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01 Technical Papers Trailer (3:43)

The video contains a representative collection of clips from papers accepted to appear in the technical papers proceedings of SIGGRAPH 2010.

Director/Producer: Adam Finkelstein

Contributors:

Technical Papers Chair: Tony DeRose

Script, Narration: Adam Finkelstein

Editing, Production: Pierre Benard, David Tanaka, Robert Tachiores

“Street Slide: Browsing Street Level Imagery”: Johannes Kopf, Billy Chen, Richard Szeliski, Michael F. Cohen

“Ambient Point Clouds for View Interpolation”: Michael Goesele, Jens Ackermann, Simon Fuhrmann, Carsten Haubold, Ronny Klowy, Drew Steedly, Richard Szeliski

“Video Tapestries with Continuous Temporal Zoom”: Connelly Barnes, Dan B. Goldman, Eli Shechtman, Adam Finkelstein

“Dynamic Video Narratives”: Carlos D. Correa, Kwan-Liu Ma

“Programmable Motion Effects”: Johannes Schmid, Robert W. Sumner, Huw Bowles, Markus Gross

“Vector Solid Textures”: Lvdi Wang, Kun Zhou, Yizhou Yu, Baining Guo

“Interactive Hair Rendering Under Environment Lighting”: Zhong Ren, Kun Zhou, Tengfei Li, Wei Hua, Baining Guo

“An Artist Friendly Hair Shading System”: Iman Sadeghi, Heather Pritchett, Henrik Wann Jensen, Rasmus Tamstorf

“Line Space Gathering for Single Scattering in Large Scenes”: Xin Sun, Kun Zhou, Stephen Lin, Baining Guo

“Manifold Bootstrapping for SVBRDF Capture”: Yue Dong, Jiaping Wang, Xin Tong, John Snyder, Yanxiang Lan, Moshe Ben-Ezra, Baining Guo

“VideoMocap: Modeling Physically Realistic Human Motion from Monocular Video Sequences”: Xiaolin Wei, Jinxiang Chai

“Feature-Based Locomotion Controllers”: Martin de Lasa, Igor Mordatch, Aaron Hertzmann

“Generalized Biped Walking Control”: Stelian Coros, Philippe Beaudoin, Michiel van de Panne

“A Synthetic-Vision Based Steering Approach for Crowd Simulation”: Jan Ondrej, Julien Pettre, Anne-Helene Olivier, Stephane Donikian

“Example-Based Wrinkle Synthesis for Clothing Animation”: Huamin Wang, Florian Hecht, Ravi Ramamoorthi, James O’Brien

“Efficient Yarn-based Cloth with Adaptive Contact Linearization”: Jonathan M. Kaldor, Doug L. James, Steve Marschner

“Filament-based smoke with vortex shedding and variational reconnection”: Steffen Weissmann, Ulrich Pinkall

“Physics-Inspired Topology Changes for Thin Fluid Features”: Chris Wojtan, Nils Thurey, Markus Gross, Greg Turk

“A Multiscale Approach to Mesh-based Surface Tension Flows”: Nils Thurey, Chris Wojtan, Markus Gross, Greg Turk

“A Practical Simulation of Dispersed Bubble Flow”: Doyub Kim, Oh-young Song, Hyeong-Seok Ko

“Subspace Self-Collision Culling”: Jernej Barbic, Doug L. James

“Unified Simulation of Elastic Rods, Shells, and Solids”: Sebastian Martin, Peter Kaufmann, Mario Botsch, Eitan Grinspun, Markus Gross

“Rigid-Body Fracture Sound with Precomputed Soundbanks”: Changxi Zheng, Doug L. James

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02 Grizzly Bear - Two Weeks (4:08)

This music promo for Brooklyn based indie rock group Grizzly Bear is for the track entitled “Two Weeks” and stars the band’s four musicians whose faces are subjected to a number of surreal visual effects.

Software: Autodesk Flame, Maya

Hardware: Linux workstations

Director: Patrick Daughters

Producer: Lee Pavey (VFX)

Contributors:

Record Company: Warp Records

Production Company: Director’s Bureau

Director: Patrick Daughters

Producer: Karen Lin

Editing Company: Final Cut

Editor: Stephen Berger

Post Production: The Mill / Los Angeles

VFX Producer: Lee Pavey

3D Supervisor: Aaron Grove

VFX Lead Artist: Tara Demarco

Assistant Artists: Giles Cheetham, Billy Higgins, Ross

Goldstein, Naomi Anderlini, Westley Sarokin, Alex Lovejoy

Telecine: Jamie Wilkinson

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03 Mass Effect 2 (3:57)

Like many a brilliant master mind, the Illusive Man sits quietly orchestrating the fate of the universe while soldiers fight the battle. This character driven piece showcases the gritty combat skills of the games’ assassins and savages as they fight against the galactic invasion of an alien race bent on destroying humanity.

Software: Adobe Photoshop, Premiere; Autodesk 3ds Max, Face Robot, mental ray, MotionBuilder,

Softimage; Cebas Thinking Particles; Eyeon Digital Fusion; Mir Vadim RayFire; Next Limit RealFlow;

Prime Focus Krakatoa; Sitni Sati Fume Effects; Sony Vegas Pro; Vicon Blade

Hardware: BOXX Dual Xeon Quad Core 2.66GHz; NVIDIA FX4600; Supermicro Dual Xeon Quad Core 64 Bit Render Nodes; 130 Terabytes Data Direct Fibre channel based storage; Dual Xeon Quad Core running Linux CentOS cluster; Vicon F40 Camera System

Director: Dave Wilson

Producer: Lindsey Zampas

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Contributors:

CG Supervisor: Dave Wilson
 Animation Supervisor: Shaun Escayg
 Creative Director: Tim Miller
 Executive Producer: Al Shier
 FX Supervisor: Brandon Riza
 Lighting, Compositing Lead: Greg Kegel
 Layout: David Nibbelin
 Character Modeling Lead: Shaun Absher
 Character Modeling: Shaun Absher, Alessandro Baldasseroni, Chris Grim, Sze Jones, Alex Litchinko, Jason Martin, Ian Joyner
 Rigging: Steven Caron, Ben Durkin, Enoch Ihde, Michael Stieber, Brent Wiley
 Animation: Thomas Cannell, Shaun Escayg, Jeremiah "Izzy" Izzard, Nick Maw-Naing, William "Rocky" Vanoost, Nick Whitmire, Brian Whitmire
 Hair, Cloth Simulation: Becca Baldwin, Jon Jordan
 Environment, Prop Modeling: Toni Bratincevic, Darren Butler, Zack Cork, Marek Denko, Greg Kegel, Olivier Verney-Kim, Peter Sanitra
 Graphic Design: Colin James
 Lighting, Compositing: Leandro Amaral, Toni Bratincevic, Darren Butler, Marek Denko, Kris Kaufman, Greg Kegel, Olivier Verney-Kim, Peter Sanitra

FX: John Kosnik, Johanes Kurnia, Kevin Kim, Jan Major, Torbjorn Olsson, Brian Prince, Brandon Riza, Brandon Young
 Mocap Prep, Clean-up: Ryan Girard, Anthony Romero
 Layout TD: Brian McKee
 Technical, QC Supervisors: Shaun Absher, Steven Caron, Zack Cork, Ben Durkin, Sze Jones, Bryan Hillestad
 Storyboard Artist: Chuck Wojtkiewicz Concept Design: John Park, Sean McNally, Bruno Werneck, Chuck Wojtkiewicz
 Matte Painters: Jaime Jasso, John Wallin Liberto
 Tools, Scripts: Karl "Krash" Goldshmidt, Eric Hulser, Jentzen Mooney, Tomas Pulmano
 Programming, Systems Administration: Duane Powell, Jeremy Donahue, Paul Huang, Matt Newell, Abe Shelton
 Mocap Talent: Steve Gibbons, Christopher Hicks, Derron Ross, Billy Bussey, Craig Dabbs

04 Bioshock 2 (3:53)

Journey back to Rapture and discover a new horror lurking within. Once a magnificent city, its walls now echo with an unspeakable evil that one must battle every step of the way. Big Sister has come home and she wants to play.

Software: Adobe Photoshop, Premiere; Autodesk 3ds Max, Face Robot, mental ray, MotionBuilder, Softimage; Cebas Thinking Particles; Eyeon Digital Fusion; Mir Vadim RayFire; Next Limit RealFlow; Prime Focus Krakatoa; Sitni Sati Fume Effects; Sony Vegas Pro; Vicon Blade
Hardware: BOXX Dual Xeon Quad Core 2.66GHz; NVIDIA FX4600; Supermicro Dual Xeon Quad Core 64 Bit Render Nodes; 130 Terabytes Data Direct Fibre channel based storage; Dual Xeon Quad Core running Linux CentOS cluster; Vicon F40 Camera System

Director: Tim Miller
Producer: Mandy Sim

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Contributors:

CG Supervisor: Dan Rice

Animation Supervisors: Rini Sugianto, Leo Santos

Executive Producer: Al Shier

FX Supervisor: Seung Jae Lee

Layout: Franck Balson

Modeling: Leandro Amaral, Heikki Anttila, Simon Blanc, Darren Butler, Zack Cork, Chris Grim, Stanislav Klabík, James Ku, Jason Martin, Barrett Meeker, Juan Solis

Rigging: Steven Caron, Ben Durkin, Bryan Hillestad, Enoch Ihde, Michael Stieber, Brent Wiley

Animation: Kyle Gaulin, Jason Hendrich, Bryan Hillestad, Jeremiah Izzard, Christian Reese, Rini Sugianto, Jon Vener, Nick Whitmire

Hair, Cloth Simulation: Becca Baldwin, Steve Guevara, Jon Jordan

Lighting, Compositing: Toni Bratincevic, Darren Butler, Luis Calero, Jerome Denjean, Mike Johnson, Chris Osbourn, Brian Prince, Dan Rice, Fabio Stabel, David Stinnett, Dan Woje

FX: Kevin Kim, Johanes Kurnia, Seung Jae Lee, Brandon Young

Mocap Talent: Steve Gibbons, Christopher Hicks, Isadora Stabel

Mocap Prep, Clean-up: Ryan Girard, Anthony Romero

Layout TD: Brian McKee

Technical Support: Sze Jones, Leo Santos

Storyboards: Jared Purrington

Concept Design: Sean McNally, Chuck Wojtkiewicz

Production Assistant: Amanda Powell

Tools, Scripts: Karl "Krash" Goldshmidt, Eric Hulser, Jentzen Mooney, Tomas Pulmano

Programming, Systems Administration: Duane Powell, Jeremy Donahue, Paul Huang, Matt Newell

05 BRINK (3:30)

Watch the body count rise as the Resistance and the Security battle each other for the future of the Ark, a near-future utopia in collapse. A thrill ride of heavily-armed hooligans with Parkour moves and a penchant for killing.

Software: Adobe Photoshop, Premiere; Autodesk 3ds Max, Face Robot, mental ray, MotionBuilder, Softimage; Cebas Thinking Particles; Eyeon Digital Fusion; Mir Vadim RayFire; Next Limit RealFlow; Prime Focus Krakatoa; Sitni Sati Fume Effects; Sony Vegas Pro; Vicon Blade

Hardware: BOXX Dual Xeon Quad Core 2.66GHz; NVIDIA FX4600; Supermicro Dual Xeon Quad Core 64 Bit Render Nodes; 130 Terabytes Data Direct Fibre channel based storage; Dual Xeon Quad Core running Linux CentOS cluster; Vicon F40 Camera System

Director: Tim Miller

Producer: Mandy Sim

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Contributors:

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Animation Supervisor: Shaun Escayg

Executive Producer: Al Shier

Production Coordinator: Rachel de Jong

FX Supervisor: Seung Jae Lee

Layout: Franck Balson

Modeling: Heikki Anttila, Alessandro Baldasseroni, Simon Blanc, Toni Bratincevic, Luis Calero, Zack Cork, Paul Frieling, Chris Grim, Jinho Jang, Sze Jones, Steve Jubinville, Kris Kaufman, Stan Klabik, Jan Major, Jason Martin, Daniel Moreno, Olivier Vernay-Kim, Viki Yeo

Rigging: Steven Caron, Ben Durkin, Jennifer Hendrich, Enoch Ihde, Brent Wiley

Animation: Shaun Escayg, Kyle Gaulin, Jeremiah Izzard, Michael Loeck, William Vanoost, Jon Vener, Nick Whitmire

Hair, Cloth Simulation: Becca Baldwin, Steve Guevara, Jon Jordan

Lighting, Compositing: Simon Blanc, Toni Bratincevic, Luis Calero, Jerome Denjean, Paul Frieling, Kris Kaufman, Dan Woje

FX: Kevin Kim, John Kosnik, Johannes Kurnia

Seung Jae Lee, Kirby Miller, Brandon Riza, Brandon Young

Layout TD: Brian McKee

Technical, QC Supervisors: Shaun Absher, Ben Durkin, Sze Jones

Mocap Prep, Clean-up: Ryan Girard, Anthony Romero

Mocap Facility: House of Moves

Stunt, Fight Choreography: Thom Williams

Mocap Talent: Billy Bussey, Steve Gibbons, Victor Lopez, Gabriel Nunez

Matte Painters: Zach Mandt, Hugo Martin

Motion Graphics: Chris Kelley, Jennifer Miller

Tools, Scripts: Karl "Krash" Goldshmidt, Eric Hulser, Jentzen Mooney, Tomas Pulmano

Programming, Systems Administration: Duane Powell, Jeremy Donahue, Paul Huang, Matt Newell

Sound Design, Mix: Chris Trent, Gary Zacuto, Shoreline Studios

Music Score: Rob Cairns

06 topi (5:27)

Amidst the turbulent partition of India circa 1947, a young Hindu boy has a chance encounter with a stranger.

Software: Adobe Creative Suite; Autodesk Maya, MotionBuilder; Massive; RenderMan for Maya; The Foundry Nuke; Vicon IQ**Hardware:** HP Workstation; USC Motion Capture cameras**Director/Producer:** Arjun Rihan**Contributors:**

Sound Design: Sarah Zerina Usmen

Original Music: Ludwig Goransson

Script Translated: Sunil Rihan

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Assistant Casting Director: Mala Rihan
Sound Mix: Paul Andre Fonarev, David Lankton
Additional Modeling: Thomas Huang, Jake Albers
Systems Support: Brad Kean
Voice-Over Recordist: Bethany Sparks
Executive Consultant, Additional Storyboards: Joanna Griebel
Faculty Advisors: Christine Panushka, Kathy Smith, Sheila M. Sofian, Eric Hanson, Richard Weinberg (University of Southern California)
Voices: Gurshish Dhupar, Naila Azad, Subash Kundanmal, Anuj Nijhawan, Anvay Bendre, Sharif Ahmed, Manjit Singh Dhupar
Movement: John Helton, Nahomi Maki, Kevin Ryan, Lester Reynolds, John Michael Herndon

07 MAGUS MAXIMUS (7:58)

The once great Mage has lost his charm. The atrium is empty and the few spectators doze off in boredom. The Mage gives into the pressure and resigns himself to the situation, until a moment of relaxation helps him recover his magic.

Software: Autodesk Maya

Director: Emanuel Strixner

Producer: Stina McNicholas

Contributors:

Music: Özgür Akgül, Deutsches Filmorchester Babelsberg

Dirigent: Jörg Iwer

Klarinette: Stefanie Faber

Sound Design: Christian Heck

Additional Modeling: Harry Fast, Dennis Nagy, Jens Hahn, Michael Stamm

Light Setup: Johannes Schiehl

Particle Simulation, Tornado Effects: Hendrik Panz

Produced in affiliation: Filmakademie Baden-Württemberg Institute of Animation, Visual Effects & Digital Postproduction

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08 FLYMAN (2:50)

When the dreams of flight come true, what will happen next? Two ancient scientists discover some weird changes in a star and want to discover a myth that might explain the changes. So they experiment with flight equipment.

Software: Adobe After Effects, Photoshop, Premiere; Autodesk 3ds Max, Combustion

Hardware: PC; NVIDIA GT8800; Dell render farm

Director: Shu-Wei Chang

Producer: Shih-kai Chung

Contributors:

Project Advisor: Shin-Kai Chung

Music: Konkon Wei

Sound Design: Shu-Wei Chang

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09 Caveman (1:05)

Designs inspired from genuine cave paintings come to life through animation.

Software: Adobe Flash; Autodesk Maya**Hardware:** PC; Mac**Director:** Martin Allais**Producer:** Coke Ferreira**Contributors:**

Clients: ARD - Dietmar Pretzsch, ZDF - Thomas Grimm

Production Company: boolab (Spain)

Executive Producer: Lucas Elliot

Producer: Maria Soler

Postproduction Director: Joan Janer

Post-Producer: Alejandro Armas

Head of Animation: Pere Hernández

Animation: Javier Vaquero, Roc Espinet, María Helena, Joel Morales

Animation Assistants: Sebastián Infante, Maga Kwasniewska

3D: Oriol Mayolas, Joan Carles Vendrell, Abel Kohen

Compositing: Santi Justribó, Alejandro Armas, Salva Borrego

Illustration: Ezequiel Cruz, Terlina Lie

Creative Supervision: Lucas Elliot

Music: Massive Music Amsterdam FunDeMental Studios

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Senior Account Executive: Filiz Inan

TV Producer: Norman Strohmaier

Production Assistant: Jennifer Porst

10 IBM “Data Baby” (:30)

Ethereal CG life patterns and visual expressions form a stylized mobile that is captured as a reflection in a baby’s eye. These design elements envelop the baby, delivering an authentic visual representation of the myriad pieces of data made available to doctors with the help of IBM technology.

Software: Adobe After Effects; custom coding

Hardware: Film

Director: Mathew Cullen

Producer: John Marx

Contributors:

Agency: Ogilvy & Mather

Executive Producer: Lee Weiss

Associate Producer: Rich Fiset

Sr. Partner/Worldwide ECD: Susan Westre

Sr. Partners/ECDs: Tom Godici, Greg Ketchum

Creative Directors: Rob Jamieson, Chris Van Oosterhout

Executive Music Producer: Karl Westman

Production Company: Motion Theory

Director: Mathew Cullen

Executive Producer: Javier Jimenez

Line Producer: John Marx

Director of Photography: Guillermo Navarro

VFX Company: Motion Theory

Creative Directors: Kaan Atilla, Mathew Cullen

Producer: Patrick Nugent

VFX Supervisor: John Fragomeni

Art Director: Angela Zhu

Design Leads: Paul B. Kim, Satomi Nagata

Designers: Heidi Berg, Leanne Dare, Kenneth Lee

Onset FX Supervisor: Sean Looper, Trevor Tuttle

3D, Nuke FX Lead: Marion Spates

3D, Lighting Lead, Pre-visualization: Trevor Tuttle

3D Artists, Animators: Brandon Lester, Gil Hacco, Casey Hupke, John Robson

Matchmover: Joe Cullen

Comp Lead: Danny Koenig

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Compositors: Andrew Ashton, Chris Riehl, Daniel Raschko, John Stanch, Dorian West

Code Artist Supervisor: Keith Pasko

Lead Code Artist: Josh Nimoy

Code Artists: CJ Cenizal, Ekene Ijeoma, Jeremy Rotsztain

Finishing: Danny Yoon

Rotoscope Artists: Megan Gaffney, Gil Hacco, Rob Liscombe, Eva Snyder

Production Manager, HR Director: Tina Van Delden

Production Coordinator: Paul Pianezza

Production Assistant: Sarah Smith

Medical Consultant: Kathlynn Michelle Dominguez, MD, MPH

Editorial Company: String

Editor: Jeff Consiglio

Assistant Editors: Jeff Aquino, Jeff Johnston

Music Track: Boatfriends by Black Moth Super Rainbow

11 HP Hands “Fergie” (:59)

Fergie opens her laptop like an accordion, spilling pieces of her life, and slowly revealing her identity through hints of music, dancing, enterprise, and personal mementos, all brought to life through a beautifully stylized CG journey.

Software: Adobe After Effects; Autodesk Flint, Maya; The Foundry Nuke

Hardware: Film

Director: Mathew Cullen

Producer: Anna Joseph

Contributors:

Client: HP

Agency: Goodby Silverstein & Partners

Agency Art Director: Jessica Feeney

Agency Creative Director: Steve Simpson, Rick Condos & Hunter Hindman

Agency Producer: Todd Porter

Agency Copywriter: Alexandra Tyler

Production, Post Production: Motion Theory

Director: Mathew Cullen

Director of Photography: Guillermo Navarro

Executive Producer: Javier Jimenez

Art Director: Kaan Atilla (Sr. Art Director)

Visual FX Supervisor: Sean Devereaux

Designers: Heidi Berg, Angela Zhu, John Dretzka, Juliet Park, Leanne Dare, Mark Kulakoff, Max Keane, Jenny Ko, Chelsea Douglas, Alex Hanson

3D Animation: Bryan Godwin, Ben Grangereau, Na Song, John Tumlin, Katie Yoon, Bekah Baik, Chris Leone

Editorial Company: String

Editor: Jason Webb

Assistant Editor: Greg Kim

Music: 740 Sound Design

Sound Designer: Eddie Kim

Colorist: Clark Muller (New Hat)

Sound Producer: Scott Ganary

Lead Technical Director: Jesse Carlson

Fluid VFX: Mark Stasiuk (Fusion CIS)

Compositors: Sean Devereaux, Matt Motal, Stuart Cripps, Deke Kincaid, Rob Winfield, Jenny Ko,

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Rotoscope Artists: Kanae Morton, Mike Boden, Marvin Lee, Rob Liscombe

Additional Finishing: Danny Yoon (1.1VFX), Alan Latteri

Line Producer: Anna Joseph

Production Assistant: Ryan Erke

Post Production Manager: Sheri Patterson

Post Production Coordinator: Eddie Boles

Post Production Assistants: Allyssa Allain, Rebecca Lindberg

12 The Monk and The Monkey (4:27)

A young boy, Ragu, is sent by his Master on a quest in order to become a monk. This seemingly simple task reveals to be anything but simple, as Ragu discovers he is not alone.

Software: Adobe After Effects, Photoshop; Autodesk Maya; Corel Painter; Pixar RenderMan; The Foundry Nuke

Hardware: HP Workstations

Directors: Brendan Carroll, Francesco Giroladini

Producer: Ringling College of Art and Design

Contributors:

Visuals: Francesco Giroladini, Brendan Carroll, Shant Ergenian

Music: Erez Koskas

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13 G-Force BASKETBALL (2:16)

Somewhere in deep space two astronauts play a game of zero gravity basketball. When the game gets too close, one opponent resorts to manipulating the gravity to beat the other, but that turns against him.

Software: Adobe After Effects, Photoshop, Premiere; Autodesk Maya; Pixar RenderMan; The Foundry Nuke; Tsunami

Hardware: HP Workstations

Director: Bong Ho Kim

Producer: Ringling College of Art and Design

Contributors:

Faculty Advisor: Ed Gavin

Pre-Production Instructor: Billy Merritt

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14 Disney "Parachutes" (:41)

Animated worlds collide as a new generation of Pixar and Disney characters leap out of the Dinoco helicopter, parachuting into Disneyland Paris. The grand finale brings the new Disney family together with Mickey as the ringleader in a historic welcome parade down the center of Disney's famed Main Street.

Software: Autodesk Maya; The Foundry Nuke

Hardware: Film

Contributors:

Client: Disney Destinations, LLC
SVP Global Marketing Advertising & Creative: Marty Muller
SVP Global Marketing Operations: Doug McGuire
VP Global Broadcast & Print Productions: Sally Conner
Director of Account Management: Toby Myers
Disney Parks Production Director: Cory Stone
Disney Glendale Creative Director of Special Projects: Dave Bossert
Client: Disneyland Paris
VP Communication: Francois Banon
Senior Manager Audiovisual & Broadcast: Nathalie Raverat
Agency: BETC/EURO RSCG
Art Director: Richard Desrousseaux
Copywriter: Etienne Turquet
Production Company: Motion Theory
Directors: Mathew Cullen, Christopher Leone
Executive Producer: Javier Jimenez
Line Producer: John Marx
Director of Photography: Stefan Czapsky

Post Production

Creative Director: Mathew Cullen
Producer: Christina Caldwell
Art Director: Ram Bhat
CG Supervisor: Danny Zobrist
Comp Supervisor: Andrew Ashton
Designers: Heidi Berg, Aaron Lam, Paul B. Kim, Angela Zhu
2D Animators: Casey McIntyre, Frank Lin, John Stanch, My Tran
Pre-visualization: Gil Hacco, Trevor Tuttle
3D Artists, Animators: Brian Broussard, Sun Chung, Scott Cullen, Nick Loizides, Oded Raz, Bryan Repka, David Rindner, Eric Rosenthal, Parker Sellers
Compositors: Michael Garrett, Scott Hale, Deke Kincaid, Carlos Morales, Daniel Raschko, Ryan Trippensee, Diana Wells
Matte Painters: Rob Blauser, Christian Kugler
Finishing: Duy Nguyen
Rotoscope Artists: Gregory Duncan, Megan Gaffney, Rob Liscombe, Eva Snyder
Storyboard Artist: Yori Mochizuki
Production Manager, HR Director: Tina Van Delden
Production Coordinator: Paul Pianezza

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Assistant Editors: Jeff Aquino, Jeff Johnston

Pencil Test Studios Inc.
Producer: Ed Schofield
Animators: Mike Dietz, Ed Schofield
Character Technical Director: Carlo Sansonetti
Character Modeler: Bob Wallace

Duck Studios
Executive Producer: Mark Medernach
Producer: Carolyn Bates
Digital I&P Technical Director: Kyle Borth

15 Natural Plastic (1:39)

A bald girl turns green, flowers grow on her face and ladybugs land in between them. The ladybugs then fly off, flowers retract and the girl turns back to her original color. A metaphor for the delicate balance between man and nature.

Software: Adobe Illustrator, Photoshop; Apple Final Cut Pro; Maxon CINEMA 4D; Propellerhead Reason
Hardware: MacBook Pro

Director: Faiyaz Jafri

Producer: Plastic Peach, Inc.

Contact:

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16 Muscular union (1:58)

Usually, humans cannot become motorcycles. So, expressed using 3D CG, five men will unite as motorcycle.

Software: Adobe After Effects, Photoshop; Autodesk Maya
Hardware: PC; NVIDIA Quadro FX 3700

Director/Producer: Taiki Ito

Contributor:

Produced in affiliation: Digital Hollywood, Inc.

Contact:

Taiki Ito
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4-9-5 Hakusan Bunkyo-ku
Tokyo 112-0001
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17 PUPPET SHOW (3:35)

A story about three Peking opera puppets fighting each other. One day, Puppet Lau has just finished his performance and he is brought back to the properties room by the opera staff. After the staff leave, Puppet Lau starts to make trouble.

Software: Adobe Photoshop; Autodesk Maya; Pixologic ZBrush

Director: Ying Cui

Producer: Institute of Digital Media Technology (Shanghai) Limited

Contributors:

Ying Cui, Qi Lei, Yiran Qian, Ying Jiang

Contact:

Rong Luo

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www.idmt.cn/work/team/2009415/1768540_1_11_1.htm

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18 Nuit Blanche (4:37)

A fleeting moment between two strangers, revealing their brief connection in a hyper real fantasy.

Software: Adobe After Effects, Photoshop; Autodesk 3ds Max, Maya, mental ray; Blast Code; Chaos V-Ray; Red Giant Knoll Light Factory, Trapcode Particular; Sitni Sati FumeFX

Hardware: PC

Director: Arev Manoukian

Producers: Stephanie Swedlove, Arev Manoukian

Contributors:

VFX: Marc-André Gray

Music: Samuel Bisson

Starring: Michael Coughlan, Megan Lindley

Cinematographer: Arev Manoukian

Casting: Jeff Marshall

Assistant Director: Andrew Cividino

Production Designer: Arev Manoukian, Marc-Andre Gray

Art Director, Costumes: Dan Levy

Camera Operator: Jay Pavao

Camera Assistant: Max Armstrong

Gaffer: Alan Poon

Editor: Arev Manoukian

Contact:

Marc-André Gray

Stellar Scene

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marcandregray.com

marcandregray@gmail.com

Compositor, Animator: Marc-Andre Gray

Effects Supervisors: Marc-Andre Gray, Arev Manoukian

Additional Compositing: Arev Manoukian

Matte Painter: Pat Lau

Colorist: Andre Chlebak

19 Weetabix – Steeplechase (1:30)

Horses and riders line up for a race but as they reach the fence a horse and jockey fall. Jumping up, the jockey turns to his steed who remarkably tells him to run! So he does, passing the competition, cheered to victory.

Software: Autodesk Flame; FilmLight Baselight

Director: Ringan Ledwidge

Producer: Sally Humphries

Contributors:

Agency: WCRS

Creatives: Larry Seftel, Dave Day

Agency Producer: Sally Lipsius

Production Company: Rattling Stick

Producer: Sally Humphries

Director: Ringan Ledwidge

DP: Jess Hall

Editing Company: Work Post

Editor: Richard Orrick

Post Production: The Mill

VFX Producer: Gemma Smith

Colorist: Mick Vincent

Lead 3D: James Sindle

Lead 2D, Shoot Supervisor: Barnsley

Flame Assist: Adam Lambert, Zoe Cassey

3D: Teemu Eramaa, Ivor Griffin

Contact:

Lucy Puddefoot

The Mill

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info@the-mill.com

20 IBM “Data Energy” (:30)

“Data Energy” embraces generative images drawn from sources like windmills, transformers and homes as dimensionalized expressions of data flowing in chaotic yet elegant ways.

Software: Adobe After Effects; custom coding

Hardware: Film

Director: Mathew Cullen

Producer: John Marx

Contributors:

Agency: Ogilvy & Mather
Executive Producer: Lee Weiss
Associate Producer: Rich Fiset
Sr. Partner/Worldwide ECD: Susan Westre
Sr. Partner/ECD: Tom Godici
Sr. Partner/ECD: Greg Ketchum
Creative Director: Rob Jamieson
Creative Director: Chris Van Oosterhout
Executive Music Producer: Karl Westman
Production Company: Motion Theory
Director: Mathew Cullen
Executive Producer: Javier Jimenez
Line Producer: John Marx
Director of Photography: Guillermo Navarro, Eric Schmidt
VFX Company: Motion Theory
Creative Director: Mathew Cullen
Producer: Patrick Nugent
VFX Supervisor: John Fragomeni
Art Director: Angela Zhu
Design Lead: Satomi Nagata
Lead Code Artist: CJ Cenizal
Code Artists: Jeremy Rotsztain, Tim Stutts
Onset FX Supervision: Sean Looper, Trevor Tuttle
3D Modeling: Brandon Lester, Gil Hacco, Nick Loizides
3D Layout: Marion Spates
3D Lighting/Generalist: Trevor Tuttle
3D FX Artists/Animators: Tom Allen, Casey Hupke, Andrew Kinsler, John Robson
Tracking, Match Move: Joe Cullen, Gil Hacco, Trevor Tuttle
Comp Lead: Danny Koenig
Compositors: Andrew Ashton, Rachel Dunn, John Robson, John Stanch
Finishing: Danny Yoon
Rotoscope Artists: Megan Gaffney, Gil Hacco, Jackie Shibbles
Production Manager, HR Director: Tina Van Delden
Production Coordinator: Paul Pianezza
Production Assistant: Sarah Smith
Editorial Company: String
Editor: Jeff Consiglio
Assistant Editors: Jeff Aquino, Jeff Johnston

Contact:

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www.motiontheory.com
jodie@motiontheory.com

21 Proland (3:13)

We present a real-time realistic virtual Earth model and browser with physically-based rendering and animations of terrain, ocean, atmosphere and clouds with seamless transitions from ground to space views.

Hardware: PC; NVIDIA GeForce GTX

Contact:

Eric Bruneton
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+33.4.76.61.53.85
+33.4.76.61.54.66 fax
www-evasion.imag.fr/Membres/Eric.Bruneton/
eric.bruneton@inria.fr

22 GlyphSea (4:29)

Real time demonstration of novel glyph-based visualization techniques. One of the scenarios shows the 'Big One' earthquake simulation highlighting effects on the Los Angeles region.

Hardware: PC

Contact:

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+1.858.822.3656
+1.858.534.5152 fax
visservices.sdsc.edu/projects/scec/vectorviz/
amit@sdsc.edu

23 **AGENDA CIRCLING FORTH** (4:45)

A unique real-time demo that takes its inspiration from impressionist painters but with an innovative modern twist, it builds animated 3D scenes entirely from particles. Every pixel truly is alive in this piece.

Hardware: PC	Contact: Matt Swoboda Fairlight 95 Penrhyn Road Northampton United Kingdom +44.7801.278.598 directtovideo.wordpress.com mattswoboda@yahoo.co.uk
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24 **Uncharted 2: Among Thieves** (3:48)

Nathan Drake fights for his life in this fully interactive sequence from Naughty Dog’s Uncharted 2: Among Thieves.

Hardware: Sony Playstation 3	Contact: Taylor Kurosaki Naughty Dog, Inc. 2425 Olympic Boulevard 3000W Santa Monica, CA 90404 USA +1.310.633.9136 taylor_kurosaki@naughtydog.com
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25 Supersonic Sled (2:49)

Here we are at the Mile High Mesa research facility, to test the limits of human endurance under the fantastic stresses of supersonic speed. Our daring test pilot will strap himself onto the rocket sled, the 'Thelma Lou', and go hurtling down miles of track at speeds in excess of 800 MPH. You are at the controls, but go easy on the throttle, as too much thrust can be disastrous. And, while the sled has been equipped with a modern ejection seat, sadly this one seems to have come without a parachute.

Hardware: PC; NVIDIA GeForce GTX

Contact:

Mark Swain
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+1.661.263.0022
www.nvidia.com
mswain@nvidia.com

26 Real-Time Particle Based Liquid Simulation on the GPU (1:57)

A state-of-the-art particle based fluid simulation running entirely on the GPU and displayed using a novel screen-space surface rendering technique that includes caustics. The demo simulates and renders 128,000 particles at more than 60 frames per second.

Hardware: PC; NVIDIA GeForce GTX 480

Contact:

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SE108LQ Greenwich
United Kingdom
+44.781.388.5434
www.nvidia.com
sgreen@nvidia.com

27 God of War III (4:32)

Hardware: Sony Playstation 3

Contact:

Kevin Brown
Sony Computer Entertainment of America
1630 Stewart Street, Studio A
Santa Monica, CA 90404
USA
+1.310.829.4989
us.playstation.com/index.htm
kevin_brown@playstation.sony.com

28 Dog Fish (1:22)

Dogfish is the best friend you can have.

Software: Adobe Photoshop; Autodesk Combustion; Newtek LightWave

Hardware: PC

Director: Armando Bo

Producer: Rebolucion

Contributors:

Agency: Almap BBDO

Production Company: Rebolucion

Postproduction, VFX & 3D Animation: BITT

VFX Supervisor: Franco Bittolo, Cristián Morales

Executive Producer: Mariana Motta

Compositor Supervisor: Pablo Zamparini

Character Design: Bitt

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