COMPUTER ANIMATION FESTIVAL
FINAL PROGRAM

THE 36th INTERNATIONAL CONFERENCE AND EXHIBITION
ON COMPUTER GRAPHICS AND INTERACTIVE TECHNIQUES

SIGGRAPH 2009
www.siggraph.org/s2009
NEW ORLEANS

Conference 3 – 7 August 2009  Exhibition 4 – 6 August 2009
Ernest N. Morial Convention Center, New Orleans, Louisiana

Image Credit: ATLAS in silico © 2007 Ruth West

Sponsored by ACM SIGGRAPH
SIGGRAPH 2009 + New Orleans = the perfect combination for scientists, artists, animators, producers, educators, and executives in computer graphics and interactive techniques.

Five full days of learning all about the latest techniques and products, exploring the next frontiers of computer graphics, and connecting with colleagues and friends from the international SIGGRAPH community.

Keynote Speakers

Randy Thom
Designing a Movie for Sound: How to Make Sound a Full Collaborator in the Storytelling Process
Monday, 3 August, 10:30 am - 12:15 pm
Pioneer in sound and two-time Academy Award® winner

Randy Thom has worked on more than 75 films including some of Hollywood’s biggest blockbusters such as “Bolt”, “Forrest Gump”, “Harry Potter and the Chamber of Secrets”, “Harry Potter and the Goblet of Fire”, “Ratatouille”, “War of the Worlds”, and “Wild at Heart”. He received two Academy Awards® for Best Sound in “The Right Stuff” and Best Achievement in Sound Editing for “The Incredibles”.

Will Wright
Playing With Perception
Tuesday, 4 August, 10:30 am - 12:15 pm
Video game designer, creator of Spore™ and The Sims series

Will Wright rose to prominence when he invented SimCity, the widely acclaimed, non-violent, open-ended simulation video game. Since its release 20 years ago, he has introduced The Sims series and several other follow-ups. In 2008, Wright unveiled his latest achievement: Spore™, named by Time Magazine as one of the “50 Best Inventions of 2008”.

Steve Duenes
A Visual Response to the News
Wednesday, 5 August, 10:30 am - 12:15 pm
New York Times Graphics Director

Steve Duenes is a leader in transforming complex data into understandable graphic journalism. Duenes started at The New York Times in 1999 as the graphics editor for science, becoming the graphics director in 2004. In his current role, he manages a staff of 30 journalists who work as a team to shape and deliver visual information by researching, writing, designing, and programming the renowned information graphics for both the printed newspaper and nytimes.com.

ACM SIGGRAPH Awards

The Steven Anson Coons Award for Outstanding Creative Contributions to Computer Graphics
Robert L. Cook
Pixar Animation Studios

This award, presented during odd-numbered years, recognizes long-term creative impact on the field of computer graphics through a personal commitment over an extended period of time.

The Computer Graphics Achievement Award
Michael Kass
Pixar Animation Studios

Awarded annually to recognize a major accomplishment that provided a significant advance in the state of the art of computer graphics and is still significant and apparent.

The Significant New Researcher Award
Wojciech Matusik
Adobe Systems, Inc.

Awarded annually to a researcher who has made a recent significant contribution to the field of computer graphics and is new to the field. The intent is to recognize people who, though early in their careers, have already made a notable contribution.

The Distinguished Artist Award for Lifetime Achievement in Digital Art
Lynn Hershman Leeson
University of California, Davis
Roman Verostko
Minneapolis College of Art

Awarded annually to an artist who has created a substantial and important body of work that significantly advances aesthetic content in the field of digital art.
Conference Overview

Sessions

Courses
Monday - Friday, 3 - 7 August
Auditorium A, Auditorium B, Rooms 243 - 245
Learn from the experts and acquire inside knowledge that expands skills and promotes professional advancement. SIGGRAPH 2009 Courses range from an introduction to the foundations of computer graphics and interactive techniques to advanced instruction on the most current techniques and topics.

Exhibitor Tech Talks
Tuesday - Thursday, 4 - 6 August
Back of Hall F
Get the inside story direct from the commercial developers of tomorrow's hot hardware, software, and systems. Join question-and-answer exchanges and one-on-one conversations after each presentation by SIGGRAPH 2009 exhibitors.

Panels
Monday - Thursday, 3 - 6 August
Hall E 1 - 2, Auditorium B, Auditorium C, Rooms 243 - 245, Rooms 260 - 262, Rooms 265 - 266, Rooms 271 - 273
Leading experts in computer graphics and interactive techniques share experiences, opinions, insights, speculation, disagreement, and controversy with the audience and each other.

Talks
Tuesday - Friday, 4 - 7 August
A broad spectrum of presentations on recent achievements in all areas of computer graphics and interactive techniques, including art, design, animation, visual effects, interactive music, research, interactivity, and engineering.

Competition

FJORG!
Monday - Tuesday, 3 - 4 August
Rooms 255 - 257
Teams of animators from around the world forgo sleep and resist several staged distractions for 32 non-stop hours to produce the best character-driven animation in the universe. Celebrity judges from the animation industry present the winner of the third annual SIGGRAPH "iron animator" competition on Thursday, 6 August.

GameJam!
Tuesday - Wednesday, 4 - 5 August
Rooms 255 - 257
For 24 action-packed, non-stop hours, teams collaborate to design, implement, and complete the best video game in human history. The results will be demonstrated at the SIGGRAPH GameJam! Awards Ceremony on Thursday, 6 August.

Social Game
Monday - Thursday, 3 - 6 August
Hall G Lobby
In this collectible business card game, participants gather business cards from SIGGRAPH 2009 attendees, then use the skills represented by the cards to build a production team and create a game with three "cool features".

Competitions

ELAM ET JEU COMMENCE!

SIGGRAPH 2009 presents two real-time, real-life game opportunities:

Encounter SIGGRAPH 2009 - A Mobile Phone Adventure
Tuesday - Wednesday, 4 - 5 August
10:30 am - 6 pm
Hall G Lobby
A new way to explore SIGGRAPH -- A conference-wide high-tech mobile phone scavenger hunt that will guide you through the highlights of the conference and even take you on a high-tech interactive tour of New Orleans! Play individually or in teams. Prizes awarded to top scorers. For more information see: http://www.encountersiggraph.org

The Collectible Business Card Game
Hall G Lobby
Build your network, have fun, and learn a little about the industry along the way. The Collectible Business Card Game is an "open-source" collectible card game played with real business cards. "Collect" old friends and make new ones, then debate how talented they are. It's all about discussion and negotiation. For complete rules and information visit wiki.siggraph.org/cbcg

Community

Job Fair
Tuesday - Thursday, 4 - 6 August
Hall G
Employers and creative professionals connect before the conference via the CreativeHeads.net job board network and candidate profiling system. During SIGGRAPH 2009, they meet at the Job Fair. After the conference, they continue to explore opportunities via the CreativeHeads.net posting and profiling system.

Laisssez les jeux commencer!

www.siggraph.org/s2009
Conference Policies

- **Passes:** To be admitted to the Reception, you must have a ticket. (Your registration badge does not provide access.) Computer Animation Festival access is included with Full Conference Access and the Festival pass.
- SIGGRAPH 2009 reserves the right to deny registration or entrance to any attendee or prospective attendee, and to cancel an existing registration, if it determines that a registration or an attendee is not in the best interest of SIGGRAPH 2009 or ACM SIGGRAPH.
- Lost badges cannot be replaced. If you lose your badge, you must register again at the published rates to obtain a new badge. Lost merchandise vouchers will not be replaced.
- SIGGRAPH 2009 conference documentation and pre-purchased merchandise will not be shipped, nor will refunds be given for any material that is not picked up at the Merchandise Pickup Center.

Age Requirement Policies

- Registered attendees under the age of 16 must be accompanied by an adult at all times.
- Children under 16 are not permitted in the Exhibition. Age verification is required.

Airport Shuttle Discounts

SIGGRAPH 2009 has partnered with Airport Shuttle to offer transportation to and from Louis Armstrong International Airport (MSY). SIGGRAPH 2009 attendees receive a $2 discount on a round-trip ticket when they book service online through Airport Shuttle Reservations at www.siggraph.org/s2009. These discounts are valid from 25 July until 13 August 2009.

Bookstore

**Room 270**

Monday, 3 August
8 am - 7 pm
Tuesday - Friday, 4 - 7 August
8 am - 6 pm

BreakPoint Books offers the latest and greatest books, CDs, and DVDs on computer animation, graphic design, gaming, 3D graphics, modeling, and digital artistry. The bookstore features recent books by SIGGRAPH 2009 speakers and award winners.

Camera/Recording Policies

No cameras or recording devices are permitted at SIGGRAPH 2009. Abuse of this policy will result in revocation of the individual's registration credentials.

SIGGRAPH 2009 employs a professional photographer and reserves the right to use all images that this photographer takes during the conference for publication and promotion of future ACM SIGGRAPH events.

Computer Animation Festival Passes

Computer Animation Festival access is included with Full Conference Access and the Festival pass. You can add the week-long Festival Pass to your Basic Access registration at a discounted price, or you can add the Festival to a Basic One-Day pass.

Conference Management Office

**+1.504.670.4002**
**Rooms 267-268**

If you have questions regarding SIGGRAPH 2009, call or stop by this office anytime during conference hours.

Ernest N. Morial Convention Center

**ACCESSIBILITY**

The convention center is handicap accessible. If you have special needs or requirements, please call Conference Management at: **+1.504.670.4002**

**BUSINESS CENTER**

**+1.504.670.8941**
**Hall F Lobby**

The Ernest N. Morial Convention Center Business Center offers copy and fax services, digital printing, sign and banner making, mobility scooter rentals, instant business cards, office and exhibit supplies and small parcel shipping services.

**FOOD SERVICES**

Several restaurants, concessions, and food carts are available throughout the convention center for the convenience of SIGGRAPH 2009 attendees.

Exhibition Management Office

**+1.504.670.4008**
**Hall F (Back of the Hall)**

Representatives are available during conference hours to meet with exhibitors and help with plans for exhibiting at SIGGRAPH 2009 and 2010.

Exhibitor Registration

**Hall F**

Open during registration hours. See Registration.

First Aid Office*

**Hall F Lobby**

Sunday, 2 August
7:30 am - 6:30 pm
Monday, 3 August
7 am - 9:30 pm
Tuesday - Wednesday, 4-5 August
7:30 am - 9:30 pm
Thursday, 6 August
9 am - 9 pm
Friday, 7 August
7:30 am - 6 pm

* For emergencies, contact the Conference Management Office at +1.504.670.4002 (do not call 911 directly. Conference Management will provide faster response within the convention center).

Housing Desk

**+1.504.670.4010**
**Hall F**

Complete information about SIGGRAPH 2009 hotel accommodations. Open during registration hours. See Registration.

Lost and Found

**Hall F (next to Registration)**

To inquire about lost items during the conference. (Note: On Friday the Lost and Found desk will be located in the SIGGRAPH Store, Hall E Lobby.) After the conference, all lost-and-found items will be turned over to the Ernest N. Morial Convention Center Security Office, Room H116 located outside of Hall H.
Luggage and Coat Check
Hall G Lobby
Monday, 3 August
7:30 am - 9:30 pm
Tuesday - Thursday, 4 - 6 August
8 am - 9:30 pm
Friday, 7 August
8 am - 6 pm

Luggage and Coat Check service is available for briefcases, backpacks, and other small items during the hours listed below. SIGGRAPH 2009 is not responsible for items left in the Luggage and Coat Check area.

Merchandise Pickup Center
Your conference documentation (included with registration) must be picked up at the Merchandise Pickup Center. Conference documentation and pre-purchased merchandise will not be shipped, nor will refunds be given for any material that is not picked up at the Merchandise Pickup Center. Open during registration hours. See Registration.

Parking
+1.504.566.1010
Parking is available at AMPCO/Fulton Street Garage located across the street from the Ernest N. Morial Convention Center at 901 Convention Center Boulevard for $10 per day. There are no in/out privileges.

Reception
Co-sponsored by Side Effects Software
Thursday, 6 August, 8 - 10 pm
Blaine Kern’s Mardi Gras World
(Included with Full Conference Registration. Reception tickets are available at the Registration counter in Hall F. The cost is $55 per person. All sales are final.)

Join friends and colleagues from around the world to celebrate the spirit of New Orleans. Wander among towering figures of fantasy. Marvel at the skill and technology that animate the mega-floats of Mardi Gras. Enjoy delicious Crescent City cuisine and refreshing libations.

Mardi Gras World is located just south of the Ernest N. Morial Convention Center. The best way to get to the reception is on foot, as part of the traditional New Orleans “second-line” street parade that departs the convention center at approximately 7 pm in front of Halls D & E.

Registration/Merchandise Pickup Center
Hall F
Sunday, 2 August
2 - 6 pm
Monday, 3 August
7:30 am - 6 pm
Tuesday - Thursday, 4 - 6 August
8 am - 6 pm
Friday, 7 August
8 am - 3:30 pm

Restaurant Reservations/City Information
+1.504.670.8905
Hall F (near Registration)
Sunday - Friday, 2 - 7 August
9 am - 5 pm

General conference information, New Orleans restaurant reservations and New Orleans city information.

Shuttle Bus Service
+1.410.507.0971
SIGGRAPH 2009 provides shuttle bus service between many conference hotels and the Ernest N. Morial Convention Center.

IMPORTANT NOTICE
Attendees who used the SIGGRAPH 2009 hotel reservation system to make reservations at hotels served by the SIGGRAPH shuttle buses will receive a complimentary shuttle wristband when they check in. Attendees who did not book through the SIGGRAPH 2009 reservation system and wish to use the shuttle service can purchase wristbands at the SIGGRAPH Store for $75. Attendees without wristbands will not be allowed to use the shuttle service. One exception: all attendees with badges or reception tickets will be able to ride the shuttle buses to and from the reception, without needing a wristband.

SIGGRAPH Encore Conference Presentations DVD-ROM
La Nouvelle Orleans Ballroom Lobby
The SIGGRAPH Encore Conference Presentations DVD-ROM set returns in 2009! Get the SIGGRAPH 2009 conference presentations on a 2 disc DVD-ROM set. Visit the SIGGRAPH Encore booth in the La Nouvelle Orleans Ballroom Lobby for more information and to place your order.

SIGGRAPH Store
Hall E Lobby
Review and purchase additional technical materials and gifts (t-shirts, polo shirts, coffee mugs, baseball cap) for friends, family, and colleagues.

Sunday, 2 August
noon - 6 pm
Monday - Thursday, 3 - 6 August
8 am - 6 pm
Friday, 7 August
8 am - 3:30 pm

Speaker Prep
Rooms 278-279
Sunday, 2 August
9 am - 7 pm
Monday – Thursday, 3 - 6 August
7 am - 7 pm
Friday, 7 August
7 am - 2 pm

Pick up your registration credentials and conference information. Then go to the Speaker Prep Room to collect your Speaker Ribbons and badge holder.

If you are presenting at the conference, you should check in with Speaker Prep at least 24 hours before your session to review and upload your materials, practice your presentations, and test the playback of your media.

HOTEL SHUTTLE SERVICE HOURS
Sunday, 2 August
1:30 - 6 pm
Monday - Thursday, 3 - 6 August
7 - 11:30 am and 5 - 9:30 pm
Friday, 7 August
7 - 11:30 am and 1:30 - 6 pm

Hotel shuttle service will pick-up and drop-off attendees outside Hall D & E of the Ernest N. Morial Convention Center.

The last shuttle from Blaine Kern’s Mardi Gras World will depart at 10:30 pm.
Technical Materials Sold After the Conference

Full Conference DVD-ROM
Member: $65; Non-Member: $100
This digital publication contains the electronic version of the Technical Papers, including images and supplemental material; all of the Course Notes, including supplemental material (movies, source code, HTML presentations); and the permanent record of the Courses, Emerging Technologies, Panels, Posters, Talks, the Art & Design Galleries, and the Computer Animation Festival. (A complimentary copy of the Full Conference DVD-ROM is included with Full Conference Access registration.)

ACM Transactions on Graphics
(Conference Proceedings Special Issue) - Printed
Member: $35; Non-Member: $52
Contains the SIGGRAPH 2009 Technical Papers and the ACM SIGGRAPH awards.

Leonardo, the Journal of the International Society of the Arts, Sciences and Technology (ISAST)
(Special Issue)
Member: $17; Non-Member: $25
This printed publication contains the permanent record of the juried Art Gallery

Sandbox: ACM SIGGRAPH on Video Games
Member: $20; Non-Member: $30
This printed and CD-ROM proceedings contains the Game Papers. The CD-ROM also contains supplemental material in support of the Game Papers.

SIGGRAPH 2009 Video Review
Member: $120; Non-Member: $180
This series of three DVDs documents the Computer Animation Festival programs. Individual DVD programs are available for purchase at SIGGRAPH 2009 registration, at the SIGGRAPH Store, and at the SIGGRAPH Video Review booth outside the Computer Animation Festival venues. Member: $40 each; non-member: $60 each.

SIGGRAPH Asia 2008 Video Review
Member: $30; Non-Member: $45

To order these materials after the conference, contact:
ACM Member Services
800.342.6626 (Continental US and Canada)
+1.212.626.0500 (International and New York Metro area)
+1.212.944.1318 fax
orders(at)acm.org

Telephone Numbers

Business Center
+1.504.670.8941
Conference Management Office
+1.504.670.4002
Exhibition Management Office
+1.504.670.4008
Housing Desk
+1.504.670.4010
Media Headquarters
+1.504.670.4011
Parking
+1.504.566.1010
Restaurant Reservations/City Information
+1.504.670.8905
Shuttle Bus Service
+1.410.507.0971

Wireless Internet Access

SIGGRAPH 2009 provides 802.11 a/b/g wireless network access throughout the Ernest N. Morial Convention Center. To use the wireless network, attendees should have their own wireless (802.11a, b, or g compatible) cards.

Please refer to your laptop operating system and client adapter documentation and follow this procedure:
1. Document all existing TCP/IP and wireless configuration information before you make any changes.
2. Configure your laptop to use DHCP.
3. Configure your wireless adapter network Name (SSID) to be “s2009”.
4. Disable encryption on your wireless adapter.

The SIGGRAPH 2009 wireless network provides open, unencrypted communications for conference attendees. The system is not secure and can be monitored by others.
MUSIC PERFORMANCES

Performances that combine music with imagery or demonstrate novel interactive techniques.

See What You Feel: A Study in the Visual Extension of Music
Monday, 3 August | 6 - 8 pm
A live performance of abstract animations of music pre-rendered in Maya, 3D visualizations of music-theory structures, and real-time systems that visually react to live music. The SIGGRAPH 2009 talk titled A Study in the Visual Extension of Music discusses the music system used in this performance.
Matthew Bain
The Ohio State University

Pandeiro Funk: Experiments on Rhythm-Based Interaction
Tuesday, 4 August | 6 - 8 pm
This work addresses the problem of making the machine listen and react to the musician to generate high-quality music in an improvisation situation. The method uses rhythmic phrases as commands to control the computer instead of using pedals or other interfaces, so the musician can enter or leave an interaction mode just by playing a certain rhythmic phrase.

The advantages of this approach are many. It is based in real-life experience. The musician can concentrate only on the music and not on control interfaces. It lets the musician control the machine without stopping the music flow. It requires low computational cost and gives fast results. Because it is audio-based, it can be applied to many sorts of instruments. And because a rhythmic phrase carries information that can be used as parameters during the interaction, the commands carry more information, and the interaction becomes richer and more natural.

In this performance, the system is adapted to work with a Brazilian percussion instrument called Pandeiro. Includes a brief discussion of this performance.

Sergio Krakowski
Luiz Velho
Instituto Nacional de Matemática Pura e Aplicada

François Pachet
Sony Computer Science Laboratory Paris

envyCODE
Wednesday, 5 August | 1:45 - 3:30 pm
envyCODE is Butch Rovan on custom instruments, extended alto clarinet (MMICS System), and interactive electronics; Kevin Patton on extended guitar (Taurex System), custom instruments, and interactive electronics; and Carmen Montoya on custom instruments and interactive electronics.

FrameGarden (2009)
FrameGarden is a structured improvisation loosely inspired by the formal arrangement of a karesansui, or Japanese dry rock garden. The piece features hybrid/extended alto clarinet and guitar, custom instruments, and interactive computer music. The alto clarinet and guitar incorporate onboard sensor systems that allow each instrumentalist to control real-time processing as part of their normal performance gestures. Custom instruments include The Globe and The Banshee, new instruments designed by Rovan, and The Digital Poplar Consort, a set of four new sensor instruments designed by Patton and Montoya.

All sources – extended alto clarinet, extended guitar, and new instruments – control real-time processing in MaxMSP and STEIM’s LiSa. Includes a brief discussion of this performance.

Joseph Rovan
Kevin Patton
Brown University
Maria Del Carmen Montoya

Improvisation With The TOOB
Wednesday, 5 August | 1:45 - 3:30 pm
The TOOB is a unique wireless electronic instrument created to extend wind-instrument performance techniques into the electroacoustic realm. It has been tweaked for over two years to give the performer a vast but intuitive range of sonic choices, allowing creative freedom in solo or group improvisation. The instrument senses breath, finger pressure, tilt, and acceleration, and has several other tactile controls. Sound is created and processed using Max/MSP/Jitter.

Arvid Tomayko-Peters
Squish the Squid Productions

Reactable
Wednesday, 5 August | 6 - 8 pm
The Reactable is based on a translucent and luminous round table. By putting tangible pucks on the Reactable surface, turning them, and connecting them to each other, performers can combine different elements such as synthesizers, effects, sample loops, or control elements to create a unique and flexible composition. Reactable’s pucks represent the building blocks of electronic music. Each one has a different function in sound generation or effect processing, in a method deeply inspired by modular analog synthesizers such as those developed by Bob Moog in the early 1960s. Includes a brief discussion of this performance.

Sergi Jordà
Universitat Pompeu Fabra
Reactable Systems
Music Performances

Silent Drum
Thursday, 6 August | 1:45 - 3:30 pm

The Silent Drum is a transparent drum shell with an elastic head. When it is pressed, the membrane adapts to the shape of the hand. The shapes are captured by a video camera and sent to a computer, which analyzes them and outputs the tracked parameters. By mapping these parameters, the physical movements of the performer are translated into sound. The controller itself is completely silent when played.

The silent drum produces a large amount of variables only if the input is complex. Its design is based on a simple, effective hierarchical logic: there are no fingers without a hand, no hand without an arm, no arm without a body. It reports continuous variables and extracts discrete variables. Sound events, bounded by discrete variables, are used for score control, triggers, mapping changes, etc. Continuous variables are used to shape sound morphologies.

Jaime Oliver
University of California, San Diego

And Then, Romina ...
Thursday, 6 August | 6 - 8 pm

And Then, Romina..., for prepared electric guitar and electronics, is a dramatic work that explores various relationships between live guitar and electronic sound. Among these relationships is a concern for using electronics to extend both the timbral and performance possibilities of the live instrument. Much of the piece is abstractly based on the Italian song “O surdato nammurato” (Califano/Canino, 1915), which can be heard most distinctly at the end. The piece was composed at City University, London in the fall and winter of 2000.

Mike Frengel
Northeastern University
**FJORG!**

Teams of animators from around the world forgo sleep and resist several staged distractions for 32 non-stop hours to produce the best character-driven animation in the universe. Teams are formed based on participants’ skills and expertise.

**THE TEAMS**

**PEANUT BUTTER JELLY**  
Paola E. Paulino  
Brendan Carroll  
Joo Young Lee  
Ringling College of Art + Design

**The Stepped Children**  
Jorge Garcia  
Dan Lane  
Liron Topaz  
Ringling College of Art + Design

**Squid Juice**  
Kelly Mermelstein  
Taylor Cook  
Vadim Kiyaev  
Pratt Institute

**Prestissimo**  
Sasapitt Rujirat  
Phon Tiramongkol  
Lee Croud  
The Monk Studio

**Team Riot**  
John Sabbah  
Gayane Bagdasaryan  
Shuang Chang  
Rochester Institute of Technology

**Sparkle Kittens**  
Alejandra Quintas  
Gianna Ruggiero  
Kent Muddle  
Ringling College of Art + Design

**Briar Roses**  
Ami DeLullo  
Kristin Palach  
Dawn Rivers  
Ringling College of Art + Design

**Team Riot**  
Jorge Garcia  
Dan Lane  
Liron Topaz  
Ringling College of Art + Design

**O.A.M.**  
Christopher Monti  
Linlin Si  
Xuemei Song  
Rochester Institute of Technology

**The Bunko Squad**  
Frank Suarez  
Kinlyn Chou  
Chase Hill  
Bunko Studios, Inc.

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**GAMEJAM!**

GameJam! hosts two competitions during the 24-hour competition. Twenty participants collaborate and create a 3D game using the Panda3D game engine. Nine participants compete in teams of three to create 2D games using Flash.

Prizes will be given for best 3D character, SIGGRAPH attendees’ favorite 3D character, most lifelike 3D character, most creative 3D character, best 2D game, and SIGGRAPH attendees’ favorite 2D game.

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**PARTICIPANTS**

**3D GAME PARTICIPANTS**

Neil Bonsteel  
Rochester Institute of Technology

Ben Colbourn  
Fullsail University

Riannon Delanoy  
Rochester Institute of Technology

John Fielding  
Rochester Institute of Technology

Briane Francisco  
Rochester Institute of Technology

Dylan Hunter  
Animation Mentor

Scott Huster  
Animation Mentor

James Maloney  
Bowling Green State University

Ryan Neff  
Rochester Institute of Technology

Brian Nixon  
Bowling Green State University

Emily Oess  
Animation Mentor

Rory Riggins  
Rochester Institute of Technology

Benjamin Rosales  
LDSanimators.com

Elizabeth Sewell  
FullSail University

Teri Shellen  
Animation Mentor

Eric Savino  
Fullsail University

Greg Wark  
Bowling Green State University

Toby Winder  
Animation Mentor

**2D GAME PARTICIPANTS**

Left 3 Dead  
Jonathan Holt  
Michael Molinari  
Andrew Deeds Walton  
Ringling College of Art + Design

Organic Lava Blocks  
Chance Dodd  
Melissa Guldbrand  
Laurissa Hughes

The Manimators  
Carlos D’Hazas  
Watcharin Jarayasukdipong  
Luis Salazar  
Woodbury University

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www.siggraph.org/s2009
The Computer Animation Festival is celebrating its 36th year as an internationally renowned forum for presentation of the world’s most innovative and stimulating computer-generated animated films. The festival also offers a wide spectrum of genres: narrative animation, medical visualizations, video game and simulations demonstrated in real-time, music videos, promotional spots, and many others can be seen in one location over the course of five days.

**SPECIAL GUEST SPEAKERS**

**Chris Landreth**

“The Spine” and Psychologically Driven Animation
Thursday, 6 August | 10:30 am - 12:15 pm
Auditorium B

**Peter Ludé**

Senior Vice President, Engineering, Sony Electronics
Executive Vice President, SMPTE
Board of Directors ITVS

3D to the Home: What Can Possibly Go Wrong?
Thursday, 6 August | 8:30 - 9:15 am
Rooms 260-262

**Bob Whitehill**

Stereoscopic Supervisor, Pixar Animation Studios

Visual Storytelling in Three Dimensions
Thursday, 6 August | 9:15 - 10 am
Rooms 260-262

For SIGGRAPH 2009, the Computer Animation Festival introduces two new sections: **Real-Time Rendering**, devoted to work produced interactively in real time; and **Visual Music**, which includes music visualizations and other artworks that combine music and images into a captivating multi-sensory experience.
The Computer Animation Festival Juried Films present the best of this year’s visual effects, animated shorts, student animations, scientific and musical visualizations, experimental subjects, and so much more.

The Best in Show Award qualifies the winner to be considered for nomination in the Academy of Motion Picture Arts and Sciences Best Animated Short Film category. Other awards presented by the jury are the Jury Award, Best Student Film, the WTF Prize, and Honorary Mentions.
Flame Dance
Tooru Hayai
Taiyo Kikaku Co, Ltd.
Japan

Frank had a Dream
Dae Jung
Sheridan College
Canada

French Roast
Fabrice O. Joubert
Pumpkin Factory/Bibo Films
France

friends?
Sveinbjörn J. Tryggvason
Vancouver Film School
Canada

Future Psychoanalisis
Diego Huacuja
Televisa
Mexico

Gorilla
Lucas Elliot
boolab
Spain

Greed
Alli Sadegiani
AnimationMentor
Sweden

Happy Duckling, The
Gili Dolev
Israel

Harmonic Fluid
Sound Synthesis
Changxi Zheng
Doug James
Cornell University
USA

Harmonix “Rock Band II”
Pete Candeland
Passion Pictures
United Kingdom

Heavenly Appeals
David Lisbe
Ringing College of Art & Design
USA

Hellboy II: The Golden Army
Guillermo del Toro
Double Negative
United Kingdom

Heroes of the Nation
Kenny Rossett
Henri Bouvand
Romain Revert
Matthieu Villain
L’institut supérieur des arts appliqués
France

Hey
Guy Ben Shetrit
Anova Music
Israel

Hit and Run
Alex Marino and Greg Peltz
Ringling College of Art & Design
USA

Honglong Century Plaza
Deng Bohong
DANS
China

House of Numbers: Animation of the Replication of HIV
W. Scott Meador
Emagination-Media
USA

Hum
Søren Bendt Pedersen
The Animation Workshop
Denmark

Hydrodynamic Butterflies
Yoichiro Kawaguchi
The University of Tokyo
Japan

I Am Alive
Olivier Martineau
Mikros Image
France

Incident at Tower 37, The
Chris Perry
Hampshire College
USA

Insight
Salvador Simo Busom
The Animation Workshop
Denmark

Insulin Production and Type 1 Diabetes
Etsuko Uno
Drew Berry
The Walter and Eliza Hall Institute of Medical Research
Australia

Interim Camp
Vera-Maria Glahn
Marcus Wendt
Field
Germany

ITFS Spot Colorflow
Sebastian Nozon
Sascha Geddart
Roland Petrizza
Filmakademie Baden-Württemberg
Germany

ITFS Spot Scheibenwischer (Drop)
Gottfried Mentor
Filmakademie Baden-Württemberg
Germany

Jin Kai Syu
Takahiro Hayakawa
Kyushu University
Japan

Jump
Till Nowak
Framebox
Germany

KitKat “The Ultimate Break”
Akama
Wanda Productions
France

Krishna’s Garden
Miriam Nagi
Ringling College of Art & Design
USA

KUDAN
Taku Kimura
Links DigiWorks Inc.
Japan

La Main des Maîtres
Adrien “CaYuS” Toupet
Clément Delatre
Vivien “Looky” Chauvet
L’Ecole Européenne Supérieure d’Animation
France

Lacoste “ Future”
Akama
Wanda Productions
France

Lautrivi Chromagnon
Medusa (LCM)
Franz Fischmiller
F.A.B.R.I.CATORS
Italy

Lilium Urbanus
Anca Riscu
Joji Tsuruga
School of Visual Arts
USA

Love_Child
Wen-Sheng Shiao
Chun-Wang Sun
National Taiwan University of Science and Technology
Taiwan

LRO Scouts for Safe Landing Sites - Stereoscopic Version
Helen-Nicole Kostis
University of Maryland Baltimore County & Scientific Visualization Studio, NASA
USA

Malaria Lifecycle, The
Drew Berry
The Walter and Eliza Hall Institute of Medical Research
Australia

Mercurius
Bret Battey
De Montfort University
United Kingdom

Minamitama District
Nobuo Takahashi
Nagoya City University
Japan

Minds
Nico Casavecchia
boolab
Spain

MIZU-HANABI
Tetsuka Niyama
Taiyo Kikaku Co, Ltd.
Japan

Mon(s)tre (Monster-clock)
Charles Schreck
Geoffroi Ridel
Daphné Parrot
Yann Poyac
Anthony Le Saout
L’institut supérieur des arts appliqués
France

MR 316
Guillaume Poirier
Philippe Massicotte
Louis Borgeat
Guy Godin
National Research Council of Canada
Canada

Murano Togo - Lost Interiors
Kazumasa Otsuki
CAD CENTER Creative Studio
Japan

murmur
Peter Byrne
Carole Woodlock
Michaela Eremiasova
Byrne Studio
USA

MUZORAMA
Elsa Bréhin
Raphaël Calamote
Mauro Carraro
Maxime Casaux
Emilien Davaud
Laurent Monneron
Axel Tillement
La Station Animation
France

Nine Inch Nails Ghosts 8
Shawn Faherty
USA
Computer Animation Festival

SIGGRAPH 2009 Computer Animation Festival Final Program

Radiohead “House of Cards”
James Frost
The Syndicate
USA

Reach
Luke Randall
AnimationMentor
Australia

Rebel With a Cause
Kristian Labusga
Stuttgart Media University
Germany

Rebel, The
Ben Logsdon
Roguzdon Productions
Japan

Roll’n Rock
Nico Casavecchia
boolab
Spain

Round
Kirk Hendry
United Kingdom

salia
Brian Evans
University of Alabama
USA

Scab
Marjan Moghaddam
Long Island University
USA

Scratch Me
Nico Casavecchia
boolab
Spain

Second Souffle
Maxime Causeret
Arts et Technologie de l’Image
France

Seed
Kosai Sekine
Tayo Kikaku Co., Ltd.
Japan

Sentinels of the Heliosphere
Gregory W. Shirah
NASA
USA

Silhouettes of Jazz
Dominik Käser
Martin-Sebastian Senn
Mario Deuss
ETH Zurich
Switzerland

SOE: The Space on Earth Project & Quantum City Project
Franz Fischneider
F.A.B.R.I.CATORS
Italy

Steel Life
Mathieu Gérard
France

Symphony
Erick Oh
University of California, Los Angeles
USA

Taming the Cat
Visual Media Lab, KAIST
South Korea

Tezcatlipoca
Robin George
Southern Adventist University
USA

The “Other World”
Elis Sverdlov
Gravity
Israel

The Beauty
Mao Qi Chao
Magic Animation Studio
China

The Curious Case of Benjamin Button
David Fincher
Digital Domain
USA

The Day The Earth Stood Still
Scott Derrickson
Cinesite
United Kingdom

The Enlightened Monk
Emily Tse
Ringling College of Art & Design
USA

The Sound of Silence
Yi-Yun Chen
Ling Tung University
Taiwan

This Way Up
Smith & Foulkes
Nexus Productions
United Kingdom

Tongue of the Hidden
David Alexander Anderson
Schofield Films
United Kingdom

Toshiba ‘Time Sculpture’
Mitch Stratten
The Mill
United Kingdom

Twisted Murder
Paulo de Almada
In Pyo Hong
Illusion Studio
USA

Unbelievable Four
Sukwon Shin
Unplan the Moment
Spain

Unwinding the Mummy 3: Tomb of the Dragon Emperor
Rob Cohen
Rhythm & Hues Studio
USA

Viinius-Guggenheim
Richard Gonz
Studio AMD
USA

Who’s Gonna Save My Soul
Chris Milk
Radical Media
USA

Wild Dogs
Catherine Hicks
Ringling College of Art & Design
USA

Wilkinson “Fight for Kisses”
Akama
Wanda Productions
France

Window Pains
Paul Tillery IV
Savannah College of Art & Design
USA

World of Warcraft: Wrath of the Lich King - Intro Cinematic
Jeff Chamberlain
Blizzard Entertainment, Inc.
USA

Yankee Gal
Céline Desrumaux
Gary Levesque
Antoine Perez
François Pons
Supinfocom Valenciennes
France

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<table>
<thead>
<tr>
<th>Time</th>
<th>Hall</th>
<th>Rooms</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:30 - 10:15 am</td>
<td>E1-2</td>
<td>260-262</td>
<td><strong>PRODUCTION SESSION</strong>&lt;br&gt;8:30 - 10:15 am&lt;br&gt;Building Benjamin Button: A Blending of &quot;Technique-ologies&quot;</td>
</tr>
<tr>
<td>10:30 am - 12:15 pm</td>
<td></td>
<td>271-273</td>
<td><strong>CONFERENCE KEYNOTE SPEAKER</strong>&lt;br&gt;10:30 am - 12:15 pm&lt;br&gt;Randy Thom: How to Make Sound a Full Collaborator in the Storytelling Process</td>
</tr>
<tr>
<td>12:30 - 1:30 pm</td>
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<td></td>
<td><strong>LUNCH BREAK</strong></td>
</tr>
<tr>
<td>1:45 - 3:30 pm</td>
<td></td>
<td></td>
<td><strong>TALK &amp; SCREENING</strong>&lt;br&gt;1:45 - 3:30 pm&lt;br&gt;2009 Japan Media Arts Festival in Review</td>
</tr>
<tr>
<td>3:45 - 5:30 pm</td>
<td></td>
<td></td>
<td><strong>TALK</strong>&lt;br&gt;3:45 - 5:30 pm&lt;br&gt;Empowering Audiences Through User-Directed Entertainment</td>
</tr>
<tr>
<td>6:30 - 7:15 pm</td>
<td></td>
<td></td>
<td><strong>SCREENING</strong>&lt;br&gt;6:30 - 7:15 pm&lt;br&gt;Visual Music Reels 1 &amp; 2 (repeated)</td>
</tr>
<tr>
<td>8 - 10 pm</td>
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<td></td>
<td><strong>TALK</strong>&lt;br&gt;6 - 6:30 pm&lt;br&gt;See What You Feel: A Study in the Visual Extension of Music</td>
</tr>
<tr>
<td>8:30 - 10:15 am</td>
<td>E1-2</td>
<td>260-262</td>
<td><strong>URBAN PLANNING TALK</strong>&lt;br&gt;8:30 - 9:20 am&lt;br&gt;The Evolution of Revolution of Design: From Paper Models and Beyond &lt;br&gt;PANEL 9:20 - 10:15 am&lt;br&gt;Building Digital Cities</td>
</tr>
<tr>
<td>10:30 am - 12:15 pm</td>
<td></td>
<td>271-273</td>
<td><strong>CONFERENCE KEYNOTE SPEAKER</strong>&lt;br&gt;10:30 am - 12:15 pm&lt;br&gt;Will Wright: Playing With Perception</td>
</tr>
<tr>
<td>1:45 - 3:30 pm</td>
<td></td>
<td></td>
<td><strong>PANEL</strong>&lt;br&gt;1:45 - 3:30 pm&lt;br&gt;Will GPUs Change the Face of Rendering CG for Motion Pictures?</td>
</tr>
<tr>
<td>3:45 - 5:30 pm</td>
<td></td>
<td></td>
<td><strong>TALK &amp; SCREENING</strong>&lt;br&gt;3:45 - 5:30 pm&lt;br&gt;Making Pixar’s &quot;Partly Cloudy&quot;: A Director’s Vision</td>
</tr>
<tr>
<td>6:30 - 7 pm</td>
<td></td>
<td></td>
<td><strong>EVENING THEATER</strong>&lt;br&gt;6:30 - 7 pm&lt;br&gt;Real-Time Demo&lt;br&gt;7 - 8 pm&lt;br&gt;Curated Reel</td>
</tr>
<tr>
<td>8 - 10 pm</td>
<td></td>
<td></td>
<td><strong>TALK</strong>&lt;br&gt;8 - 9 pm&lt;br&gt;Jury Reel</td>
</tr>
<tr>
<td>Time</td>
<td>Wednesday, 5 August</td>
<td>Hall E1-2</td>
<td>Rooms 260-262</td>
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</tr>
<tr>
<td>8:30 - 10:15 am</td>
<td>PANEL</td>
<td>8:30 - 10:15 am</td>
<td>Tomorrow’s Yesterdays: Scientific and Biomedical Visualization</td>
</tr>
<tr>
<td>10:30 am - 12:15 pm</td>
<td>TALK</td>
<td>10:30 am - 12:15 pm</td>
<td>From Pitchvis to Postvis: Integrating Visualization into the Production Pipeline</td>
</tr>
<tr>
<td>12:30 - 1:30 pm</td>
<td>LUNCH BREAK</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:45 - 3:30 pm</td>
<td>TALK</td>
<td>1:45 - 3:30 pm</td>
<td>Immersive and Impressive: The Impressionistic Look of “Flower” on the PS3</td>
</tr>
<tr>
<td>3:45 - 5:30 pm</td>
<td>AFTERNOON THEATER</td>
<td>3:45 - 5:30 pm</td>
<td>Real Time Live Jury Selections Demonstrated Live</td>
</tr>
<tr>
<td>5:30 - 6:30 pm</td>
<td>DINNER BREAK</td>
<td></td>
<td></td>
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<tr>
<td>6:30 - 8 pm</td>
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<tr>
<td>8 - 10 pm</td>
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</tbody>
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<thead>
<tr>
<th>Time</th>
<th>Thursday, 6 August</th>
<th>Hall E1-2</th>
<th>Rooms 260-262</th>
<th>Rooms 271-273</th>
<th>La Nouvelle Orleans Ballroom</th>
<th>Rooms 243-245</th>
<th>Auditorium B</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:30 - 10:15 am</td>
<td>SPECIAL GUEST SPEAKER</td>
<td>8:30 - 10:15 am</td>
<td>Peter Ludé: The State of 3D for Entertainment for Theater and Home</td>
<td>PANEL</td>
<td>8:30 - 10:15 am</td>
<td>The Masters Speak: Game Developers Weight in on True 3D Gaming</td>
<td></td>
</tr>
<tr>
<td>10:30 am - 12:15 pm</td>
<td>PRODUCTION SESSION</td>
<td>10:30 am - 12:15 pm</td>
<td>Monsters vs Stanos: How Stereo Affected Production on “Monsters vs Aliens”</td>
<td>PANEL</td>
<td>10:30 am - 12:15 pm</td>
<td>Beyond the Big Screen: The Evolution of 3D Standards for Cinema, Broadcast and the Home</td>
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<tr>
<td>12:30 - 1:30 pm</td>
<td>LUNCH BREAK</td>
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<tr>
<td>1:45 - 3:30 pm</td>
<td>PRODUCTION SESSION</td>
<td>1:45 - 3:30 pm</td>
<td>G-Force 3D: Guinea Pigs, Gadgets, and Post Production in Stereoscopic Filmmaking</td>
<td>PANEL</td>
<td>1:45 - 3:30 pm</td>
<td>The Mass Animation Project and the Future of Crowd-Sourced Creativity</td>
<td></td>
</tr>
<tr>
<td>3:45 - 5:30 pm</td>
<td>AFTERNOON THEATER SCREENING</td>
<td>3:45 - 5:30 pm</td>
<td>“Coraline”: The Changing Face of Animation</td>
<td>PANEL</td>
<td>3:45 - 5:30 pm</td>
<td>A Journey From Outer to Inner Space: Scientific and Biomedical Stereoscopic Visualization</td>
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<tr>
<td>5:30 - 6:30 pm</td>
<td>DINNER BREAK</td>
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<td>6:30 - 8 pm</td>
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<th>Time</th>
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<th>Rooms 260-262</th>
<th>Rooms 271-273</th>
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<th>Rooms 243-245</th>
<th>Auditorium B</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:30 am - 12:15 pm</td>
<td>SCREENING</td>
<td>8:30 - 11:30 am</td>
<td>Repeat 3D Clip Reel Screening</td>
<td>AFTERNOON THEATER SCREENING</td>
<td>8:30 - 10:15 am</td>
<td>Real Time Live Jury Selections Demonstrated Live</td>
<td></td>
</tr>
<tr>
<td>12:30 - 1:30 pm</td>
<td>LUNCH BREAK</td>
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</tr>
<tr>
<td>1:45 - 3:30 pm</td>
<td>STEREOSCOPIC FESTIVAL CLOSING SCREENING</td>
<td>1:45 - 3:30 pm</td>
<td>“Cloudy With a Chance of Meatballs” 3D</td>
<td>AFTERNOON THEATER SCREENING</td>
<td>1:45 - 3:30 pm</td>
<td>Reels: Curated Reel, Curated Reel</td>
<td></td>
</tr>
</tbody>
</table>

www.siggraph.org/s2009
The Evening Theater includes three categories of exceptional creative work:

- Live demos of outstanding real-time work.
- The Juried Reel, work selected by the Computer Animation Festival Jury from hundreds of international submissions.
- The Curated Reel, work invited by the Computer Animation Festival Chair.

Each Evening Theater show includes the same material. On Monday and Wednesday, the Juried Reel is shown first, followed by the Curated Reel. The order of presentation is reversed on Tuesday and Thursday:

**Monday & Wednesday**
- 6:30 pm Real-Time
- 7 pm Juried Reel
- 8 pm Curated Reel

**Tuesday & Thursday**
- 6:30 pm Real-Time
- 7 pm Curated Reel
- 8 pm Juried Reel

Short breaks after each segment allow attendees to come and go. Those with multi-day passes may extend their viewing of the Evening Theater over several days.

Evening Theater shows begin with 30-minute demos of outstanding achievements in real-time graphics: *Flower, DT4 Identity SA 1.7, Froblins, Fight Night 4*

On Monday night, the Evening Theater begins with presentations of this year’s Computer Animation Festival Awards: Best of Show (which qualifies the winner to be considered for nomination in the Academy of Motion Picture Arts and Sciences Best Animated Short Film category), the Jury Award, Best Student Film, the WTF Prize, and Honorary Mentions.
### 3D Screenings

<table>
<thead>
<tr>
<th>Days &amp; Hours</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thursday, 6 August</td>
<td>6:30 - 9 pm</td>
</tr>
<tr>
<td>3D Clip and Trailer Screening</td>
<td>A mix of clips in stereo from trailers to short films.</td>
</tr>
<tr>
<td>Thursday, 6 August</td>
<td>7 - 9 pm</td>
</tr>
<tr>
<td>3D Festival Track Kick-Off: Screening of &quot;Coraline&quot;</td>
<td></td>
</tr>
<tr>
<td>Friday, 7 August</td>
<td>11:30 am - 12:15 pm</td>
</tr>
<tr>
<td>3D Clip and Trailer Screening</td>
<td>A mix of clips in stereo from trailers to short films.</td>
</tr>
</tbody>
</table>

### Special Screening

<table>
<thead>
<tr>
<th>Days &amp; Hours</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Friday, 7 August</td>
<td>1:45 - 3:45 pm</td>
</tr>
<tr>
<td>&quot;Cloudy With a Chance of Meatballs&quot;: Select Cuts</td>
<td></td>
</tr>
</tbody>
</table>
AFTERNOON REELS

Nominees Reel
Monday, 3 August | 1:45 - 3:30 pm
La Nouvelle Orleans Ballroom

SIGGRAPH 2009 Computer Animation Festival Nominees

W.T.F. (The Well Told Fable) Nominees
friends?
Unbelievable Four
Fernet 1882 “Mini Cab Company”

Student Prize Nominees
Dim Sum
Incident at Tower 37
Project: Alpha

Jury Award Nominees
Dix
Love_Child
Anima

Best of Show Nominees
Engel zu Fust (Angel Afoot)
French Roast
Silhouettes of Jazz

Honorable Mention
Alma

Winners announced Monday at the beginning of the Evening Theater.

Visual Music Reel 1
Monday, 3 August | 1:45 - 3:30 pm
La Nouvelle Orleans Ballroom
Monday, 3 August | 6:30 - 7:15 pm
Room 271-273

2BTextures
Mercuris
Interim Camp
Murmur
Evobeat
Hydrodynamic Butterflies
Phase
Night Fishing with Cormorants
Jin kai Suy
Energie

Visual Music Reel 2
Monday, 3 August | 3:45 - 5:30 pm
La Nouvelle Orleans Ballroom
Monday, 3 August | 8:30 - 7:15 pm
Rooms 271-273

Salia
Cinetique
återbesök
Chronomops
200 Nanowebbers
Counter clockwise
Sensorium
Scab
Sprots and Dyversions
All That Remains

Young at Heart
Monday, 3 August | 3:45 - 5:30 pm
La Nouvelle Orleans Ballroom

PoPoLei
Alarm
Cinesite VFX Highlights: Bedtime Stories
Cinesite VFX Highlights: The Day
The Earth Stood Still
The Incident at Tower 37
The Penguins of Madagascar “Gone in a Flash”
Office Noise
Lilium Urbanus
Frank Had a Dream
Après la Pluie
Cartoon Forum Trailer
Krishna’s Garden
The Enlightened Monk
Oxygen
Wild Dogs
Dim Sum
Insight
Engel zu Fust (Angel Afoot)

2 Cool 4 School
Thursday, 6 August | 3:45 - 5:30 pm
La Nouvelle Orleans Ballroom

Daydreamer
Harmonix “Rock Band II”
Flame Dance
As One
cEvO - Teaser
Lacoste “Future”
KitKat “The Ultimate Break”
Fernet 1882 “Mini Cab Company”
Tezcatlipoca
Hellboy II: The Golden Army
Hum
Round
Drench “Brains Dance”
Toshiba ‘Time Sculpture’
Orange Mirrors
Watchmen
Chroma Chameleon
Neotel “No Restrictions”
WV “Polo Dog”
BA “Aquarium”
Bridgestone “Takes”
Audí Quatro “Carver”
Second Souffle
Acura “Bullet”

Absolute Dissection
Taming the Cat
ITFS Spot “Colorflow”
ITFS Spot Scheibenwischer
Wanted & The Dark Knight
Reach
Yankee Gal
Harry Potter and the Half-Blood Prince
Rock n’ Roll
Scratch Me
Gorilla
Cherries
Unplan the Moment
Symphony
Audi “Unboxed”
Compare the Market “Aleks”
BBC iPlayer ‘Penguins’
Hey
Radiohead “House of Cards”
CR Uchu-senkan Yamato 2
Nine Inch Nails Ghosts 8
Jump

Digital Schoolhouse
Friday, 7 August | 8:30 - 10:15 am
La Nouvelle Orleans Ballroom

Sentinels of the Helosphere
MR 316
Harmonic Fluid Sound Synthesis
The Malaria Lifecycle
Insulin Production and Type 1 Diabetes
The Curious Case of Benjamin Button
Future Psychoanalysis
The Emily Project
Rebel With a Cause
The Big One
Smausung: “Visit to Grandma’s House”
Steel Life
Escape From the Temple
Eins (One)
Murano Togo (Lost Interiors)
Unwrapping the Mummy 3: Tomb of the Dragon Emperor
People in Red
Minds
Tongue of the Hidden
Peking 1935
Nobel Center
Honglong Century Plaza
Minamitama District
Atherosclerosis
Lautriv Chromagron Medusa (LCM)
House of Numbers: Animation of the Replication of HIV
Mizu-Hanabi
The Sound of Silence
Love_Child

The Underneath
Friday, 7 August | 10:30 am - 12:15 pm
La Nouvelle Orleans Ballroom

Kudan
La Main des Maîtres
Twisted Murder
The Rebel
I Am Alive
World of Warcraft: Wrath of the Lich King - Intro Cinematic
Facteur Mineur
Piccotti Della Benavita
Muzorama
Coach
Greed
One Fine Day
Heavenly Appeals
Hit and Run
Ephemeral
ETA
Monster Clock
The Beauty
Heroes of the Nation
Dix

Evening Theater in the Afternoon

Juried Reel
Silhouettes of Jazz
Project: Alpha
Anima
friends?
Seed
Who’s Gonna Save My Soul
French Roast
Alma
Window Pains
Unbelievable 4

Curated Reel
Vilnius-Guggenheim
This Way Up (trailer)
SOE: The Space Earth Project & Quantum City Project
Wilkinson “Fight for Kisses”
Shade Recovered
Live Music (Mass Animation Project)
ILM: Robots, Cyborgs, and the Final Frontier
The Spine
Barclaycard ‘Waterslide’
Pigeon Impossible
Digital Domain in Retrospect
Cloudy With a Chance of Meatballs
For the first time, the Computer Animation Festival features a section focused entirely on real-time computer graphics. In recent years, the graphics capabilities and production values of videogames on consoles and computers have grown dramatically. This section of the festival shows the latest examples of videogames and real-time simulations that push the boundaries of what users and viewers have come to expect.

To help emphasize the difference between these works and the pre-rendered works in the Screenings, real-time pieces are demonstrated on their actual platforms. In addition, a selection of the games will be available for attendees to try out in the SIGGRAPH 2009 Sandbox.

**REAL-TIME RENDERING DEMOS**

**Evening Theater**
Monday-Thursday, 6:30 pm
La Nouvelle Orleans Ballroom

**Real Time Live**
Wednesday, 5 August | 3:45 - 5:30 pm
La Nouvelle Orleans Ballroom

**REAL-TIME RENDERING TALKS**

**Immersive and Impressive:**
The Impressionistic Look of Flower on the PS3
Wednesday, 5 August | 1:45 - 3:30 pm
La Nouvelle Orleans Ballroom

**Building Story in Games:**
No Cut Scenes Required
Thursday, 6 August | 10:30 am - 12:15 pm
La Nouvelle Orleans Ballroom

**REAL-TIME RENDERING PRODUCTION SESSIONS**

**Big, Fast and Cool:**
Making the Art for Fight Night 4 & Gears of War 2
Wednesday, 5 August | 8:30 - 10:15 am
La Nouvelle Orleans Ballroom

**REAL-TIME RENDERING WORKS**

**DT4 Identity SA**
Tatsuo Unemi
Daniel Bisig
Soka University

**Froblins**
Abraham Wiley
Natalya Tatarchuk
Christopher Oat
Jeremy Shopf
AMD

**Fight Night Round 4**
Frank Vitz
Jenny Freeman
Rick Stringfellow

**Flower**
John Edwards
thatgamecompany

**Gears of War 2**
Wyeth Johnson
Epic Games

**OLE Coordinate System**
Jun Fujiki
Kyushu University

**NVIDIA's Medusa Demo**
Mark Swain
NVIDIA Corporation

**Real-Time Hair Simulation and Rendering on the GPU**
Sarah Tariq
NVIDIA Corporation

**Real-Time Rendering and Animation of Trees**
Ralf Habel
Institut für Computergraphik und Algorithmen

**Split Second**
David Jeffries
Disney Interactive
STEREOSCOPIC 3D: RESEARCH, APPLICATIONS, AND ENTERTAINMENT

SPECIAL GUEST SPEAKERS

Peter Ludé
Senior Vice President, Engineering, Sony Electronics
Executive Vice President, SMPTE
Board of Directors ITVS
Thursday, 6 August | 8:30 - 9:15 am
Rooms 260-262

3D to the Home: What Can Possibly Go Wrong?
There are over two million 3D-ready televisions already in US households, but the industry remains divided about delivering stereoscopic content to the home. How much programming will be available, how will it be delivered, and by when? Will consumers need to wear those funny glasses? Will the world adopt 3D standards, or will competing formats emerge? Will the images on the small screen look as good as in the cinema? Peter Ludé will review these thorny topics and address the technical, business, and creative decisions that will be required over the next few years in the transition to 3DTV.

Bob Whitehill
Stereoscopic Supervisor, Pixar Animation Studios
Thursday, 6 August | 9:15 - 10 am
Rooms 260-262

Visual Storytelling in Three Dimensions
In combination with other visual techniques such as color and composition, stereography (if used wisely) can enhance mood, evoke emotion, and draw an audience further into a film’s story. Using examples from “UP”, “Toy Story”, and “Toy Story 2”, Bob Whitehill discusses the use of 3D as a visual storytelling device in Pixar’s films.

3D SCREENINGS

3D Clip and Trailer Screening
A mix of clips in stereo from trailers to short films.
Thursday, 6 August | 6:30 - 9 pm
Rooms 271-273

3D Festival Track Kick-Off: Screening of “Coraline”
Thursday, 6 August | 7 - 9 pm
Rooms 260-262

Pixar’s “Tokyo Mater” 3D
Friday, 7 August | 11:30 am - 12:15 pm
Rooms 260-262

3D Clip and Trailer Screening
A mix of clips in stereo from trailers to short films.
Friday, 7 August | 10 - 11:30 am
Rooms 260-262

PANELS

The Masters Speak: Game Developers Weigh in on True 3D Gaming
Thursday, 6 August | 8:30 - 10:15 am
Rooms 271-273

Beyond The Big Screen: The Evolution of 3D Standards in Cinema, Broadcast, and the Home
Thursday, 6 August | 10:30 am - 12:15 pm
Rooms 271-273

A Journey From Outer to Inner Space: Scientific and Biomedical Stereoscopic Visualization
Thursday, 6 August | 3:45 - 5:30 pm
Rooms 271-273

PRODUCTION SESSIONS

“Cloudy With a Chance of Meatballs”: Making Mouthwatering 3D
Wednesday, 5 August | 1:45 - 3:30 pm
La Nouvelle Orleans Ballroom

Monsters vs. Stereo: How Stereo Affected Production on “Monsters vs. Aliens”
Thursday, 6 August | 10:30 am - 12:15 pm
Rooms 260-262

G-Force 3D: Guinea Pigs, Gadgets and Post-Production Stereoscopic Filmmaking
Thursday, 6 August | 1:45 - 3:30 pm
Rooms 260-262

“Coraline”: The Changing Face of Animation
Thursday, 6 August | 3:45 - 5:30 pm
Rooms 260-262

SPECIAL SCREENING

“Cloudy With a Chance of Meatballs”: Select Cuts
Friday, 7 August | 1:45 - 3:45 pm
Rooms 260-262
VISUAL MUSIC

Films and sessions that combine music and images, whether created by solo filmmakers or as part of a collaboration, to showcase the wide range of approaches and achievements in Visual Music.

VISUAL MUSIC FILMS

återbesöker
Michael Anyango
Sweden

200 Nanowebbers (Invited)
Ruth Jarman
Joe Gerhardt
Semiconductor Films
United Kingdom

2BTextures
Bonnie Mitchell
Eulanie Lillios
Bowling Green State University
USA

All That Remains (Invited)
Stephanie Maxwell
Michaela Eremiasova
Rochester Institute of Technology
USA

Chronomops (Invited)
Tina Frank
Tina Frank Design
Austria

Counterclockwise
David Math
Royal College of Art
United Kingdom

Energiel (Invited)
Thorsten Fleisch
Fleisch Film
Germany

Mercurius
Bret Battey
De Montfort University
United Kingdom

murmur
Peter Byrne
Carole Woodlock
Michaela Eremiasova
Rochester Institute of Technology
USA

Night Fishing With Cormorants (Invited)
Betsy Kopmar
Expression College
USA

Salia
Brian Evans
University of Alabama
USA

Scab
Marjan Moghaddam
Long Island University
USA

Sensorium (Invited)
Karen Aqua
Ken Field
Conical MUSIC
USA

Sports and Diversions (Invited)
Bum Lee
USA

COURSE

The Making of “Shade Recovered”: Networked Senses at Play
Monday, 3 August | 8:30 - 10:15 am
Rooms 243-245

TALK

See What You Feel: A Study in the Visual Extension of Music
Matthew Bain Music Performance and Talk
Monday, 3 August | 6 - 8 pm
Rooms 243-245

VISUAL MUSIC TALKS

The Evolution of Revolution of Design: From Paper Models and Beyond
8:30 - 9:20 am

Model Rebuilding for New Orleans Transportation
3 - 4:05 pm

Green From the Ground Up: Infrastructure Rehabilitation and Sustainable Design
1:45 - 2:50 pm

Model-Based Community Planning, Decision Support, and Collaboration
4:15 - 5:30 pm

What Sound Does Color Make?
4:30 - 5 pm

Exploring Shifting Ground: Creative Intersections Between Experimental Animation and Audio
5:15 - 5:45 pm

GO TO TABLE OF CONTENTS → SIGGRAPH2009 Computer Animation Festival Final Program
The Computer Animation Festival presents insider updates on the production secrets behind recent feature films.

### Building Benjamin Button: A Blending of “Technique-ologies”
**Monday, 3 August | 8:30 - 10:15 am**
**La Nouvelle Orleans Ballroom**

Artists from Digital Domain and Lola take an expansive look at the main techniques and technologies developed and deployed to create the CG head of Benjamin Button, and the aging and “youthening” of the character. The panelists present behind-the-scenes images and clips to educate and entertain, and discuss concepts of invention, artistry, and technology.

**Panelists:**
- Ed Ulbrich
- Steve Preeg
- Jonathan Litt
- Marco Maldonado
- Paul Lambert
- Digital Domain

### Big, Fast and Cool: Making the Art for Fight Night 4 & Gears of War 2
**Wednesday, 5 August | 8:30 - 10:15 am**
**La Nouvelle Orleans Ballroom**

With the arrival of high-def game consoles, super-realistic graphics with immersive CG environments, characters, and VFX are no longer the exclusive territory of film. This session looks at how the art of Fight Night 4 and Gears of War have exploded the boundaries of what’s possible in real time.

**Moderator:**
- Evan Hirsch

**Panelists:**
- Jenny Freeman
- Frank Vitz
- Electronic Arts, Canada
- Wyeth Johnson
- Epic Games

### Monsters vs. Stereo: How Stereo Affected Production on “Monsters vs. Aliens”
**Thursday, 6 August | 10:30 am - 12:15 pm**
**Rooms 260-262**

This session tracks the impact of stereo from concept to delivery on the production of “Monsters vs Aliens”, the first animated feature for which stereo was integrated into the primary filmmaking process. Discover the lessons learned and how stereo affected the production pipeline from art, story, and editorial to layout and animation, and finally to lighting and effects.

**Moderator:**
- Darin Grant

**Panelists:**
- Ken Bielenberg
- Mahesh Ramasubramanian
- Phil Captain 3D McNally
- Rich Shiba

**Tuesday, 4 August | 1:45 - 5:30 pm**
**La Nouvelle Orleans Ballroom**

Industrial Light & Magic sheds light on the visual effects in the next chapter of the Transformers series and looks at the latest installments of two legendary franchises.

**Terminator:**
- Marc Chu
- Philippe Rebours
- Industrial Light & Magic

**Star Trek:**
- Roger Guyett
- Hilmar Koch
- John Goodson
- Industrial Light & Magic

**Transformers 2:**
- Jeff White
- Scott Benza
- Jason Smith
- Industrial Light & Magic

### “Cloudy With a Chance of Meatballs”: Making Mouthwatering 3D
**Wednesday, 5 August | 1:45 - 3:30 pm**
**La Nouvelle Orleans Ballroom**

The Sony Pictures Imageworks production team discusses and demonstrates the creative and technological elements that helped them achieve the most delicious event since macaroni met cheese. This behind-the-scenes look at the making of an epic food-filled film featuring food clouds and spaghetti twisters reviews the early design decisions that drove the look of the film, the global illumination renderer used to bring the movie to life, and more.

**Panelists:**
- Rob Bredow
- Karl Herbst
- Danny Dimian
- Sony Pictures Imageworks

### G-Force 3D: Guinea Pigs, Gadgets and the Stereoscopic Post-Production Workflow
**Thursday, 6 August | 1:45 - 3:30 pm**
**Rooms 260-262**

The journey of this traditionally shot hybrid CG and live action film from flat elements to dimensional experience used a variety of visual effects techniques and created a breakthrough workflow for stereoscopic film production.

**Panelists:**
- Rob Engle
- Dan Lobl
- Sony Pictures Imageworks
- Matt DeJohn
- In-Three, Inc.

### “Coraline”: The Changing Face of Animation
**Thursday, 6 August | 3:45 - 5:30 pm**
**Rooms 260-262**

An overview of how 3D printing technology was used to change the way stop-motion animation was used in the creation of the characters in “Coraline”.

**Panelists:**
- Brian McLean
- LAIKA, Inc.
- Neil Ranney
- Objet Geometries Inc.
Learn from the experts in the field and gain inside knowledge that is critical to career advancement. Courses deliver unique learning opportunities, available only at SIGGRAPH 2009, in three levels of difficulty (Introductory, intermediate, and advanced).

### The Making of “Shade Recovered”: Networked Senses at Play

**Monday, 3 August | 8:30 - 10:15 am**  
**Rooms 243-245**  
**Level: Intermediate**

Explores the underlying concepts and workflow of integrating sound and images in the authors composition and design of “Shade Recovered”.

**Instructor:**  
Jean Detheux  
Independent Mixed-Media Artist

<table>
<thead>
<tr>
<th>Schedule</th>
<th></th>
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<tbody>
<tr>
<td>8:30 am</td>
<td>An Exploration of “Sense-Giving and Sense-Receiving” in the Visual Aspect of Sound Music</td>
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<tr>
<td>8:45 am</td>
<td>A Look at How Music Informs Images, and Images Inform Music</td>
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<tr>
<td>9 am</td>
<td>Using Painter in Search of Fortuitous Accidents</td>
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<tr>
<td>9:05 am</td>
<td>Using Studio Artist in Search of Fortuitous Accidents in Time</td>
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<tr>
<td>9:25 am</td>
<td>Using Final Cut Pro to Edit by Way of Fortuitous Accidents</td>
</tr>
<tr>
<td>10 am</td>
<td>Questions &amp; Answers</td>
</tr>
</tbody>
</table>

### Introduction to Computer Graphics

**Monday, 3 August | 1:45 - 5:30 pm**  
**Auditorium A**  
**Level: Introductory**

Computer graphics is a broad and deep subject, and getting the most out of attending the annual SIGGRAPH conference requires a good understanding of the core ideas that lie at the heart of our existing techniques and future innovations. This course presents live demos of popular 2D and 3D software to demonstrate the key ideas that enable creation of scientific imagery, feature movies, interactive art, and more.

In the world of 3D, the course shows how to use basic shapes to create complex objects and demonstrates how to move and manipulate those objects over time to create motion. It also shows how to generate images that communicate these models to the world and string the images together to create animation. In the world of 2D, the course follows roughly the same approach but looks more closely at how today's rich 2D development environments allow us to manipulate photos and create interactive installations in which users can explore their data, control simulations, or create new artwork.

**Instructor:**  
Andrew Glassner
Courses | Tuesday, 4 August

An Introduction to Shader-Based OpenGL Programming

Tuesday, 4 August | 1:45 - 5:30 pm
Level: Introductory
Auditorium B

OpenGL is the most widely available application programming interface (API) for creating applications in almost every area of computer graphics including research, scientific visualization, entertainment and visual effects, computer-aided design, interactive gaming, and many more. Over the past decade, OpenGL has evolved to a large API with multiple, sometimes incompatible, versions. Recent versions of OpenGL have become shader-based, and the original fixed-function pipeline may not be available.

This course provides an accelerated introduction to creating applications using these recent versions of OpenGL API. It introduces the most recent version of OpenGL, in which an application must provide vertex and fragment shaders and cannot rely on a fixed-function pipeline. Consequently, this course is a complete rewrite of the OpenGL course that has been taught at the annual SIGGRAPH conference for over 10 years.

Instructors
Edward Angel
University of New Mexico

Dave Shreiner
ARM Ltd.

Schedule
1:45 pm  Welcome, Introduction, and Overview
Angel
1:55 pm  Getting Started With OpenGL
Angel
2:35 pm  Working With Objects in OpenGL
Shreiner
3:20 pm  The OpenGL Shading Language
Angel
3:30 pm  Break
3:45 pm  The OpenGL Shading Language - continued
Angel
4:20 pm  Lighting
Shreiner
4:40 pm  Texture Mapping
Shreiner
5:20 pm  Questions & Answers
Shreiner and Angel

An Introduction to Shader-Based OpenGL Programming
Tuesday, 4 August | 1:45 - 5:30 pm
Level: Introductory
Auditorium B

OpenGL is the most widely available application programming interface (API) for creating applications in almost every area of computer graphics including research, scientific visualization, entertainment and visual effects, computer-aided design, interactive gaming, and many more. Over the past decade, OpenGL has evolved to a large API with multiple, sometimes incompatible, versions. Recent versions of OpenGL have become shader-based, and the original fixed-function pipeline may not be available.

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Instructors
Edward Angel
University of New Mexico

Dave Shreiner
ARM Ltd.
Panels have long been an important part of the annual SIGGRAPH conference, providing a forum for the community to share experiences, opinions, insights, speculation, disagreement, controversy, and audience interaction with the leading experts in computer graphics and interactive techniques.

### Getting a Job in CG for Entertainment: Visual Effects, Animation, and Games

**Monday, 3 August | 1:45 - 3:30 pm**  
**Rooms 260-262**

Recruiters from Digital Domain, The Motion Picture Company, and Sony Pictures Imageworks discuss what it takes to get a job in CG from the ground up.

**Moderator**  
Rob Pieke  
Moving Picture Company

**Panelists**  
Ken Murayama  
Sony Pictures Imageworks

Hannah Acock  
Double Negative

**Getting a Job in CG for Entertainment: Visual Effects, Animation, and Games**  
**Monday, 3 August | 3:45 - 5:30 pm**  
**Rooms 260-262**

Supervisors from the industry's big three CG entertainment fields discuss what it takes to keep your skills up to date in the ever-changing CGI industry.

**Moderator**  
Robin Linn  
Reel FX/Radium

**Panelists**  
Jonathan Litt  
Digital Domain

Rob Bredow  
Sony Pictures Animation

Ken McGaugh  
Double Negative

Rick Stringfellow  
Electronic Arts

### Building Digital Cities

**Tuesday, 4 August | 9:30 - 10:15 am**  
**Rooms 271-273**

Experts in the use of current 3D tools discuss their use in current urban planning, sustainability, and reconstruction.

**Moderator**  
Doug Eberhard  
Autodesk, Inc.

**Panelists**  
Kevin Gilson  
Parsons Brinckerhoff

Donald Newlands  
Newlands & Company, Inc.

### Will GPUs Change the Face of Rendering CGI for Motion Pictures?

**Tuesday, 4 August | 1:45 - 3:30 pm**  
**Rooms 260-262**

Current-generation GPUs raised the production values of games while radically changing the development and content pipelines, but they are still rarely used in film production. This session examines the obstacles that prevent GPUs from being integrated into film pipelines and looks at some strategies for implementing them in production.

**Moderator**  
Evan Hirsch

**Panelists**  
Eric Enderton  
NVIDIA Corporation

Kishore Mulchandani  
Advanced Micro Devices, Inc.

Arthur Shek  
Walt Disney Animation Studios

### Keeping a Job in CG for Entertainment: Visual Effects, Animation, and Games

**Monday, 3 August | 3:45 - 5:30 pm**  
**Rooms 260-262**

Supervisors from the industry’s big three CG entertainment fields discuss what it takes to keep your skills up to date in the ever-changing CGI industry.

**Moderator**  
Robin Linn  
Reel FX/Radium

**Panelists**

### Tomorrow's Yesterday: Scientific and Biomedical Visualization

**Wednesday, 5 August | 8:30 - 10:15 am**  
**Rooms 271-273**

Screenings of state-of-the-art scientific and biomedical visualizations followed by discussions of innovative solutions, behind-the-scenes software developments, interdisciplinary collaboration, methods, techniques, and production pipelines. The goal of this panel is to present fresh work, capture interesting and under-represented visualization areas in the SIGGRAPH community, and contribute to definition of standards for technical development and production methods. The panel provides a balanced platform for exploration of the overlapping technical problems and complex solutions in scientific and biomedical visualizations knowledge.

**Moderator**  
Donna Cox  
NCSA, University of Illinois

**Panelists**

### Go to Table of Contents

Full Conference Access registration allows attendees access to all SIGGRAPH 2009 Panels. Seating is on a first-come, first-served basis. Please be sure to arrive early for the Panel you wish to attend.
Deconstructing “Watchmen”
Thursday, 6 August | 8:30 - 10:15 am
La Nouvelle Orleans Ballroom

Zack Snyder’s “Watchmen” is a far cry from “300”. It had to be in order to achieve such gritty realism, with 200 sets built in Vancouver and as much in-camera work as possible before resorting to CG. And yet the film is a diverse CG marvel to behold, building layer upon layer of riveting pop cultural information.

This panel explores Sony’s making of Dr. Manhattan, the all-powerful, all-CG blue man, which presented new performance-capture challenges, along with his Glass Palace on Mars, which presented some new procedural challenges: digital cityscapes, 3D environments, and the CG Owlship by MPC Vancouver; the bravura opening-title sequence, which intricately sets up the history of the masked superheroes with the help of CIS Vancouver; and the making of the inkblot-stained mask of Rorschach by Intelligent Creatures.

Moderator
Bill Desowitz
AWN & VFX World

Panelists
Lon Molnar
Intelligent Creatures
Bryan Hirota
CIS Hollywood
Ben Cole
MPC Vancouver
Rob Bredow
Sony Pictures Imageworks

The Masters Speak: Game Developers Weigh in on True 3D Gaming
Thursday, 6 August | 8:30 - 10:15 am
Rooms 271-273

According to a survey of over 300 gaming professionals done by Gamesindustry.biz, stereoscopic 3D (S-3D) gaming is the most anticipated technology of 2009. At-home solutions include new glasses, 3D displays, head-mounted displays, projectors, a wide range of 3D HDTVs, and more. Despite this industry’s long history, game developers have never truly embraced the technology. Times are clearly changing!

This panel, the first of its kind, features gaming’s leading minds. Speakers discuss the link between S-3D film and cinema, share some exciting technology demonstrations, and put forward ideas to move S-3D gaming to the next level and into customers’ hands.

Moderator
Neil Schneider
Meant to be Seen

Panelists
Habib Zargarpour
Electronic Arts
Nicolas Schultz
Crytek GmbH
Andrew Oliver
Blitz Games Studios

Beyond The Big Screen: The Evolution of 3D Standards in Cinema, Broadcast and the Home
Thursday, 6 August | 10:30 am - 12:15 pm
Rooms 271-273

With this year’s explosion in 3D stereoscopic content in movies, games, television, and BluRay DVD, manufacturers and content creators have more reason than ever to understand how their materials play from screen to screen - and what additions, adjustments and conversations might still be necessary. Whether it’s 60 feet in 4K or 3.5" on your phone, this panel explores the advances and challenges for standardizing 3D for a rapidly changing array of delivery platforms.

Moderator
Rob Engle
Sony Pictures Imageworks
Neil Schneider
Meant to be Seen
Josh Greer
RealD
Peter Ludé
Sony Electronics; Executive Vice President, SMPTE; Board of Directors ITVS
The Mass Animation Project and the Future of Crowd-Sourced Creativity

Thursday, 6 August | 1:45 - 3:30 pm
La Nouvelle Orleans Ballroom

It started with creation of a virtual studio on a social-networking platform (Facebook) with support from Intel and Dell (our sponsors), Autodesk (10,000 free Maya software licenses), and Reel FX (visual effects partner), and an open invitation to artists around the world to collaborate on an animated short film ("Live Music"). Learn how Yair Landau and the Mass Animation team and 58,000 + participants from 101 countries came together to create the largest global animation collaboration ever and what this means for the future of entertainment content creation.

Panelists
Yair Landau
Mass Animation Project
Jacquie Barnbrook
Live Nation
Michael Rivet
Intel Corporation
Robert Hoffman
Autodesk, Inc.
Scott Peterson
Reel FX

A Journey From Outer to Inner Space: Scientific and Biomedical Stereoscopic Visualization

Thursday, 6 August | 3:45 - 5:30 pm
Rooms 271-273

This panel begins with a special screening: earth and lunar sciences, solar expeditions, galaxy formations, climate studies, mummy returns, and a journey inside the human body – all screened using state-of-the-art stereoscopic Real-D Theater projection!

Panelists discuss the challenges, techniques, and software involved in producing stereoscopic scientific and biomedical visualizations.

Moderator
Mark Bolas
Institute for Creative Technologies & School of Cinematic Arts, University of Southern California

Panelists
Helen-Nicole Kostis
University of Maryland Baltimore County & Scientific Visualization Studio, NASA/GSFC
Arnaud Thernisien
Universities Space Research Association
Donna Cox
NCSA, University of Illinois
Robert Patterson
Advanced Visualization Lab, NCSA
Benjamin Moreno
SARL IMA Solutions
Richard Breiman
University of California, San Francisco School of Medicine
SIGGRAPH 2009 Talks provide a broad spectrum of presentations on recent achievements in all areas of computer graphics and interactive techniques, including art, design, animation, visual effects, interactive music, research, interactivity, and engineering.

### Visual Music

**Monday, 3 August | 1:15 - 5:45 pm**  
**Rooms 243-245**

**Session Chair**  
Dennis Miller  
Northeastern University

#### From Pythagoras to Pixels: The Ongoing Trajectory of Visual Music

A historical overview of visual music from early analog creations to current digital creations.

**Pam Turner**  
Virginia Commonwealth University

#### Designing Instruments for Abstract Visual Improvisation

This talk explores objectives in the visual-music domain and how we can make color, form, and motion accessible to visual improvisers.

**Fred Collopy**  
Case Western Reserve University

#### Modulated Feedback: The Audio-Visual Composition “Mercurius”

Discussion of the nature and use of custom sonic and visual algorithms in the award-winning audio-visual composition “Mercurius”.

**Bret Battey**  
De Montfort University

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### 2009 Japan Media Arts Festival Review

**Monday, 3 August | 1:45 - 3:30 pm**  
**Rooms 271-273**

This talk is also open to attendees with Computer Animation Festival Access.

A brief overview of the Japan Media Arts Festival is followed by a screening of the best of this year's contributors, including the Academy Award-winning short animated film “La Maison en Petites Cubes”.

**Asami Hosokawa**  
Japan Media Arts Festival

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### Visual Music and the True Collaboration of Art Forms and Artists

Discussion of the structural design, textural patterns, and expressive gestures of the multimedia genre commonly known as “collaborative image/music composition”.

**Stephanie Maxwell**  
Rochester Institute of Technology

#### What Sound Does Color Make?

Using mathematical models to create visual compositions and designs.

**Brian Evans**  
University of Alabama

#### Exploring Shifting Ground: Creative Intersections Between Experimental Animation and Audio

Approaches to creating productive relationships between audio and visuals by applying elements and principles across interdisciplinary lines.

**Bonnie Mitchel**  
Bowling Green State University  
**Elainie Lillios**  
Bowling Green State University
Empowering Audiences Through User-Directed Entertainment

Monday, 3 August | 3:45 - 5:30 pm
Room 271-273

Today’s world of user-generated content and social-networking sites puts the audience at the heart of entertainment, allowing them to create their own personalized content. Hollywood has always pushed the boundaries of entertainment by applying the latest technologies to tell stories in new and compelling ways. But despite all its advances, Hollywood has not caught up with the audience-centric world of personalized content. Until now.

The creative vision of the world’s leading directors and continually advancing technologies in the studio and at home are delivering increasingly realistic environments and characters to the screen, bringing the imagination of Hollywood’s best 21st-century storytellers to life. Now, through ground-breaking software that enables sophisticated real-time rendering techniques and new delivery models, and through forthcoming client and server hardware that has the potential to put the equivalent of a supercomputer in a home set-top box, Hollywood is on the verge of bringing ultra-realistic user-directed entertainment to consumers.

This panel of the industry’s leading experts shows how the era of user-directed content will become reality in the near future.

Peter Berg
Film 44

Jules Urbach
OTOY

Rick Bergman
AMD Products Group

See What You Feel: A Study in the Visual Extension of Music

Monday, 3 August | 6 - 8 pm
Rooms 243-245

A live performance of abstract animations of music pre-rendered in Maya, 3D visualizations of music-theory structures, and real-time systems that visually react to live music. The SIGGRAPH 2009 talk titled A Study in the Visual Extension of Music discusses the music system used in this performance.

Matthew Bain
The Ohio State University

Urban Planning

Tuesday, 4 August | 8:30 am - 5:30 pm
Rooms 271-273

Session Chair
Doug Eberhard
Autodesk, Inc.

8:30 - 9:20 am
The Evolution of Revolution of Design: From Paper Models and Beyond

A leading authority in the architecture, engineering, and construction industries presents a brief history of design and the new digital tools and processes that that are changing the professional and academic landscape. Learn how innovations like BIM (Building Information Modeling) are replacing outdated methods for collaborative design and decision making across the $2.3 trillion global-infrastructure marketplace. See new applications and opportunities for model-based design, analysis, simulation, and visualization, and gain expanded insights into the evolution and “revolution” that are taking place within organizations and projects today.

Susan Piedmont-Palladino
National Building Museum

1:45 - 2:45 pm
Green From the Ground Up: Infrastructure Rehabilitation and Sustainable Design

As communities and cities look to achieve better sustainability through urban regeneration and infrastructure rehabilitation, new mandates, metrics, and methods are being employed to provide improved predictability and decision making throughout the planning, design, construction, and operation lifecycle. See examples from Greensburg, Kansas (as seen on PBS), a city that decided to “Go Green” and rebuild the city following a devastating tornado that wiped out 80 percent of the city and explore other green projects that seek to achieve better future results by addressing the triple bottom line of economic, social, and environmental sustainability.

Doug Eberhard
Autodesk, Inc.

Model Rebuilding for New Orleans Transportation

Before Hurricane Katrina, the State of Louisiana was improving its transportation network, but the storm’s devastating destruction required additional efforts to rebuild and rehabilitate critical transportation infrastructure. See examples of the advanced computer modeling, visualization, and communication tools that helped both internal and external efforts, and hear from the people who were involved in helping to put New Orleans and the surrounding region back in business again.

Kevin Gilson
Parsons Brinckerhoff

Gay Knipper
Louisiana Department of Transportation and Development

4:15 - 5:30 pm
Model-Based Community Planning, Decision Support, and Collaboration

New tools and methods to incorporate geographic information systems, 3D modeling, real-time visualization, and decision support are helping cities and communities make more informed decisions about future planning and development. These solutions are providing both technical and non-technical stakeholders with better information and interaction as they work toward more sustainable land-use and design, and better understanding of how decisions affect local and surrounding communities, businesses, and residents. A leading expert shows examples of this work and explores the possibilities for more collaborative decisionmaking using an interactive model-based approach.

Paul Patnode
Environmental Simulation Center, Ltd.
Making Pixar’s “Partly Cloudy”: A Director’s Vision
Tuesday, 4 August | 3:45 - 5:30 pm
Hall E 1-2

Where do babies come from? Director Peter Sohn answers all your questions about his directorial debut on Pixar’s new short in this behind-the-scenes look at the creation of the film, followed by a screening.

Peter Sohn
Pixar Animation Studios

From Pitchvis to Postvis: Integrating Visualization Into the Production Pipeline
Wednesday, 5 August | 10:30 am - 12:15 pm
Rooms 271-273

How the role of previs is evolving beyond the traditional animatic to an integral part of filmmaking’s creative process. Moderated by award-winning writer Barbara Robertson, this session explores how leading studios are using visualization as a part of their visual-effects production pipeline. Discover the innovative techniques and cutting-edge technologies that are pushing filmmaking into a brave new world.

Moderator
Barbara Robertson

Panelists
Steve Sullivan
Michael Sanders
Industrial Light & Magic

Immersive and Impressive: The Impressionistic Look of Flower on the PS3
Wednesday, 5 August | 1:45 - 3:30 pm
Rooms 271-273

Flower is a PlayStation 3 downloadable game and winner of numerous industry best-graphics awards. Hear how the tiny team at thatgamecompany created immersive and realistic natural environments by focusing on impressionistic rendering rather than photorealism.

John Edwards
thatgamecompany

Real Time Live
Wednesday, 5 August | 3:45 - 5:30 pm
La Nouvelle Orleans Ballroom

Live demos of real-time rendering. These demos are the final selections for the Real-Time Rendering section of the Computer Animation Festival.

Real-Time Rendering and Animation of Trees
Ralf Habel
Institut für Computergraphik und Algorithmen

Real Time Hair Simulation and Rendering on the GPU
Sarah Tariq
NVIDIA Corporation

Real-Time Car Turbulence
Jonathan Cohen
NVIDIA Corporation

OLE Coordinate System
Jun Fujiki
Kyushu University

NVIDIA’s Medusa Demo
Mark Swain
NVIDIA Corporation

Gears of War 2
Wyeth Johnson
Epic Games

Split Second
David Jefferies
Disney Interactive

Building Story in Games: No Cut Scenes Required
Thursday, 6 August | 10:30 am - 12:15 pm
La Nouvelle Orleans Ballroom

Telling stories through objectives and rewards is unique to our art form. How can we connect some of the tenets of traditional storytelling, including character arcs and three-act structures into a medium that demands emergent storytelling? This session covers a variety of different fiction-delivery techniques for interactive entertainment.

Danny Bilson
THQ Inc.

Bob Nicoll
Electronic Arts
Real-Time Design Review and Collaboration for Global Infrastructure Projects

Thursday, 6 August | 1:45 - 3:30 pm
Rooms 271-273

Real-time, model-based design, visualization, simulation, and analysis tools are driving better ways for teams to create, experience, and collaborate on infrastructure projects of all types and sizes. Integrated analysis and simulation capabilities are allowing experts to find and fix risky or expensive problems in a virtual environment first, before construction and operation begins. This is generating better, faster, and less expensive projects, and changing the way agencies, professionals, and the public inform and interact to build a better world.

This session re-enacts live design review and collaboration sessions for key building and infrastructure projects around the world. It demonstrates real-time, model-based collaboration tools, including automated clash detection, project schedule integration (4D modeling), model markup, and virtual navigation. See how technical and non-technical stakeholders are making more informed decisions about the world's infrastructure and experience live interactive collaboration (in stereo) on real-world projects being designed and built today.

Kevin Gilson
Parsons Brinckerhoff

Doug Eberhard
Autodesk, Inc.
Attendees who want to get together with others who share their interests, goals, technologies, environments, or backgrounds are invited to attend a Birds of a Feather session. For a listing of the Birds of a Feather days, times, and locations see the SIGGRAPH 2009 Conference Locator.
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ACM SIGGRAPH

In the span of 35 years, ACM SIGGRAPH has grown from a handful of computer graphics enthusiasts to a diverse group of researchers, artists, developers, filmmakers, scientists, and other professionals who share an interest in computer graphics and interactive techniques. Our community values excellence, passion, integrity, volunteerism, and cross-disciplinary interaction. We sponsor not only the annual SIGGRAPH conference, but also focused symposia, chapters in cities throughout the world, awards, grants, educational resources, online resources, a public policy program, and the SIGGRAPH Video Review. The second annual SIGGRAPH ASIA conference will be held in Yokohama, Japan, December 2009.

Membership

The SIGGRAPH community depends on your support. Help us continue our global efforts in education, communications, and advocacy by joining ACM SIGGRAPH for $42 per year ($30 per year for students, $47 for Pioneers, and $28 for Eurographics members). Become an ACM SIGGRAPH member and receive a siggraph.org email alias, access to the archive of SIGGRAPH Proceedings in the ACM Digital Library, Computer Graphics e-Quarterly, discounted registrations on ACM SIGGRAPH sponsored programs and events including the annual SIGGRAPH and SIGGRAPH Asia conferences and partner conferences such as Eurographics, as well as discounts on publications and preferred vendor deals on valuable merchandise. For more details on membership or to join online, visit www.siggraph.org and select “Membership.” For those of you who are already members, thank you for your continued and loyal support.

ACM

ACM SIGGRAPH's parent organization is ACM, the Association for Computing Machinery. ACM is the world’s largest educational and scientific computing society, uniting educators, researchers, and professionals to inspire dialogue, share resources, and address the field’s challenges. ACM strengthens the computing profession’s collective voice through strong leadership, promotion of the highest standards, and recognition of technical excellence. ACM supports the professional growth of its members by providing opportunities for life-long learning, career development, and professional networking. Many ACM SIGGRAPH members also join ACM. The benefits of ACM membership include full access to online books and courses, the ACM Career & Job Center, subscriptions to ACM’s popular email alert news digests TechNews and CareerNews, and the online newsletter Member-Net. ACM members may subscribe to the Digital Library and receive full access to the Guide to Computing Literature, which features more than one million bibliographic citations from the vast world of computing. ACM members also receive discounts on cutting-edge magazines, journals, books, and conferences. For more information, visit: www.acm.org

Awards

ACM SIGGRAPH awards the prestigious Steven A. Coons award for lifetime achievement, the Computer Graphics Achievement Award for notable achievements, the Significant New Researcher Award for new contributors to our field, the Outstanding Service Award, and the Distinguished Artist Award for lifetime achievement in digital art. For a list of past award recipients, visit: www.siggraph.org/awards

Education Committee

The ACM SIGGRAPH Education Committee works to support computer graphics education as well as the use of computer graphics in education. Computer graphics education encompasses technical, creative, and developmental studies in curricular areas ranging from computer science to digital arts. The Education Committee undertakes a broad range of projects and activities in support of the CG education community, such as curriculum studies, resources for educators, and SIGGRAPH conference-related activities. This includes the international, juried SpaceTime Student Competition & Exhibition and much more. For more information, please visit: education.siggraph.org

Digital Arts Community

The ACM SIGGRAPH Digital Arts Community committee serves to foster the evolution of a strong digital arts community within the international organization and to promote a dialogue between visual artists and the larger SIGGRAPH community. It maintains an interactive Arts Portal, arts.siggraph.org, with an associated social networking site, siggrapharts.ning.com that provides a central place for artists and scientists to share resources, information, artwork, and opportunities. All SIGGRAPH members are invited to utilize the site to follow developments in the arts, stay connected, and identify potential collaborators. For more information visit: arts.siggraph.org
ACM SIGGRAPH Organization Overview

External Relations Committee
ACM SIGGRAPH has agreements with a number of organizations and conferences around the world. To see the list of current affiliations or to inquire about what is involved in entering into such a relationship, stop by the ACM SIGGRAPH Membership booth.

Professional & Student Chapters
Chapters of ACM SIGGRAPH exist in 65 cities in 16 countries around the world. They form an international multi-cultural network of people who develop, share, continue, and extend the work and achievements presented at the annual conference. Chapter members include those involved in research, development, education, art, gaming, visualization, and entertainment, just to name a few. For more information about the ACM SIGGRAPH network of chapters, or if you would like to start a Professional or Student Chapter, visit: www.siggraph.org/chapters

Publications
ACM SIGGRAPH publications provide the world’s leading forums for computer graphics research. Our conference series provides the largest source of citations in computer graphics literature. Publications are available to ACM SIGGRAPH members for substantial discounts. See: www.siggraph.org/publications

Small Conferences and Symposia
ACM SIGGRAPH helps organize and sponsor focused conferences, workshops, and other symposia around the world on topics related to computer graphics and interactive techniques. These gatherings enable groups with specific interests to get together and exchange information. To see the list of symposia or find out how to get help for a conference you’d like to organize, stop by the ACM SIGGRAPH Membership booth or visit: www.siggraph.org/events/symposia

SIGGRAPH 2010
Los Angeles, California

Interested in participating in the SIGGRAPH 2010 conference as a presenter or volunteer? Stop by the SIGGRAPH 2010 booth in Hall F Lobby, talk with the volunteer leaders who organize the annual SIGGRAPH conference, and discover how you can contribute your expertise and energy. Questions and comments are encouraged.

www.siggraph.org/s2010

SIGGRAPH Asia 2009
Yokohama, Japan

Start planning now to be in Yokohama for the second SIGGRAPH Asia Conference and Exhibition. Drop by our booth in Hall F Lobby and have a chat with us to find out more details. www.siggraph.org/asia2009

SIGGRAPH Asia 2010
15-18 December 2010
Seoul, Korea

Drop by the SIGGRAPH Asia 2009 Booth located in Hall F Lobby for more information.

SIGGRAPH Video Review
SIGGRAPH Video Review is the world’s most widely circulated video-based publication. Over 160 programs document the annual SIGGRAPH Computer Animation Festival, providing an unequaled opportunity to study state-of-the-art computer graphics techniques, theory, and applications. New releases and recent issues are available in DVD format. Visit the SIGGRAPH Review booth outside the La Nouvelle Orleans Ballroom.

Volunteers
All of the programs developed by ACM SIGGRAPH rely heavily on volunteer support. As a member, you are eligible to serve in some of ACM SIGGRAPH’s most visible positions, including leading a professional chapter, chairing the annual conference, or serving on the ACM SIGGRAPH Executive Committee. For more information, see: www.siggraph.org/gen-info/volunteer-positions.shtml
Annecy
Annecy has been showcasing the very best in animation for over 45 years, making it the industry’s leading international competitive festival. The capacity to present and promote animation in all its different forms has made Annecy a world-wide point of reference for the animation industry.
www.annecy.org

China Cartoon Industry Forum (CCIF)
Supported by the Chinese government, the China Cartoon Industry Forum was founded by the Cartoon Commission of China TV Artists Association. As the most influential Chinese conference, CCIF promotes industrialization, internationalization, and market development. CCIF operates two projects, which are ‘Asian Youth Animation & Comics Contest’ (AYACC) and ‘China Animation& Comics Game’ (CACG). Asian Youth Animation & Comics Contest is aimed to be the top annual award for Asian original animation and comic. CACG is committed to building an animation-training system to provide vocational animation and comics training courses studies for all trainees in China.
www.ccif.com.cn / www.51cacg.com
(will be launched with English and Chinese versions soon)

Computer Graphics Arts Society (CG-ARTS)
The Computer Graphics Arts Society, officially recognized by the Ministry of Education, Culture, Sports, Science and Technology in 1992, is a publicly funded body dedicated to promoting Japanese computer graphics education from drafting curricula to the development and publication of teaching materials, nurturing instructors, and providing certification tests to evaluate the ability of each individual. It is also dedicated to developing a distinctive Japanese media arts culture in the 21st century by hosting the Computer Graphics Contest for Students since 1995 and co-organizing the Japan Media Arts Festival in conjunction with the Agency for Cultural Affairs since 1996.
www.cgarts.or.jp

Digital Content Association of Japan (DCAJ)
DCAJ is a government-approved non-profit organization promoting the Japanese digital content industry. It organizes Digital Content Expo (DC EXPO) 2009 (www.dceexpo.jp) from October 22 to 25 at Miraikan Museum in Tokyo.
www.dcaj.org/outline/english/index.html

Eurographics
The European Association for Computer Graphics is a professional association that assists members with their work and careers in computer graphics and interactive digital media. Eurographics has members worldwide and maintains close links with developments in the USA, Japan, and other countries, by inviting speakers from those countries to participate in Eurographics events and by sending representatives to other events. Eurographics 2010 will be held in Norrköping, Sweden May 3-7, 2010.
www.eg.org

FMX
FMX is the primary European meeting of the digital community. Presenting cutting edge digital entertainment, the conference addresses the interests of professionals in creation, production and distribution from all corners of the industry. Innovative approaches in the animation, visual effects and gaming industries create a focus for discussions about the convergence and future of digital entertainment.

Meet top names in the industry as they present their latest achievements, interview with recruiters searching for new talent and test hard- and software innovations directly with developers – all in an open atmosphere of qualified discussion and informal encounter. The level of knowledge and experience and the openness with which it is shared has made FMX a set date for cg professionals all around the world.
www.fmx.de

IMAGINA
IMAGINA will be held at the Grimaldi Forum in Monte-Carlo, 3- 5 February 2010. IMAGINA, The European 3D Simulation and Visualisation Event centred on solutions which assist in designing and reaching decisions through visualisation and simulation.
www.imagina.mc

Laval Virtual
The 12th International Conference on Virtual Reality will be held on April 7-11, 2010, in Laval, France. First event in Europe dedicated to Virtual Reality, Realtime 3D and Interactive Techniques, Laval Virtual is where virtual reality users share their latest techniques from their fields of expertise.
www.laval-virtual.org

Seoul International Cartoon & Animation Festival (SICAF)
SICAF focuses on the dynamic new-media environment and presents current trends in cartoons and animation through Exhibition Convention, Animated Film Festival and SPP Market.
www.sicaf.org
Special Thanks & Acknowledgements

**Art Papers**
- ArtServe Michigan
- IBM Watson Research Center
- Penn State Altoona
- University of Michigan

**BioLogic: A Natural History of Digital Life**
- ArtServe Michigan
- IBM Watson Research Center
- Next Generation Design Leaders Programme, supported by
  - Korean Minis
- Penn State Altoona
- Philip Beesley Architect Inc.
- School of Art & Design, University of Michigan
- Walt Disney Animation Studios

**Computer Animation Festival**
- Advanced Micro Devices, Inc.
- AJA Video Systems
- Apple Inc.
- Carnegie Mellon University
- Digital Domain Productions Inc.
- Doremi Labs, Inc.
- Electronic Arts
- FotoKern, a division of Next Lab
- Industrial Light & Magic
- Lenovo
- LightRON
- LightStage, LLC
- Microsoft Game Studios
- Miranda Technologies, Inc.
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- University of Maryland Baltimore County, GEST
- Washington University in St. Louis

**Generative Fabrication**
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- Blue Sky Studios
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- Penn State Altoona
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- MediaMachine LLC
- Monterey Bay Aquarium
- Network for Computational Nanotechnology
- Purdue University
- Sallie Mae
- Stanford University

**Information Aesthetics**
- Carnegie Mellon University
- Duke University ISIS Program and Visual Studies Initiative
- Renaissance Computing Institute
- Stanford University

**International Resources**
- Bergen County Academies
- fen-om
- Universidad de Guadalajara

**Late Breaking Submissions**
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- University of Maryland Baltimore County, GEST
- Washington University in St. Louis

**Music Performances**
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- Cycling ’74
- I-CubeX
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- PL Studios, Inc.

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- Google
- Microsoft Corporation
- Princeton University

**Computer Animation Festival Final Program**