair/Cloth Simulation: Jon Jordon,

Malcolm Thomas-Gustave

Motion Capture: Ryan Girard

Sound Design/mix: Gary Zacuto

Music Score: Rob Cairns

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22 **Marvel Ultimate Alliance - Intro**

2:30

Marvel Super Heroes band together to defeat Dr. Doom's evil minions. Blur Studio created over 11 minutes of action-packed storytelling to establish the back story and key moments of the most renowned superheroes in the "Marvel: Ultimate Alliance" game. This intro cinematic featured in the Animation Theater introduces the main story arc that runs throughout the entire game. Some of Marvel's greatest characters like Spiderman, Captain America, Wolverine, Thor, Nick Fury and Dr. Doom are introduced; just a few of the hundreds of Marvel characters you can team up with or against in the game.

Activision called on Blur for this giant project because of their love and understanding of the comic book genre as an art form.

The cinematics earned us compliments from some of Marvel's top artists and writers. They all said they wanted to see more of the Marvel universe brought to life in all-CG glory!

Production: Final resolution: 1280x720 (HD); Frame Rate:30 fps;
Average frame rendering time: 10 minutes; Average rendered layers per shot: 30;
Total production time: Approximately 5-6 months

Hardware: Boxx Dual Opteron Dual Core 8400 Series Workstations,
IBM and Angstrom Dual Processor Render Nodes, nVIDIA fx4500;
Windows XP Professional 64 Bit; Linux CentOS
Software: Autodesk 3ds Max; Adobe Photoshop; Pixologic ZBrush; Splutterfish Brazil;
Eyeon Fusion 5

Director: Tim Miller

Producer: Al Shier

Contributors: CG Senior Supervisor: Dave Wilson

Lighting/Compositing Sequence Supervisors:

Heikki Anttila, Corey Butler, Daniel Trbovic, Tim Wallace

Layout Supervisor: Derron Ross

Animation Sequence Supervisors: Bryan Hillestad,

Derron Ross, Davy Sabbe, George Schermer

FX Supervisor: Kirby Miller

Producer: Gayle Reznik

CG Character Technical Supervisor: Jon Jordan

Character Modeling QC Supervisor: Sze Jones Motion

Capture: Ryan Girard, Jeff Weisend

Concept Design: Sean McNally, Chuck Wojtkiewicz

Matte Paintings: Dylan Cole, Joshua Cox, Hugo Martin

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23 **Half Life 2: Episode Two**

1:53

“Half-Life 2: Episode Two” is the second in a trilogy of new games created by Valve that extend the award winning and best-selling Half-Life adventure. As Dr. Gordon Freeman, you were last seen exiting City 17 with Alyx Vance, as the Citadel erupted amidst a storm of unknown proportions. As Episode Two begins, you now find yourself battling and racing against the Combine forces, as you attempt to cross the **White Forest** to bring an information packet stolen from the Citadel to an enclave of fellow resistance scientists. “Half-Life 2: Episode Two” extends Half-Life game play with new creatures, weapons, and vehicles.

Episode two arrives in the fall of 2007 as part of The Orange Box, which also includes Team Fortress 2 and Portal. The Orange Box will be available for the PC as well as the Xbox 360 and Playstation 3 console systems.

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Director/Producer: Valve

24 **World of Warcraft: The Burning Crusade**

1:59

The time is almost upon us. In Azeroth and beyond, the powers that be are preparing for the coming of a new age of chaos, a catastrophe many foresaw but few believed in. New alliances are forged while old hatreds continue to persist. And beyond the Dark Portal, an ancient enemy is awaiting the final showdown, the battle that will change the face of the world ... forever.

Software: Autodesk 3ds Max; Splutterfish
Brazil; Eyeon Fusion; Mudbox

Director: Jeff Chamberlain

Producer: Scott Abeyta

Contributors: Blizzard Entertainment Cinematics

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25 Charlotte's Web - Charlotte's World

3:15

Conceptually, the "Charlotte's World" sequence was designed to bring the audience into the macro world of a spider. Created entirely in CG, and featuring very dynamic camera moves that mirror the energetic Charlotte, this sequence is the inspiration behind the characters use of words. Heavily art directed, the sequence takes place at night represented with deep blues and stark rim lighting. The sequence follows Charlotte as she constructs the first words 'Some Pig' in the web. The action is highlighted by the moon, which begins hidden behind clouds and by the final shot has resolved into a full moon.

A major challenge in this sequence was maintaining a consistent lighting direction as Charlotte jumps and swings in every direction. The webs, consisting of over 20 layers, needed careful attention to maintain a silky sparkle during ever changing camera moves. What worked for one angle would breakdown when rotated into another position. Close scrutiny of shots within the sequence allowed lighting and comp artists to tailor solutions using the best that 3D and 2D could offer. An array of finishing effects helped reduce the full CG look; these effects included chromatic offsets, diffuse glows and star filters.

Software: 3Delight; Affogato; Boujou; CinePaint; Flesh; Furnace; Hype, Liquid; Autodesk Maya; Adobe Photoshop; SOFTIMAGE|XSI; Wings 3D

Director: Gary Winick

Producer: Jordan Kerner

Contributors: Presented by: Paramount Pictures, Nickelodeon Movies, Walden Media, Kerner Entertainment

Visual Effects Supervisor: John Berton

Charlotte Animation Director: Eric Leighton

Charlotte Visual Effects: Rising Sun

Pictures RSP VFX Supervisor: John Dietz

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26 “Silent Hill” Making of

4:36

All the tools used at BUF for movies are proprietary. From modeling, animation, dynamics, lighting, shader, texturing, paint and compositing are developed by our team or engineers, except for the render engine.

Software: Custom software

Director: Christophe Gans

Producer: Samuel Hadida

Contributors: A Silent Hill DCP Inc.

- Davis Films Production; In association with Konami (A Canada - France Co-Production)

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27 “Arthur and the Invisibles” Making of

8:03

BUF defined appropriate methods and technical choices for the 3D as well as the organization necessary for this piece.

Our method of video motion capture allowed a live action director to direct an animated movie while directing actors and moving the camera around.

Software: Custom software

Director: Luc Besson

Producers: Luc Besson, Emmanuel Prévost

Contributors: CG Director: Pierre Buffin

Artistic Direction: Patrice Garcia, Philippe Rouchier

Avalanche Productions - Apipoula Prod.

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28 Crow**1:32**

Through great design and conception PSYOP created a hauntingly beautiful, highly dense and detailed visual poem which is best viewed in HD for full impact. The spot is all the more detailed and effective because of its seeming minimalism.

Software: SOFTIMAGE|XSI; Autodesk Maya, Flame; Adobe Photoshop

Directors: Marie Hyon, Marco Spier

Producer: Lucia Grillo

Contributors: Production Company: PSYOP, Inc.

Executive Producer: Justin Booth-Clibborn

Flame Artist: Eben Mears

Lead 3-D Artist: Pakorn Bupphavesa

3D Artists, Animators: Laurent Barthelemy, Alvin

Bae, Todd Akita, Kevin Estey,

Damon Ciarelli, Dave Barosin, Jason Goodman,

Lutz Vogel, Mate Steinforth,

Ajit Menon

2D Rotoscope: Ella Boliver, J Bush , BeeJin Tan

Junior Flame: Jaime Aguirre

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29 Microsoft Zune “Two Little Birds”**:32**

A seemingly harmless interaction between two animated birds takes a twisted and fiery turn. The seemingly hostile attack turns out to be a random act of sharing, and soon, both birds rock together to the tune of Ashtar Command's, 'The Second Coming of the Monkey God'. Conceived by 72 & Sunny, the spot was created as a viral piece for the launch of the Microsoft Zune, highlighting the music player's wireless file-sharing capability on www.comingzune.com. Motion Theory created birds that can say it all with just their eyes, and a world that mixes real and animated features.

Director: Motion Theory

Producers: Sam Baerwald, Rebekah Mateu, James Taylor

Contributors: Agency: 72 & Sunny

ECD, AD: Glenn Cole
Copywriters: Jeff Mullen, Jason Norcross
Production Company: Motion Theory
Executive Producer: Javier Jimenez
Art Directors: Mark Kudsi, Guilherme
Marcondes Director of Animation: Nick Losq
Designers, Animators: Mark Kulakoff, Ron Delizo,
Tom Bruno, Grace Lee, Helen Choi,
Jesse Franklin, Danny Zobrist, Omar Gattica,
Joseph Jones, Ben Grangereau,
Colleen Corcoran, Miwa Matreyek
Track: Ashtar Command "The Second Coming of the Monkey God"

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30 GMC Yukon "The Encounter"

:45

The Embassy Visual Effects, Vancouver completed the post on the GMC Yukon spot with Spy Films in co-production with The Talkies, Dubai. The commercial features two CG robots going about their daily duties in a high tech laboratory that notice the Yukon in an adjacent lab. The impressive sight of the Yukon is so overwhelming that the robots uncharacteristically defy their instructions and go to investigate it.

Software: SOFTIMAGE|XSI; Newtek LightWave; Apple Shake; Custom software

Director: Trevor Cawood
Producer: Carlo Trulli
Contributors: VFX Supervisor: Simon van de Lagema
CG Artists: Jim Hebb, Michael Blackbourn,
Tristram Gieni, Marc Roth, Paul Copeland,
Dan Prentice
Senior Compositor: Stephen Pepper
VFX Producer: Charlie Bradbury

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31 TOURNIS

6:06

"Tournis" was made using 6 different cameras in three separate set-ups. Each sequence included live sounds from guitar strings, chimes, etc. The cameras moved in different directions continuously moving or spinning while strapped to contraptions containing the sound devices.

In post-production, the director took each camera's footage and added effects to give the illusion of separate images moving in thin air.

Hardware: 6 Canon GL2 cameras

Director: Francois Vogel

Producer: Laurence Morvan

Contributors: Executive Producer: Claude Letessier

Musicians: Armelle Demange, Laurence Morvan, Francois Vogel, Francois Collou

Animation: Francois Vogel, Sophie Gateau

Editing: Francois Roy

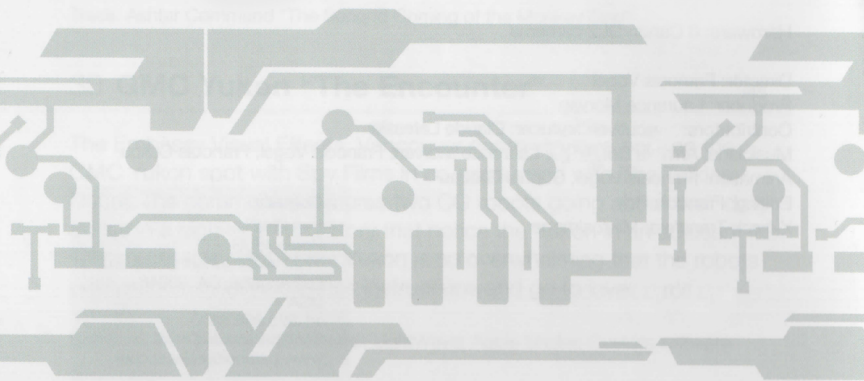
X-track Transfers: MikrosImage

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