

DIGITAL STORYTELLING 2009

Seminar and workshops on the
creative use of digital technology
in film and television

9th–11th September 2009 | Filmens Hus | Oslo Norway

VISUAL EFFECTS AND THE STORY WORLD

NORSK **FILM**INSTITUTT

DIGITAL STORYTELLING ANNIO 2009

Visual effects is a field where innovation has always been the modus operandi. With the world becoming increasingly smaller through outsourcing and trans-Atlantic co-operative work, and with downsizing affecting many studios worldwide; finding more creative and efficient ways to achieve any given visual effect is key.

Tax incentives luring productions out of Hollywood, combined with lower film budgets has resulted in collaborative VFX productions as seen on blockbusters such as "The Golden Compass". This has opened up the field for smaller shops to get onboard bigger productions. Danish VFX house Ghost has proven that it is possible for Scandinavia to compete worldwide through their collaboration with Double Negative on several Hollywood productions, such as the Harry Potter movies and Hellboy II. With the major success achieved through the collaboration of nearly all Norwegian VFX houses on the movie Max Manus, the stage should be set for Norwegian VFX talents to venture abroad, not only the individual artist but as a united front.

With increased collaboration comes a need for standardization of techniques and pipelines. We see that where in the past VFX studios developed their own closely guarded software tools and techniques, the present trend is toward using more off-the-shelf solutions. So ultimately, what sets one VFX shop apart from another is the people - the VFX artists. This is somewhat of a paradox - while the idea is to keep top talent onboard from project to project, it also is easier for talent to move around, not having to constantly learn new softwares and techniques. Hopefully in the end, the artistic freedom resulting from this will benefit not only each individual artist and the visual effects houses, but the Norwegian and international film industry as a whole.

The standardization of software and techniques has also nurtured a movement of designers and VFX artists across the vertical segments of film, games, architecture and interactive media. Visual effects with the production value of a commercial or short film are helping to tell stories that communicate innovative architecture or an educational theme. Photorealistic trailers for CG games are created by the same artists making animated films. Tools for generating urban cityplans in 3D are used for level design in upcoming games. Writers too are finding new arenas for their stories inspired by a technology which turns their imagination into images. This flow of people and techniques across the disciplines is making the cake larger for all of us and brings new talent into the mix.

As we move forward into an ever more visually empowered and narrative future we hope that the Digital Storytelling seminar and workshops will continue to be a catalyst for innovative thinking, as well as a meeting place for creative talents seeking excellence in a field which is constantly raising the bar.

Welcome to Digital Storytelling 2009!

Angela Amoroso, Seaside Scripts
Kim Baumann Larsen, Placebo Effects
Eric Hanson, xRez Studio
Co-founders Digital Storytelling

www.digistorytelling.com

Main Partners:



Partners:



Special thanks to:

Nedin Mutic, Course Coordinator NFI / Svein Kojan, Exhibition Coordinator NFI / Henrik Kildahl, Seminar Assistant / Astrid Hovland, House Manager NFI / Birthe H. Endresen, Hospitality / Joachim Molteberg, Video Photographer / Andrea Marambio, The Film Store NFI

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PROGRAM

DIGITAL STORYTELLING 2009: VISUAL EFFECTS AND THE STORY WORLD.
Seminar on the creative use of digital technology in film and television.

WEDNESDAY 9TH SEPTEMBER 2009

08:15 **Registration**

09:00 **Opening**

Angela Amoroso, Project Manager and Co-founder

09:05 **Welcome**

Nina Refseth, Director of Norwegian Film Institute

09:10 **Introduction**

Eric Hanson, VFX artist and Co-founder

09:20 **Perspectives**

Kim Baumann Larsen, VFX evangelist and Co-founder

09:30 **Visual Effects Paradiso - 2000 Years of Visual Effects**

Michael Fink, CEO, Senior Visual Effects Supervisor,
Prime Focus VFX North America

11:00 **Short Break**

11:15 **Norwegian VFX Omelette**

A presentation of Norwegian visual effects at home
and abroad.

Introduction: Øystein Larsen, VFX supervisor,
Filmkameratene/larsen FX

Gimpville: Art Director Alf Martin Løvold. "Christmas
Night on Blue Mountain; Digital sets and set extensions"

Storm Studios: VFX Supervisor Morten Moen and
CG Artist Jamie McCarter: "Lots of green-screen and a
fat and furry polar bear."

Visco: CM Visual Effects, Tore Kvam "Pioneer: Under water
without water"

Qvisten: Character Animator/VFX Supervisor Peter
Spence "Knerten: Making The VFX Stick Together"

Director/VFX artist Harald Fossen and VFX supervisor
Torgeir Holm "2023 - Creating a future vision of Norway"

AKDesign: Character Animator/Designer Arne Kaupang
"Hellboy II - Animating robots and pixies in a fantasy world."

12:45 **Lunch in Ben's Café**

13:30 **All Power to Kids!**

The world's most sophisticated, choosy and intelligent
audience is 10 year olds.

Peter Engel, Producer and Stefan Fjeldmark, Director,
Zentropa RamBuk, Denmark

14:30 **VFX and SFX in sweet harmony**

Achieving realistic results within a short production
schedule.

Claes Dietmann, Producer and Staffan Linder, CD and
Animation Supervisor, Fido Film, Stockholm

15:30 **Coffee Break and Networking**

16:00 **Panel discussion: "It's about time to make money"**

Norwegian visual effects in a Scandinavian perspective.

Moderator: Aksel Jermstad, Storyline Studios;

Panel Members: Claes Dietmann, Fido Film; Marcus
Brodersen, Filmkameratene; Kristin Hellebust,
Storm Studios, André Øvredal, Pravda and Øystein Larsen.
larsen FX/Filmkameratene.

17:15 **Closing remarks**

Angela Amoroso

17:30 **Best Visual Effects Awards BVE 2009**

Presentation of the Norwegian Society of Visual Effects
(NFX) by Chairperson Øystein Larsen

17:45 **Awards Ceremony: The BVE Award 2009**

presented by Morten Moen, Chair of the Awards Committee
and Martin Gant, Jury Chair.

18:30 **Extreme Photography: Gigapixel Images in
Print Exhibition**

Opening and reception. 2nd Floor Gallery Filmens Hus.

Head of Projection Department: Jan Eberholst Olsen

Chief Projectionist: Geir Friestad

Cinema Coordinator Nikolai Fuglerud

VISUAL EFFECTS PARADISO – 2000 YEARS OF VISUAL EFFECTS

MICHAEL FINK, CEO / SENIOR VISUAL EFFECTS SUPERVISOR, PRIME FOCUS VFX NORTH AMERICA



Michael Fink is a Hollywood visual effects veteran, Academy Award winner and the CEO and Senior Visual Effects Supervisor, Prime Focus VFX North America. He “cut his eye teeth” on films such as “Star Trek the Motion Picture” and “Bladerunner” before becoming a Visual Effects Supervisor on “Wargames” where he created innovative solutions for displaying computer graphics on hundreds of computer monitors. He continued innovating VFX on films such as “Buckaroo Banzai” and received an Academy Award nomination for his work on “Batman Returns”. In 1995 Michael joined Warner Bros. in starting a new venture - Warner Digital Studios - a full service visual effects facility. Under Michael’s direction, Warner Digital produced highly lauded effects on films such as “Eraser”, “Mars Attacks!”, and “Batman &

“I love talking about the decision making process – how we go from words to pictures. The choices we make are sometimes quite arbitrary, sometimes dictated by politics, always driven by the requirement that the paths we choose will work.”

Robin”, as well as commercials and special venue films. In 2008, Michael received an Academy Award for Best Visual Effects, and a BAFTA Award for Best Special Visual Effects for the film “The Golden Compass”. Michael is on the Executive Committee of the Visual Effects Branch of the Academy of Motion Picture Arts and Sciences, and is a founding member and former board member and Vice-Chairman of the Visual Effects Society.

www.primefocusworld.com



NORWEGIAN VFX OMELETTE

IN THE PAST FEW YEARS THE NORWEGIAN VFX COMMUNITY HAS EXPERIENCED AN INCREASE IN THE DEMAND FOR ADVANCED DIGITAL TECHNIQUES AND TECHNOLOGY. THIS IS AN EXCITING DEVELOPMENT AND REPRESENTS A NEW TREND WHERE COOPERATION IS NECESSARY IN ORDER TO ACHIEVE GOOD RESULTS. THIS NORWEGIAN OMELETTE INCLUDES SOME OF THE LEADING TALENTS IN VFX IN NORWAY TODAY.

Øystein Larsen, VFX Supervisor, Filmkameratene / larsenFX, has a BFA in Computer Arts from the Academy of Art in San Francisco, working at MVFX and ESC Entertainment for five years before moving to Norway in 2004. At ESC he was a technical supervisor on “Matrix Reloaded” and “Matrix Revolutions”, and has worked on several other feature films including “Constantine”, “Catwoman” and “Lady-Killers”. During these projects he was heavily involved in new advances in synthetic humans, digital sets and effects animation. He was the overall VFX supervisor for the Norwegian blockbuster “Max Manus” and is currently supervising the visual effects for the feature film “The Troll Hunter”. Øystein is a member of the Visual Effects Society.
www.larsenfx.com/ / www.filmkameratene.no



Alf Martin Løvvold, AD, Gimpville AS, started out as a Flash animator and 3D generalist at Context advertising agency in 2000. After two years in production, he studied 3D design and animation at Idefagskolen in Tønsberg, and has since been a partner at Gimpville in Oslo where he has worked as a generalist on most projects for advertising agencies. His latest film productions are “Max Manus” and “Christmas Night on Blue Mountain”.
www.gimpville.no



Morten Moen, VFX Supervisor, Storm Studios, was part of the main team on the animation feature “Free Jimmy” and was one of the few who worked on this production from start to finish. Morten has also created digital effects for the feature films “Backwoods”, “Radio Pirates” and “Cry in the Woods”, the animation features “Peter and The Wolf”, which received the Oscar for best animated short in 2008, and “Elias and the King’s Ship”. He has also done digital effects for the music videos “Miss you like crazy” and “Joe Delasandro” for the pop group Briskeby and “Us two in Oslo” for the rap artist Ravi, as well as a number of commercials. Recently Morten created visual effects for the “Max Manus” feature and the all green screen short film “Little Miss Eyeflap”. Morten is currently working on a pipeline for digital creatures.
www.stormstudios.no



“If you want to do a Norwegian sci-fi feature film you have to find a very efficient way to produce it. For the 30 minute sci-fi film 2023 we did most of the effects in camera, just like Hitchcock. It was a lot of fun, although it required a lot of pre-production.”

HARALD FOSSEN, DIRECTOR AND VFX ARTIST

Jamie McCarter, CG Artist, is a freelance CG artist with numerous film credits and over 10 years of industry experience. Following graduation from the classical animation program at Algonquin College he worked throughout the Toronto film & television effects industry. After several years of freelance work, he emigrated to the UK where he subsequently worked as both an animator and a technical director with a number of the major studios on numerous blockbuster films, such as “Die Another Day”, “Tomb Raider II”, “The Brothers Grimm”, “Hitchhiker’s Guide to the Galaxy” and “10,000BC”. During his time in London he worked closely with industry creatives Terry Gilliam, Shynola, Jamie Hewlett and Hammer & Tongs. Currently he is CG Supervisor at Storm Studios in Oslo, Norway.
www.stormstudios.no

Tore Kvam, CM Visual Effects, Visco AS, has a background from technical visualization for the offshore industry, working as a 3d designer at Offshore Marine before moving to 3d animation for Datavision and Hitec O. In 2002 he started Tryllefilm and was head animator before taking the position as managing director. In 2008 Tryllefilm and Visco merged and Tore is today managing director working on animation, storyboarding, music and script.
www.visco.no



Peter Spence, Character Animator and VFX Supervisor, is founder of Electric Putty Creations, a provider of VFX and character animation. Peter’s first adventures in the world of effects were at the age of 5 when he designed hazardous pyrotechnics and props for his puppet theatre. By the age of 11 he was wiring lighting in to his Star Wars toys and by 15 he was set on a life in animatronics. In 1993 he saw 3D Studio DOS v3 in action and the rest of reality became a blur. Working with Qvisten Animation and Paradox, Peter has most recently been Visual Effects Supervisor for the highly anticipated feature “Knerten”, a story about a boy and his imaginary friend.
www.electricputty.com/ / www.qvisten.no



Harald Fossen, Director and VFX Artist, studied at the Bergen National Academy of the Arts. In 1999 he received a nomination for his first short film project “Nemo” and since then has directed a number of short films. He has made several music videos and commercials and has published an illustrated short story. In addition to directing he has over the past ten years worked on visual effects on all types of productions.
haraldfossen@gmail.com



Torgeir Holm, 3D and VFX Creative Director, Netron AS, has a background in graphic design for print and web, and now focuses on motion graphics, 3D and visual effects. He has worked on numerous broadcast projects, ranging from commercials and channel idents to virtual studios. Torgeir is the creative director of 3D and VFX in Netron AS, and is also the editor of the website VRay.info.
www.netron.no

Arne Kaupang, Character Animator/ Designer, AKDesign, worked for many years as an Art Director in fashion magazines and advertising, went freelance as a graphic designer/3D artist until pursuing his dream of becoming an animator in feature film. He recently worked as a character animator on the acclaimed “Hellboy II” for Double Negative Visual Effects in London.
www.arne3d.com



“Because the milieu and the industry is so small, one has to collaborate every now and then.”

DAYNE COWAN,
CO-HEAD OF 3D DOUBLE NEGATIVE

ALL POWER TO KIDS!

THE WORLD'S MOST SOPHISTICATED, CHOOSY AND INTELLIGENT AUDIENCE IS 10 YEAR OLDS.



Peter Engel, Producer Zentropa RamBuk (DK), has produced radio, television and films for children and young people during the past 20 years. He has worked at DR, TV2, The Danish Film Institute, Koncern Film/TV, Nordisk Film and Zentropa. His credits include the TV series "Yallahrup Færgeby" (fiction), "The Red Chapel" (documentary), "Danes for Bush" (mocumentary) and the films "Aqualorius!" (fiction) and "Big Wash" (animation). He received the Nordic Council's Special Award for his communication to children.

www.zentropa.dk

"New stories can be told with new techniques, and kids expect to go traveling in space rather than sit around cutting carrots in the edutainment kitchen!"

STEFAN FJELDMARK, DIRECTOR

Stefan Fjeldmark, Director (DK), has an impressive list of quality productions for children and young people. In 1981 he authored the comic- book "The Snow Queen", and in 1988 co-founded A. Film. His international breakthrough came on productions with Don Bluth Productions as animator on "A Troll in Central Park", sequence director on "Thumbelina" and storyboarder on "Pebble and the Penguin". For Bill Kroyer in Los Angeles he was sequence director on "Fern Gully" and "The Last Rain Forest". Stefan wrote the screenplay for the Academy Award nominated animated short "When Life Departs" (1997), was co-director of "Amazon Jack" (1993), a triple winner at Montevideo, as well as the domestic box office and festival hits: "Help! I'm a Fish" (2000), which won the Children's Jury Award at the Chicago International Children's Film Festival, and the acclaimed low budget 3D "Terkel in Trouble" (2004) which received the Malmö BUFF's Youth Award. At present Stefan is developing several projects with Zentropa RamBuk in Denmark.

www.zentropa.dk



VFX AND SFX IN SWEET HARMONY

BY COMBINING IN-CAMERA EFFECTS (SFX) WITH POST PRODUCTION EFFECTS (VFX) YOU GET REALISTICALLY WORKING RESULTS WITHIN A SHORT PRODUCTION SCHEDULE. FIDO FILM IS NOT ONLY A VFX HOUSE, BUT ALSO A WORKSHOP FOR ALL KINDS OF PHYSICAL SFX, ALWAYS SEEKING TO FIND THE OPTIMAL SOLUTION FOR THE MOST EFFICIENT WAY OF CREATING THE REQUESTED EFFECT.

Claes Dietmann, Producer, Fido Flim, Stockholm (SE), studied economics and theatre science at the Stockholm University, and began his career in the filmmaking industry as 2nd Ass Director and Extras Casting for Bille August's feature film "Jerusalem", produced by SVT, in 1995. He spent the next five years at the SVT's drama department working as 1st Ass Director, Location Manager and Unit Production Manager for a number of TV-series and feature films. 2000 he joined the animation production company Happy Life and worked there as a Producer, doing large scale TV-series and feature film projects in co-productions with major TV-networks and other production companies around Europe. From 2005 until present date he has worked as a Producer at Fido Film producing animation and VFX/SFX for commercials and feature films.

www.fido.se

Staffan Linder CG and Animation Supervisor Fido Film, Stockholm (SE), has a long career in the film effects business starting out as a sculptor/airbrush artist in the early nineties. In 2000 he took the step to the digital realm and has been working with animation since. Realistic and semi-stylized Characters and creatures has been the red line throughout his work. He was responsible for creating and designing Sweden's first digital Character in the 2004 release of the children's film "Håkan Bråkan & Josef" where the script called for an authentic talking pet tortoise. He has also been animating dinosaurs, bugs and giant apes in Peter Jackson's "King Kong" (2005). Other productions include creating digital creatures in Nils Gaup's Sami epic "The Kautokeino Rebellion" and the Swedish vampire drama "Let the right one in" by Tomas Alfredson. During 2009 Staffan has been 3D supervisor for Fido's largest single production to date; "Eep!"

www.fido.se

"With small budgets and tight deadlines one must always seek to get the most out of every crown, euro or dollar."

CLAES DIETMANN, PRODUCER

PANEL

ABOUT TIME TO MAKE MONEY

NORWEGIAN VISUAL EFFECTS IN A SCANDINAVIAN PERSPECTIVE

VISUAL EFFECTS ARE AN INTEGRAL PART OF FILM AND TELEVISION PRODUCTION TODAY AND OPEN UP POSSIBILITIES FOR STORIES TO BE TOLD THAT HAVE NOT PREVIOUSLY BEEN POSSIBLE. STILL, IT SEEMS THAT VFX IS NOT YET REGARDED AS FULLY EQUAL TO THE MORE ESTABLISHED PRODUCTION UNITS IN TELEVISION AND FILM SUCH AS THE ART DEPARTMENT OR CINEMATOGRAPHY.

IN NORWAY WE HAVE ALWAYS THOUGHT THAT OUR VISUAL EFFECT ARTISTS WERE INFERIOR TO THOSE ABROAD AND THIS IS ALSO THE GENERAL OPINION IN THE NORWEGIAN FILM INDUSTRY AS A WHOLE. WITH THE SEVERAL HIGH-BUDGET NORWEGIAN FILMS IN RECENT YEARS THE VISUAL EFFECTS INDUSTRY IN NORWAY IS STRONGER THAN EVER. WHAT VISUAL EFFECTS ARTISTS IN NORWAY LACK IS NOT TALENT, BUT SUFFICIENT RESOURCES OF TIME AND MONEY.

Aksel Jermstad, Flame Artist, Storyline Studios (NO), has over the past 10 years developed a diverse portfolio within the fields of film, TV and commercials. His main background is within visual effects, a field he has been in his whole career, most recently as a Flame Artist at Chimney Pot/Storyline Studios. Aksel has worked on most of the Norwegian feature films released in recent years, including "Switch", "Max Manus" and currently "Christmas Night on Blue Mountain" as well as the award winning feature Nord. He also works as a producer and has various short films and other work accredited to his name. Aksel is involved with photographic art, and plans to have an exhibition as soon as time permits.
www.chimney.no

"Let us take advantage of this, let us become truly part of the industry, get the credit we deserve and at least, let 's start making money!"

AKSEL JERMSTAD, PANEL MODERATOR

Kristin Hellebust, Managing Director Storm Studios (NO), is managing director and producer at Storm Studios with a master of law from the University of Oslo. Kristin was associate producer for the award winning animated feature film Free Jimmy (2006) and VFX producer on several feature films such as, "Max Manus", "Dead Snow", "The Olsen Gang Jr.", "The Radio Pirates" and "Backwoods", a position she also held on the Oscar winning animation short film "Peter and the Wolf".
www.stormstudios.no

"After Max Manus other producers have also been keen on including visual effects heavy "money shots"

KRISTIN HELLEBUST,
MANAGING DIRECTOR, STORM STUDIOS



André Øvredal, Director, Pravda (NO) While attending the Brooks Institute in Santa Barbara, California for his Bachelor of Arts degree André directed the low budget feature "Future Murder". Returning to Norway he has directed commercials since 1998 for clients such as Grandiosa, Telenor, Makrell i Tomat, Postbanken, Lotto, Aeroflot, and Dressman amongst others. He directed the short film "User Support" which won the P3 audience award at the Short Film Festival in Grimstad in 2009.
www.pravda.no

Marcus Brodersen, Head of VFX and Post Production, Filmkameratene. (NO), has more than 10 years of experience in animation, VFX and post production. He is currently producing the 3D animated feature "Elias and the Treasure of the Sea" based on the Emmy® nominated television series, "Elias, the Little Rescue Boat". Marcus is currently head of VFX and post production on several live action movies.
www.filmkameratene.no

Øystein Larsen see page 6, Claes Dietmann see page 9

WORKSHOP

VISUAL EFFECTS FOR PRODUCERS: PLANNING AND BUDGETING VFX FOR FEATURE FILMS

10TH SEPTEMBER, FILMENS HUS

THIS IS A WORKSHOP FOR PROFESSIONAL PRODUCERS IN FILM AND TELEVISION WISHING TO LEARN MORE ABOUT PLANNING, BUDGETING AND COST-EFFECTIVE USE OF VISUAL EFFECTS IN FILM AND TELEVISION. THIS HALF-DAY WORKSHOP IS LED BY CLAES DIETMANN, EXPERIENCED VFX PRODUCER FROM FIDO FILM IN STOCKHOLM, SWEDEN.

"The sooner we get into the process – preferably already at treatment or early script stage – the more we can get out of the VFX budgets."

CLAES DIETMANN, PRODUCER





WORKSHOP

LIVE ACTION INTEGRATION WORKSHOP

10TH SEPTEMBER, GOL STAVKIRKE, THE NORWEGIAN FOLK MUSEUM



VISUAL EFFECTS ARTISTS ERIC HANSON AND GREG DOWNING OF XREZ STUDIO, LOS ANGELES WILL HOLD A ONE DAY FIELD WORKSHOP FOR A SELECTED GROUP OF VISUAL EFFECTS ARTISTS AND VFX SUPERVISORS.

The workshop will cover data acquisition on set for real-life locations and will be a hands-on workshop. The focus will be on photographic techniques, such as HDR capture, high resolution panoramic background photography, photogrammetry for set extensions and polynomial texture mapping. Site survey techniques and the recording of lens information and distortion will be demonstrated as well as a brand new technique for 3d data capture based on the Microsoft Photosynth software.

Eric Hanson, CEO of xRez Studio, is a visual effects designer specializing in the creation of digital environments. Having worked with leading visual effects houses such as Digital Domain, Sony Imageworks, Dream Quest Images and Walt Disney Feature Animation, his work can be seen in "The Day After Tomorrow", "Cast Away", "Mission to Mars", "Fantasia 2000", and "The Fifth Element". He is CEO of xRez Studio, a company specializing in gigapixel photography and effects work, as well as an Associate Professor at the USC School of Cinematic Arts, leading their curriculum in visual effects. Eric is a member of the VES, IVRPA, PMA, ACM/Siggraph, and attended University of Texas at Austin.

www.xrez.com

Greg Downing, President of xRez Studio, specializes in technical photography and image-based 3D technologies. His photographic work has been displayed in some of the nation's most prestigious museums including the American Museum of Natural History, the Cincinnati Art Museum, and the Denver Museum of Nature & Science. Greg's technical background comes from his work in development at Realviz on Image Modeler, Stitcher and Sceneweaver graphic applications. He has worked in film production as a Lighting Technical Director at Rhythm & Hues and Sony Imageworks in Los Angeles. Greg teaches at the Gnomon School of Visual Effects, has presented at professional conferences for both visual effects artists and photographers, and has been published in numerous industry publications.

www.xrez.com

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"As a visual effects artist one is in a constant modus operandi of innovation."

KIM BAUMANN LARSEN, PLACEBO EFFECTS
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EXHIBITION

9TH-16TH SEPTEMBER, FILMENS HUS

EXTREME PHOTOGRAPHY: GIGAPIXEL IMAGES IN PRINT is a unique exhibition which documents the emergence of high resolution gigapixel photography with the convergence of film visual effects techniques. The exhibition shows work from cutting edge gigapixel photographers Eric Hanson and Greg Downing of xRez Studio in Los Angeles, Kim Baumann Larsen of Placebo Effects and Kai Solberg of Spinnville Design, both based in Oslo.

The exhibition offers large prints ranging from the subjects of the Norwegian landscape, Oslo Cityscape, Willingyaun Pillar in China and Yosemite National Park in North America. Contained within the exhibit is a unique view of Yosemite Valley which, as part of the Yosemite Extreme Panoramic Imaging Project, is a single image made up of 10,000 separate shots and mapped onto 3d terrain, revealing an unprecedented elevational view of nature.

WORKSHOP

NUKE ADVANCED COMPOSITING WORKSHOP

10TH - 11TH SEPTEMBER, FILMENS HUS



Dag Ivarsøy, Senior Digital Artist Reelfx-Radium (USA), is a Digital Artist specializing in 2D compositing, film and commercials. He has more than ten years experience with feature film compositing, using Nuke, Inferno and Shake, at such facilities as Digital Domain, Speed-Shape, and CineSite Europe. Dag has also worked as a video photographer and graphic artist, and has directed live on air television shows. He has two Emmy® Award nominations: "The Magical Legends of the Leprechauns" and "Cleopatra".

Dag's Compositing credits include "We Own the Night", "Flags of our Fathers", "Pirates of the Caribbean: At the World's End", "Aeon Flux", "Cinderella Man", "I Robot", "Harry Potter 1-2", "Tomb Raider 1-2", "The Lost Empire and The Day after Tomorrow". At present he is Senior Digital Artist at Reelfx - Radium in Los Angeles.

NUKE software provided by Megafront /The Foundry
Workstation provided by Placebo Effects

THE WORKSHOP WILL COVER ADVANCED NUKE COMPOSITING AND PRODUCTION WORKFLOWS FOR VISUAL EFFECTS IN FEATURE FILM AND COMMERCIAL PRODUCTIONS, TARGETING 10 TOP LEVEL NORWEGIAN VFX ARTISTS WITH EXTENSIVE COMPOSITING EXPERIENCE. EXPERIENCE WITH NUKE IS HIGHLY RECOMMENDED.

THE WORKSHOP IS LED BY NUKE COMPOSITOR DAG IVARSØY WHO HAS WORKED ON COMPOSITING FOR FEATURE FILMS AND COMMERCIALS IN UK AND THE US FOR MORE THAN 10 YEARS AT STUDIOS SUCH AS CINESITE, DIGITAL DOMAIN AND REELFX-RADIUM IN LOS ANGELES.

NORWEGIAN SOCIETY OF VISUAL EFFECTS AND THE BVE AWARD

THE NORWEGIAN SOCIETY OF VISUAL EFFECTS. (NFX) WORKS TO SPREAD KNOWLEDGE ABOUT AND RAISE THE LEVEL OF VISUAL EFFECTS IN NORWAY. THROUGH SEMINARS AND WORKSHOPS NFX HOPES TO OFFER AN INSIGHT INTO THE SCOPE OF VISUAL EFFECTS WORK. NFX ARRANGES THE ANNUAL BVE AWARD FOR BEST VISUAL EFFECTS WHICH HIGHLIGHTS THE BEST WORK DONE THROUGHOUT THE YEAR.

Members of the NFX Board: Chair, Øystein Larsen, Vice Chair, Aksel Jermstad, Treasurer: Fredrik Arntzen, Board Members: Marcus Brodersen, Lars Erik Hansen and Rune Spaans.

Members of BVE 2009 jury are: Morten Skallerud, Camera Magica, Dayne Cowan, Double Negative, Eric Hanson, xRez Studio, Martin Gant is jury chair.

BVE 2009 Organizing Committee: Morten Moen and Martin Anderssen, Storm Studios and Atle Krogstad Berg, Stripe

Øystein Larsen see page 6, Morten Moen see page 6

tures of Baron von Munchausen.

Martin was VFX supervisor on Chasing the Kidney Stone/Body Troopers (1996) and Sophie's World (1999) both which featured extensive use of combined model and CGI effects.

For the past 10 years Martin has worked as production designer on the six Olsen Gang Jr. films, as well the popular TV drama crime series by Unni Lindell. He is presently working on "The Troll Hunter" for Filmkamera-tene. Martin received BVE's Honorary Award in 2008

gantfilm@online.no

Dayne Cowan began his career in the Australian visual effects industry, working for various post production houses and studios such as ACME Digital, Channel 9 and Foxtel. After moving to London, he worked for nearly all of the major film VFX facilities in Soho. In 2003 Dayne returned to Double Negative to take on the role of CG supervisor for Batman Begins and has recently become co-head of 3D, focusing on business development and training. Dayne is currently on the UK Section board of the Visual Effects Society.

www.dneg.com

Morten Skallerud has worked with film since 1977 creating visual effects for features, shorts and commercials since before the digital era. Morten's expertise lies in the area of animation, filming for compositing, motion control and combined techniques - with a special interest for non-standard ways of making film.

Visual effects credits include the features "Havlandet" (1985), "The Pathfinder" (1988), "The Polar Bear King" (1991), "Chasing the Kidney Stone" (1996), "Sophie's World" (1999), "Pitbullterje" (2005) and most recently a commercial for Norwegian Railroads.

Morten has also directed and produced a number of short films, including "A Year along the Abandoned Road", 12 min 70mm 1991, with more than 300 festival screenings, 12 Norwegian and International Awards.

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Eric Hanson see page 12

THE JURY

Martin Gant has worked in SFX since 1977 with physical effects on films such as Star Wars II- The Empire Strikes Back, The Mission, and trained under the Oscar winning effects-men Brian Johnson and Derek Meddings on the model-fx units of Ridley Scott's Alien, 007- for your Eyes Only, Superman II and IV and the cult classic Brazil. He was model supervisor on both Never Ending Story and Terry Gilliam's The Adven-

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“Choosing how far to push the envelope on any one project is a curious business.”

MICHAEL FINK, VFX SUPERVISOR
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