

EXPOSÉ 2

Finest digital art in the known universe



/ B A L L I S T I C /

EXPOSÉ 2

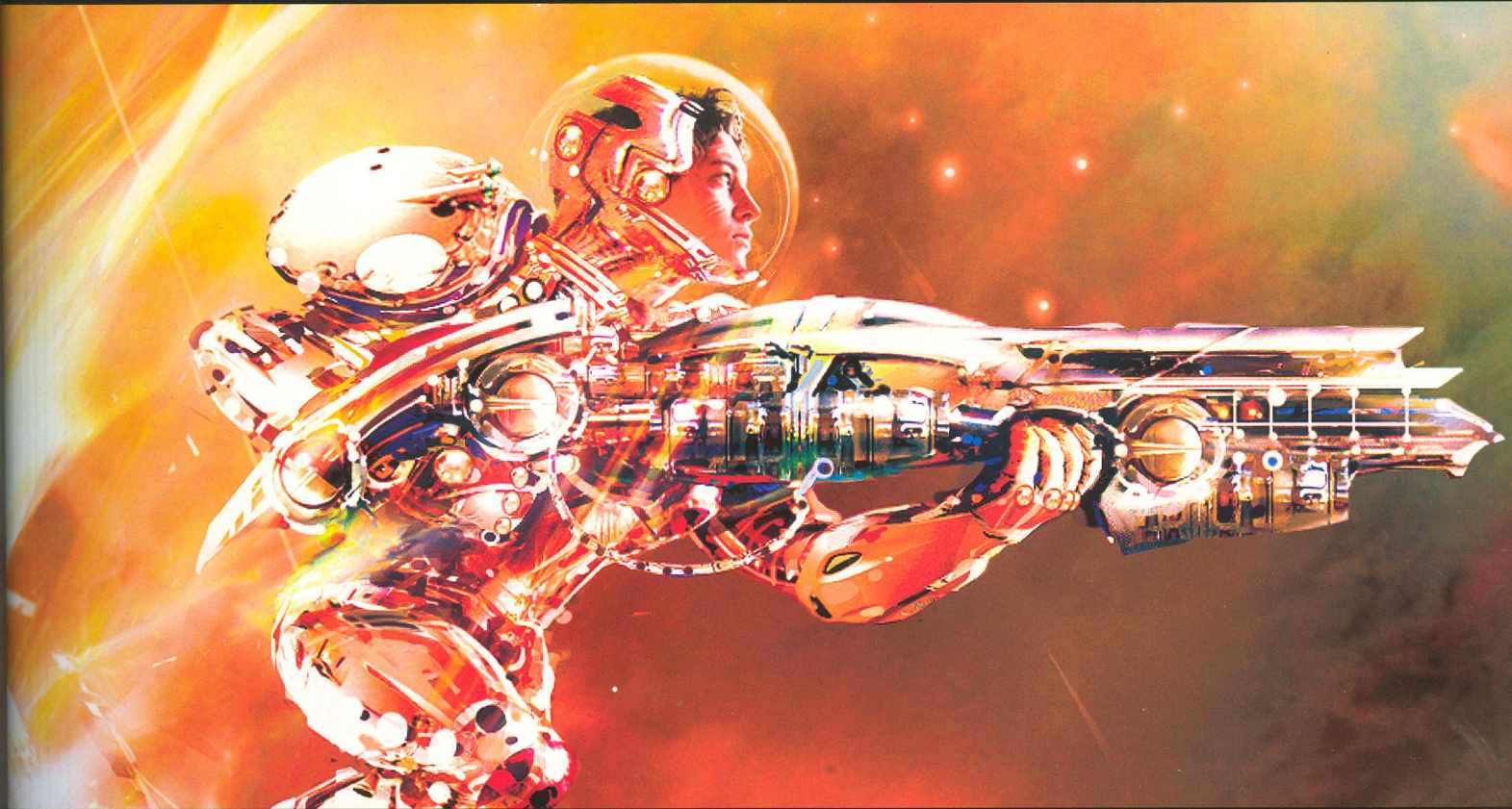
Finest digital art in the known universe

Series created by

Mark Snoswell & Leonard Teo

Edited by

Daniel Wade & Mark Snoswell



EXPOSÉ 2

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Editors

Daniel Wade & Mark Snoswell

Producer

Helen Snoswell

Art Director

Mark Snoswell

Design & Image Processing

Stuart Colafella

Advisory board

Syd Mead, Christopher Sloan, Lorne Lanning, Diana Walczak,
Bay Raitt, Feng Zhu, Alex Morris, Andrew Hartness

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Earl Bird

CINEMA 4D, BodyPaint, Photoshop
Peter Fendrik, Hungary
[Front cover: EXPOSÉ 2 Softcover
& Hardcover Second editions]



Assassin

Maya, Photoshop, Painter
Loïc "e338" Zimmermann, France
[Back cover: EXPOSÉ 2 Softcover &
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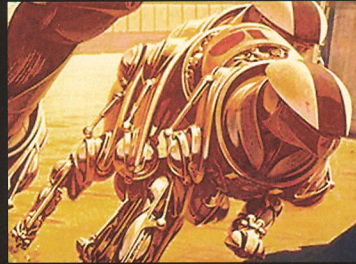


Hostile takeover

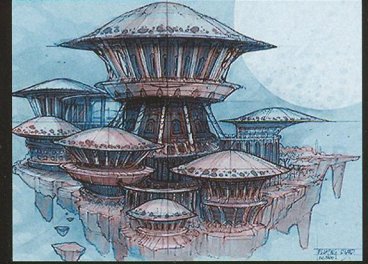
Photoshop
Client: Tor Books
Stephan Martinieri, USA
[Cover: EXPOSÉ 2 Limited Edition]

ADVISORY BOARD AND JURY

Each year we appoint an advisory board to assist in nominating and judging images for the EXPOSÉ awards. All of these people are either leading artists in their own right or are experienced and respected editors and reviewers of digital content and artists.



Syd Mead (Futurist and Designer) is one of the most celebrated concept designers of our time, having been responsible for many memorable designs from feature films to interiors and even toys. His most well-known works include production designs for *Blade Runner*, *TRON*, *Aliens* and *2010*, the pivotal science fiction movies that got many budding visual effects artists inspired to enter professional careers in this field.



Feng Zhu studied industrial design at the Art Center College of Design. He has worked on diverse projects including video games, TV commercials, film design, and amusement park rides. Clients include Lucasfilm, Disney, Electronic Arts, Blur Studio, GT Interactive, Origin Systems, Microsoft, Universal, and Warner Brothers. For Lucasfilm, Zhu focused on new environments, and hard-surface designs including vehicles, droids and props for *Star Wars: Episode III*.



Christopher Sloan is the Art Director for the National Geographic Magazine, commissioning non-photographic art, illustrations and diagrams for the magazine. Sloan is also the magazine's specialist in paleontology and paleoanthropology, writing articles for National Geographic including 'Feathers for T. rex' as well as several award-winning children's books.



Alex Morris is the Director of 3D at Hayes Davidson, UK's largest digital communications company specializing in 3D and new media for the architecture and commercial property world. Notable London projects include The London Eye, The Millennium Dome, The Millennium Bridge, The Tate Gallery of Modern Art, the headquarters for the new London Mayor and Condon City, which is the first integrated and flexible interactive 3D computer system of London.



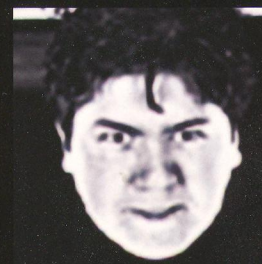
Lorne Lanning is President/Creative Director and Co-Founder of the award-winning video game development company Oddworld Inhabitants. He serves as a member of the Visual Effects Society, the Wired Brain Trust, as well as the Executive Vice Chairman of the Academy of Interactive Arts and Sciences (AIAS). An alumnus of California Institute of the Arts, with an Honorary Doctorate Degree from SFAAC, Lorne has lectured all over the world on digital media.



Andrew Hartness has been working as architect and 3D coordinator at Ateliers Jean Nouvel in Paris for the past two years, specializing in reactive modelling techniques, final image production and architectural design. Following studio art coursework in the US, he came to Paris in 1997 where he began studying architecture. His style and methods are currently beginning to interest 3D-based software developers the world over.

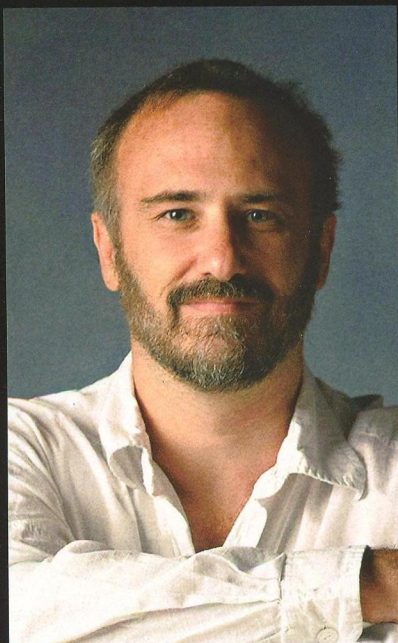


Diana Walczak is the Artistic Director and Co-Founder of leading animation company Kleiser-Walczak. Diana is a classically trained sculptor, now creating believable digital 3D characters for Kleiser-Walczak. Diana helped coin the concept of a Synthespian, a lifelike and convincing digital actor.

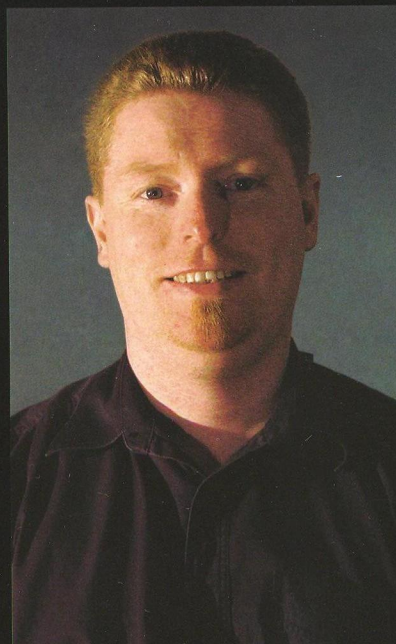


Bay Raitt is renowned as the 3D modeler and Creature Facial Lead for the *Lord of the Rings* trilogy at Weta Digital, responsible for modelling and building Gollum's facial system. In 2003, Bay was a co-recipient of the Visual Effects Society Award for 'Best character animation in a live action motion picture'.

EDITORIAL



Mark Snoswell



Daniel Wade

Wow! If you are reading this then you're part of a global revolution that's growing at a phenomenal pace. It's May 2004 now, just over a year since we started Ballistic Media and things are still going at an unbelievable pace. EXPOSÉ 1 has been a huge global success and EXPOSÉ 2 is looking as though it will eclipse the first issue. Looking at last year's editorial shows just how well things have gone: monthly visitors on our forums at CGTalk.com have skyrocketed into seven figures; our CGNetworks.com weekly mailing list is pushing 6 figures; our production pipeline is just starting to put out a book every 6 weeks; and we are about to race off to Europe's biggest 3D conference, the 3D Festival in Copenhagen—an event that we organized while doing everything else. And all this has been done by a team of just 8 people!

Amongst all the excitement and activity, there is one thing that stands out above everything else. The outstanding success of EXPOSÉ 1 and the phenomenal exposure it has given the featured artists. Our goal is to enhance the digital arts community on a global basis and EXPOSÉ is our flagship in this effort. EXPOSÉ, the featured artists, and ourselves have received critical praise from every quarter over the past year. But, we really knew we had done the right thing when Chris Sloan, the Senior Art Director from National Geographic contacted us stating: "I have used EXPOSÉ as a resource to find

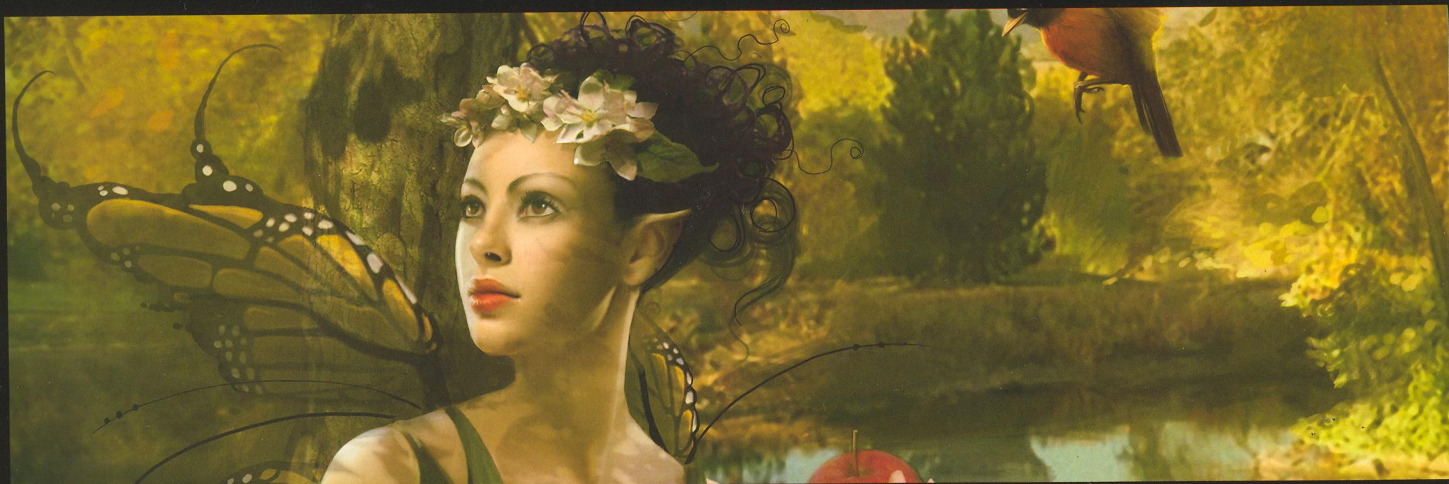
artists ... EXPOSÉ is the only collection of good quality digital art available". More than that, Chris wanted to be a part of what we were doing and joined a highly distinguished Advisory Board to assist us in choosing the content for this book.

It's only been 6 months since EXPOSÉ 1 shipped. In that time it has become the de facto standard and reference for high-end digital art. We have been staggered at how far EXPOSÉ has reached. The majority of initial 10,000 books printed has sold out. They have gone directly to people from every walk of life in 70 countries. EXPOSÉ 2 attracted over 4,000 entries from all over the world. At just three seconds each, it takes almost 4 hours to look at that many images! To handle the load we developed an automated entry collection and judging system that not only worked for the mass of EXPOSÉ entries but is also collecting content for a whole stream of books now in production.

But, at the end of the day you have to examine every image with a trained and fair eye. We are passionate about what we do, this industry, quality, the art and the artists. It has been gratifying to share this passion with a staff and Advisory Board of unparalleled qualification, integrity and enthusiasm. With their help, we sorted through over 4,000 entries to select just 273 images from 230 artists for printing

in EXPOSÉ 2. The artists came from 33 different countries. Roughly two thirds of the entries were 3D and one-third 2D (digital paintings). We allocated images to one of 10 categories, as 3D and 2D entries. Then the really hard work began. We shortlisted 30 images in all categories—600 images in total. Then the entire Advisory Board and Editors voted for the top 10 images in each category. The top images were awarded Master Awards and depending on merits 1-3 images received Excellence Awards in each category. After all the award winners went in, editorial and layout selected the remaining images from the short list that went into print... Then we plunged straight into the next book.

By far the hardest part of the whole process was agonizing over all the fantastic images entered that we just did not have room to print. The quality of the entries was phenomenal this year, and only one in fifteen images made it in, compared to one in four last time. To promote all those talented artists who did not get in we will shortly launch an on-line portfolio web site with all the entered images. Finally, we have managed to keep the entry process completely free and we are offering all the featured artists free hardcover copies of the book. So please, rave about the book, show it to all your friends and then go on-line and see all the work and join in yourself and tell us what you think!



FANTASY

Based on the number of entries in EXPOSÉ 1 that had a fantasy theme, we decided to create a Fantasy category for EXPOSÉ 2. Overall, one in ten entries included a mythic or fairy-tale focus. The success of entries depended on the artist's ability to evoke an emotional response or attachment to their art. Excellence in all technical aspects was a must so that there were no distractions from the evocation of mood and atmosphere. With over four hundred entries for the new category, the judging was challenging.

There was no shortage of dragons, winged angels or warriors and the award winners in this category combined atmospheric scenes with great technical execution.

The tools used in the entries covered the gamut of 2D and 3D apps. The 2D category was dominated by Photoshop and Painter. Just over half of the four hundred entries used some form of 3D software with 3ds max just edging out Poser, Maya and LightWave 3D for total successful entries.

Songs under the appletree. Photoshop, Painter.
Linda Bergkvist, Sweden

There was no real surprise that Linda Bergkvist was awarded the Master Award for Fantasy 2D combining Photoshop and Painter. Linda's work is consistently outstanding, and she was the Master award winner for the Character in Repose 2D category in EXPOSÉ 1. Julian Johnson-Mortimer took out the Master award for Fantasy 3D with 'Kreacher', a study based on a character from Harry Potter and the Order of Phoenix book using Maya, Deep Paint and Photoshop.



ARCHITECTURAL

Entries for the Architectural category for EXPOSÉ 1 accounted for a whopping one quarter of total entries. The proportion of entries for EXPOSÉ 2 wasn't nearly as high, but as a total, there were roughly the same amount of entries.

There was a greater balance of interior and exterior visualizations for EXPOSÉ 2 which was also reflected in the successful entries. As with EXPOSÉ 1, most of the exterior visualizations were of commercial buildings

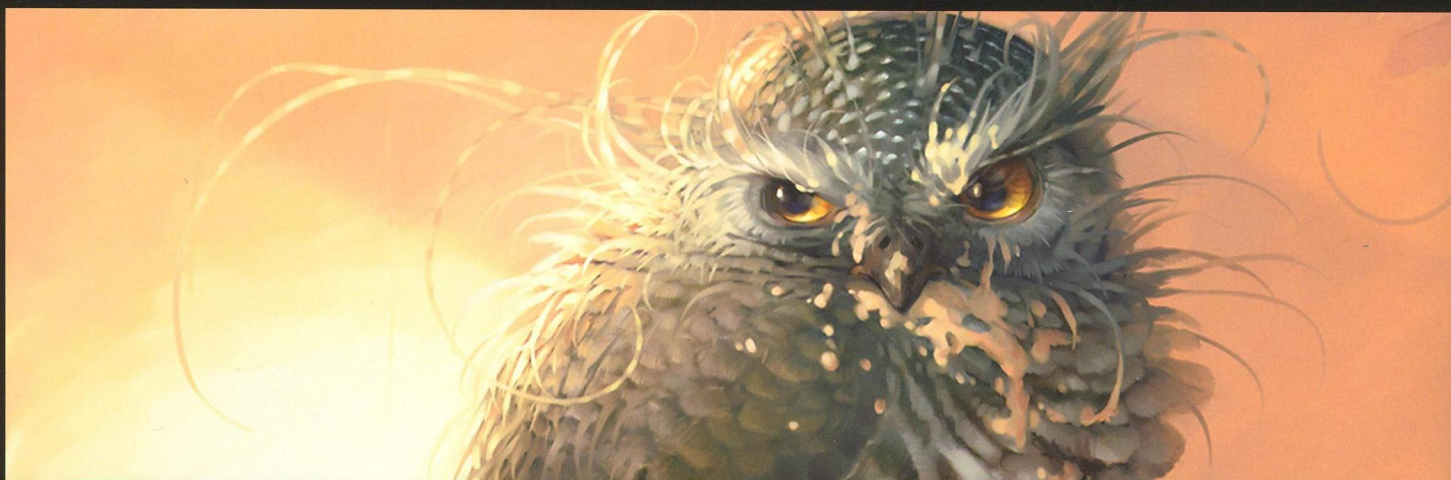
under construction or those on the drawing boards. The judging criteria for award winners was the best architectural visualization, independent of style or setting. The main requirement was the artist's ability to create an image that was not just believable but inspirational, and specifically, evoked a desire to visit the location/building/space.

All entries for the Architectural category used 3D software in their construction, so there was no Architectural 2D sub-category.

Granada, 3ds max,
Alex "proebius" Martin, Spain

Despite the lack of 2D entries, the most-used application across all entries was Photoshop (a 2D application). 3ds max was the most-used 3D tool followed by AutoCAD, V-Ray, Lightscape, VIZ, LightWave 3D, Maya, and finalRender.

Other than a handful of entries, virtually all the successful entries in this category used 3ds max. Alex Martin took out the Master award for the Architectural category with his 'Granada' visualization using 3ds max.



CHARACTER IN REPOSE

Sir Kurush, Painter,
Anry Nemo, Russia Federation

The criteria for this category was for artists to create organic or mechanical characters encompassing technical skill, believability, composition and, most of all, emotion. The overall challenge was to test the artist's ability to bring their characters to life.

Character in Repose accounted for over one quarter of the total entries for EXPOSÉ 2. The quality of entries made selection of images particularly challenging with only one in thirty-five images making it to print.

Roughly two thirds of the entries for this category were created with 3D software. Like every category in EXPOSÉ 2, Photoshop was the most-used application for both 2D and 3D entries. Painter was the second most-used app ahead of Maya, 3ds max, Poser, LightWave 3D, and CINEMA 4D.

Both the 2D and 3D categories produced many potential award winners. Most of the successful 2D entries used only Photoshop with fewer using only Painter.

The Character in Repose 2D Master award went to James Brian Jones for 'Mobsta' created using Photoshop.

The Character in Repose 3D Master award went to Peter Fendrick for 'Earl Bird' created using CINEMA 4D, BodyPaint, and Photoshop. This follows Peter's 'Lady Bird' entry in EXPOSÉ 1 which won an Excellence award in the same category.



CHARACTER IN ACTION

Fall of the Svartalf King, Photoshop,
Christer Sveen, Funcom A/S, Norway

As the category name would suggest, the purpose of Character in Action is to honor artists that best capture the sheer power, energy and elegance of a character in motion. It is a rare talent to capture expressive motion, freezing a moment in time, so entries were measured against these criteria with impressive results.

As with EXPOSÉ 1, a number of 3D entries featured relatively artificial poses, giving little sense of action, power or motion.

With 3D characters, a great deal of technical skill is required to produce a believable result, so the addition of movement further complicates the task. It also takes courage to blur painstakingly-created details in pursuit of an expressive moment in time. Many of the entries in this category were from game titles.

A little under 10% of the EXPOSÉ 2 entries fell under the Character in Action category. Roughly two thirds of the overall entries were created using at least one 3D app.

The successful Character in Action 2D entries used Photoshop and Painter. Photoshop, Maya and 3ds max were the most popular choice for 3D entries, then Poser, LightWave 3D, and SOFTIMAGE|XSI.

The Character in Action 2D Master award went to Bill Hall for 'Girl's soccer' created using Painter. The Master award for Character in Action 3D went to INDY21 for 'Emperor of Dragons: Ho san san #2', from a 3D online game, created using Maya and Photoshop.



MECHANICAL

The Mechanical category was originally combined with Still Life in EXPOSÉ 1, but got its own category for EXPOSÉ 2. Entries featuring a device or part of a device fell into the Mechanical category.

Success was highly dependent on the artist's ability to demonstrate an excellence in technical design and execution. This included the intricacy of subject designs and the technical excellence of modeling/texturing/lighting/illustration.

All entries in the category used 3D tools; so there was no Mechanical 2D sub-category. Photoshop was the most-used application in this category, followed by Maya, 3ds max, LightWave 3D, CINEMA 4D, and SOFTIMAGE|XSI.

As in EXPOSÉ 1, most entries for this category were product visualizations. The trend of using Global Illumination (GI) and High Dynamic Range Images (HDRI) continued with entries for EXPOSÉ 2.

Spaceballs_2004, CINEMA 4D, FreeHand,
Dave Davidson, United Kingdom

The explosion of high quality visualizations has accelerated now all the 3D applications have GI and HDRI capabilities built in. The new Mechanical category will grow as more product visualization artists join the EXPOSÉ community.

The Master award winner for the Mechanical category was Laurent Pratlong for 'GAB-01' using 3ds max, HDR Shop, and VRay.



TRANSPORT

The Transport category honors the best device for moving about in. Whether chrome space ship, or classical Venetian gondola, machine of war, exotic vehicle, the category seeks out the best images of transportation. The defining criteria for selection was the artist's ability to capture and evoke the desire to travel to a place, or by a mode of transport or to travel in a particular way. Just under 5% of entries fell into the Transportation category with a shift in subject matter.

Entries featuring cars were fewer than for EXPOSÉ 1, though their quality was high. Other popular subject matter included aircraft, spacecraft, motorcycles and ocean-going vessels. The majority of entries in this category were created using 3D applications with 3ds max clearly leading the way over LightWave 3D, Maya, SOFTIMAGE|XSI and CINEMA 4D.

The 2D entries were created with Photoshop, Painter or Photo-Point. The Transport 2D Master award went to Stephan Martiniere

Courier, 3ds max, Deep Paint, Photoshop,
Wayne Smith, United Kingdom

for 'Light', the cover of a book of the same title for Fleuve Noir/ Pocket, created using Photoshop. The Master award winner for Transport 3D was Istvan Pely for 'HT-27' using 3ds max and Photoshop.

Another notable for this category is Yanick Dusseault's 'Dream Flight' created with SOFTIMAGE|XSI and Photoshop which was selected as the front cover image for the soft cover and hardcover editions of EXPOSÉ 2.



STILL LIFE

Old robot toys, 3ds max, finalRender, Photoshop,
Clément Choblet, France

The Still Life category grew from the Mechanical category for EXPOSÉ 2 to honor the best rendition of a still life scene. The category stretched artists' technical and artistic talents. The main selection criteria was an artist's ability to select the subject, set design, light, texture and artfully render the scene.

Around 5% of the EXPOSÉ 2 entries fell under the Still Life category with the majority of those entries created with 3D tools.

The subject matter for the Still Life category varied greatly with most of the entries opting for interior scenes or object studies. Unlike EXPOSÉ 1, there were few character studies indicating a better understanding of the category requirement.

Musical instruments, glassware, toys and statuettes were all popular subject matter. Like the Mechanical category, the lighting of still entries has evolved with renderers offering HDRI lighting for more realistic lighting.

Photoshop led the category as the most-used application despite most entries using 3D tools. The next most popular tools used were 3ds max, Maya, LightWave 3D, CINEMA 4D, SOFTIMAGEXSI, V-Ray, Brazil r/s, finalRender and mental ray.

The Master award for Still Life went to Clément Choblet for 'Old robot toys' created using 3ds max, finalRender and Photoshop.



ENVIRONMENT

Chinese village, Photoshop, 3ds max
Tore Blystad, Norway

The goal of the Environment category was to showcase the best artistic display of a set or location. This could be indoors, outdoors, underwater, or in space—no limitations. The selection criteria was the artist's ability to evoke a sense of wonder and a wish to see more. The category demanded a combination of artistic interpretation, detail, and lighting to create a believable and enticing (or evocative) environment. The Environment category received a healthy number of entries at around 15% of the total for EXPOSÉ 2.

Most of entries for the category used at least one 3D application in their creation. Photoshop was used in more than three times the entries as the nearest 3D tool, 3ds max. Maya, Bryce, LightWave 3D and CINEMA 4D were the next popular choices before Vue d'Esprit, MojoWorld and Terragen.

This category was one of two categories in which Stephan Martiniere won a Master award. 'Angel city' created using Photoshop took out the Master Environment 2D award.

This talented artist featured prominently in three categories and was rewarded with two Master awards, and an Excellence award in addition to being featured on the EXPOSÉ 2 Limited Edition cover. If the Grand Master award was awarded to more than one artist, Stephen would have potentially taken four awards in EXPOSÉ 2.

The Master award for Environment 3D went to Tore Blystad for 'Chinese village' created with Photoshop and 3ds max.



HUMOROUS

Teapots taking a relax, 3ds max, VRay, Photoshop,
Jonatan Catalán-Navarrete, Spain

The Humorous category is another addition for EXPOSÉ 2. With EXPOSÉ 1, we noticed a particular group of entries with a tongue-in-cheek quality that crossed several entry categories. The new category recognizes the most amusing image, whether 2D or 3D, cartoon, humorous, satirical or just plain ridiculous. The judging criteria was about producing a smile or laughing out loud.

Though fun was the major criteria, we also extended the meaning to include satirical

works. The thinking here is that the works are relying on humour to achieve their aim of communicating a message.

Almost 10% of EXPOSÉ 2 entries fell into the Humorous category with a reasonably balanced split between 3D and 2D entries. The Humorous 2D entries featured a surprisingly high quality group of award winners. The 2D award winners were evenly split between Photoshop and Painter. Of the 3D entries, 3ds max, Maya, LightWave 3D,

VRay, SOFTIMAGEXSI and ZBrush were the most commonly used apps. It was nice to see some cerebral humour with work like 'Teapots taking a relax' above. Great 3D humour, with wonderful execution.

The Humorous 2D Master award winner was Brian Despain with 'The longest ride' created using Painter. The Master award for Humorous 3D went to Jan Ternald for 'A new bait' created using Maya.



ABSTRACT & DESIGN

Samurai, Photoshop,
Joe Eisner, eisnerdigital.com, USA

Another new category for EXPOSÉ 2, the Abstract & Design category became a home for entries that required some real thinking to put it into one category. Abstract & Design recognizes the most outstanding image that is predominantly abstract. The artist's design and artistic expression are paramount in creating an image that defies categorization and excels in its pure design and visual appeal. Two thirds of the entries in this category used 3D tools though there was a strong quality showing for the 2D entries.

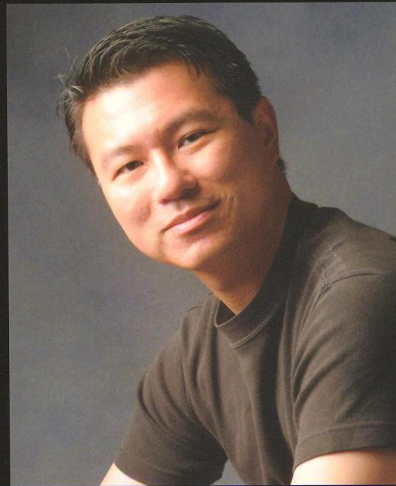
A number of the Abstract & Design 3D caused some squeamish reactions, and also became award winners in the process. The major point of interest for the Abstract & Design category was the diversity of styles used in both 2D and 3D entries, providing a good cross-section of EXPOSÉ entries.

Photoshop was easily the most-used application in this category with three times as many entries using it as the next most-used application, 3ds max.

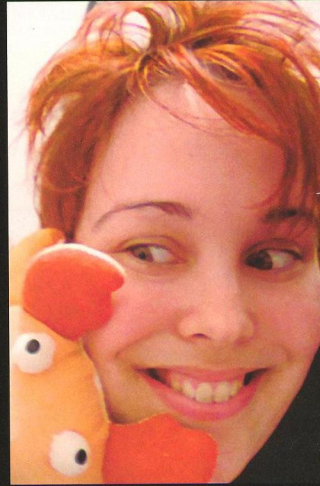
The Abstract & Design 2D entries were mostly created using Photoshop and Painter. The 3D entries relied on 3ds max, Maya, Poser, LightWave 3D and SOFTIMAGEXSI.

The Master award winner for Abstract & Design 2D was Daniel Conway for 'In sight of apocalypse', created using Photoshop. The Abstract & Design 3D Master award went to Tim Borgmann of BT-3D for 'Shape44b04.no2' created using Realsoft 3D and Photoshop.

CGNETWORKS & CGTALK



Leonard Teo | Editor & Founder
CGNetworks, CGTalk & EXPOSÉ



Leigh van der Byl
CGTalk Manager

Welcome to the Digital Renaissance

It is a time of phenomenal growth for the CG (Computer Graphics) arts community. With software packages constantly improving and the overall cost of tools becoming more affordable, we're no longer bound by technical inefficiencies in our quest to produce great artwork. Gone are the days where computer-generated imagery was frowned upon by the traditional world as garbage produced by nerds. Ever improving digital tools are empowering artists by speeding up the creation process and allowing more flexible ways to create awe-inspiring imagery.

The European Renaissance from the 14th through 16th centuries was a time where artisans flourished. As one walks through the cities of old, we cannot help but be staggered by the massive sculptures and works produced by these patriarchs who, with the right tools and a desire, have left their mark on the world for ages to come. The word 'renaissance' means 'rebirth' or 'revival'; in essence, we are experiencing a revival of artistic expression. Though similar in that we are creating images and sculptures (3D models), we are empowered by digital tools and are delivering these works in new mediums such as animation, games and the Web. The Digital Renaissance of today allows anybody with a computer, the right tools and an Internet connection to create and share their work with the rest of the world. Although the Internet has given us the ability

to deliver and share work globally, it is sadly a temporal medium. Entire websites and pages are lost due to server crashes, or artists moving on and not sustaining their websites. For this very reason, we created the EXPOSÉ series, as a lasting record of the stunning artwork emerging from the digital arts community worldwide. A celebration of digital art, EXPOSÉ 1 was landmark in that it was the first publication to represent computer-generated imagery as 'fine art', and capture it in a timeless medium. "Now my mother understands what I do for a living," an artist told us upon receiving his book. In years to come, entire websites and web pages may disappear, but EXPOSÉ will continue to be enjoyed by people worldwide, and inspire whole new generations of artisans.

The Digital Renaissance is also rapidly changing the landscape for doing business in this industry. In the past, digital content creation was an exclusive area where only esoteric professionals could access the hardware and customized software to create these images. Not anymore. The new generation of tech-savvy artists are using consumer hardware and off-the-shelf software to generate stunning works of art—whether it be in the form of still imagery or animation. Because of this, ready access to the tools and use of the Internet as a delivery medium, competition

is now fiercer than ever before. Not only between artists vying for the same jobs, but with many upstart studios now pitching against each other for a chunk of the same pie. The Internet has allowed studios and freelancers to be situated anywhere in the world, thus opening many opportunities, but also allowing competition to occur on a global scale. We also should not ignore the problems associated with piracy and intellectual property rights management, as many works, whether software, games, movies, photography or animation are being distributed worldwide without consent.

As we experience the increasing acceptance of computer-generated imagery as an art form, we also see a double-edged sword in the way digital tools and the Internet are being used. However, we cannot allow this to stumble us.

What you are holding in your hands is the roar of the digital arts community worldwide. This is the Digital Renaissance. We are the new generation. We embrace change and empower ourselves with the latest technology and techniques. We welcome competition as a means to enhance and progress upwards. We cannot and will not be stopped.

Render on.



Surprising moment
SOFTIMAGE|XSI, Photoshop
Gunther Heinrich, Germany

Master
Evocative



Ryan Church

Grand Master

Ryan Church



More of Ryan's amazing art can be found at his personal web site at: www.ryanchurch.com

Balloon Battle

"This painting brings a couple of designs together into a single illustration. It's kind of a typical layered 1-point perspective composition where there are a lot of elements that lead your eye from right to

left 'into' the painting and then back around. I try to develop compositions that are directional and dramatic, but then the hard part is to keep from just leading the viewer's eyes right off the page."

GRAND MASTER



Ryan Church

Like many talented artists, Ryan Church started his art career at a very young age (4-5 years old). With direction from his father, an industrial designer, Church developed his drawing and painting skills by copying images from dinosaur and spaceship books, and illustrating scenes from movies. "It really helped that my father was, and still is, an Industrial Designer", explains Church. "His enthusiasm and ability to show me illustrating techniques allowed me to grow as a designer early on."

Church honed his abilities at Art Center College of Design where he learned as much from fellow classmates as he did from the instructors. He graduated in winter 1997 and immediately started at Walt Disney Imagineering, working on blue-sky concepts for theme parks and freelancing at Universal Studios. Five months later he started as a concept designer on a digital feature in production at ILM. Moving from Southern to Northern California, he worked in the Digital Features department, commuting to teach Entertainment Design at Art Center College of Design.

Lucasfilm/ILM

After two years working on various Digital Feature projects, Church moved into the position of Concept Design Supervisor that he holds to this day. "I started working on Episode II in December 2001", he explains, "providing backgrounds and rough matte paintings for the detailed animatics that were created for that film". From there, Church's roles expanded and he contributed designs for vehicles, droids, architecture, and environments presented as sketches, sketch paintings and finished production illustrations. "In addition to my 'wrist' work", adds Church, "I would also go down to ILM and art direct the CG models, matte paintings, miniatures, and final shots that they were generating for the film. My biggest contribution was to the

The EXPOSÉ Advisory Board and editors bestow the title of Grand Master on the artist who has contributed to the advancement of digital art in any area or style, or an artist who has shown outstanding skill. Despite strong competition from Stephan Martiniere, the award for EXPOSÉ 2 Grand Master went to Ryan Church. Working as Concept

Design Supervisor on Star Wars Episode II and Episode III, and as a Senior Art Director at Industrial Light & Magic (ILM), Ryan is at the forefront of film visualization. In Episode III, the emphasis on animatics meant that he helped visualize the entire movie, from concept illustration to shot design.

overall look and designs featured in the last third of the film. It was a real pleasure to see shots featuring my designs for large-wheeled droids and armored walking tanks as they fought each other onscreen."

Visual style

Church describes his visual style as coming from a desire to rapidly but accurately portray his design: "I love paintings that convey a lot of action and motion and depth; paintings that pull the viewer in and allow them to participate. Composition is key, leading the viewer's eyes across and into a painting while implying drama. I like illustrations where detail is indicated rather than completely resolved, giving a very accurate but still fresh and painterly result."

Church's style is also driven by the demands of his work environment: "Most of my work is now done fairly loose and very quickly, which is dictated by my tastes and by the requirements of my daily job. I definitely like to differentiate the design of the 'object' (3D) from the design of the 'illustration' or 'shot' (2D). You can have a great design portrayed in a boring or sterile way and you can do a beautiful painting of the most mundane subject. The absolute best case comes when you have a great painting of a great design, that's what I constantly strive for."

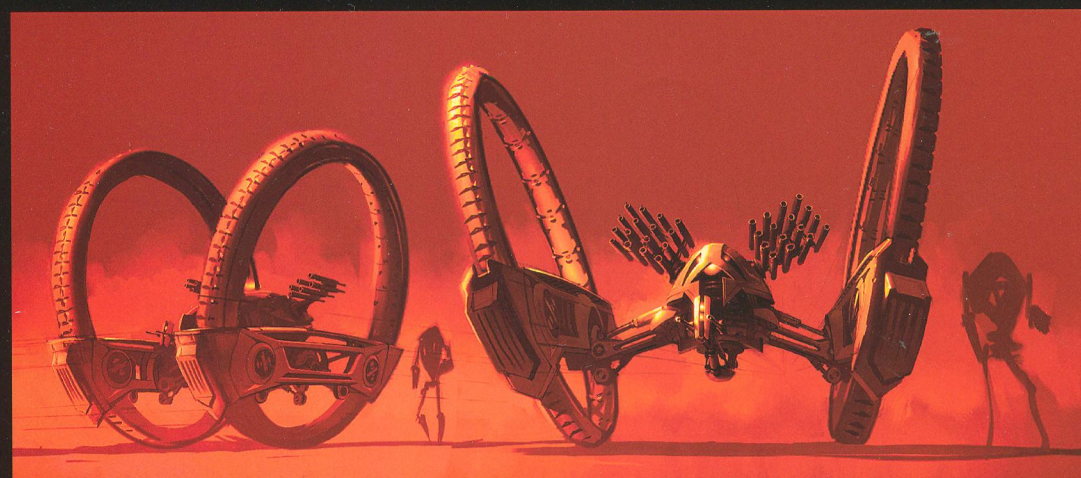
Inspiration

"My favorite subject matter continues to be portraying aircraft. Other than that, I'm not really too picky; industrial design, architecture, and the natural environment are all things I love to design and render. Dramatic and exciting 'filmic' moments are a lot of fun to come up with; you have to be pretty creative to illustrate movement, drama and mood in a still 2D image. Of course, the most fun comes from the most freedom. My favorite part of any job is coming up with something new and fresh; a variation or concept that nobody has ever seen or thought of before."

Church's interest in aircraft, industrial and automotive design, and natural forms help his designs 'make sense' and exist in some sort of reality. "Vehicles are my primary interest as a designer", he explains, "but film production design mainly deals with environments and architecture which are great subject matter for any illustration. My earliest, most powerful inspirations were the designs of Syd Mead, Joe Johnson and Ralph McQuarrie. I got to know their work early and it just kind of seeped in. This industry wouldn't be what it is today without them."

The digital medium

Though he honed his skills in traditional media, Church currently does almost all of his artwork digitally: "I do keep a sketch book though and I'd love to get back into traditional media for personal projects (when there's more time). For me digital artwork is faster and much more flexible and allows you to be far more experimental with illustrations. You almost never have to fight the media like you do with traditional paintings. Sitting at a fast computer with a large monitor and a large tablet running a good program is as close as I've ever gotten to the seamless transmission of my mind's idea to the page. I doubt the computer will ever have the ability or finesse to truly capture some of the specific joys of traditional painting: the feel of brush on canvas, stuff like that. Printing and display technology can't quite generate a permanent and substantial finished product yet, compared to a nicely framed large oil painting. But, a different kind of joy comes from the ability to so quickly and limitlessly create on the computer."



Fedsphere

A typical Episode II production painting meant to summarize an entire sequence rather than depict a specific shot.

[top]

Droid Factory

"A shot design for Episode II. This is an example of a piece that establishes the lighting scheme and industrial design of the environment as a concept for a final shot."

[center]

Wheel Droid

"For many film designs I try and go for an iconic and instantly recognizable shape that 'says what it is'. The silhouette is 'aggressive' or 'friendly' or 'fast'. Only then do I engineer in the required functionality."

[above]



Cloudsplanes

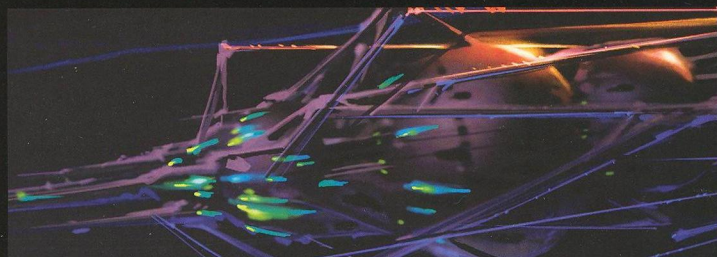
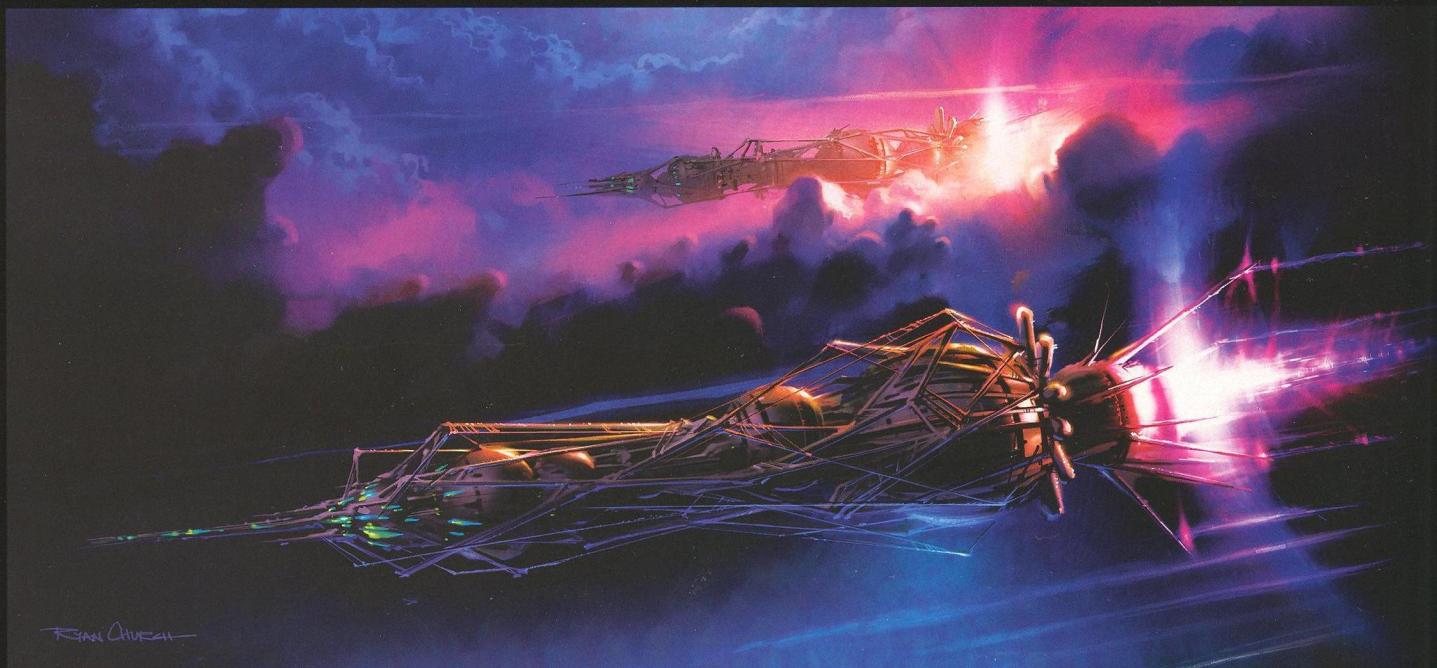
"Part of a running theme of mine are these hybrid blimp-aircraft. It's an attempt at something futuristic and huge in scale but more rooted in our reality—giant craft like these could travel faster than airships but still hover and land on water."

[above, detail: left]

Blimpcity

"This personal piece is an example of a typical 'establishing shot' painting to show off a designed environment. Putting a vehicle in there adds context and serves as a center of interest. I started with the idea of 'upside-down architecture' and ran with it which results in a fresh, if not very realistic idea. It's suitable for a movie reality and it's an environment with plenty of built-in dramatic potential."

[right]



Cloudships

"This one tries for a different look for a 'spaceship' that's random and alien but not organic. The cloud environment and weird exhaust design help complete the concept."

[above, detail: left]





Master
Fantasy 2D

Songs under the appletree
Photoshop, Painter
Linda Bergkvist, Sweden



Birdhouse 2: life
Photoshop
Dennis Sibeijn, The Netherlands

Excellence
Fantasy 2D



Excellence

Fantasy 2D

.angel.of.despair..zemotion.

Painter

Hong Kuang, Singapore



Go with the wind
Photoshop, Painter
Client: Chinese Fantasy Magazine
Man Qin, China

Excellence
Fantasy 2D



**One who talks and
one who listens**
Photoshop
Dennis Sibeijn, The Netherlands
[top]



Zudevon Animora
Photoshop
Christopher J. Anderson,
ADV Films, USA

Death
Painter
Peter Sakievich, USA
[right]





Black widow

Photoshop

Egil Paulsen, Norway

[above]

Raven

Photoshop, Painter

Matthew Armstrong, USA

[left]

Crow in winter

Photoshop

Peter Mohrbacher, USA

[right]







Beasts of burden

Painter

Eric Deschamps, USA

[above]

Initiation ceremony

Painter, Photoshop

Levente Szabó, Hungary

[left]



The professional

Painter

Client: Dragon Magazine

Howard Lyon, USA

[right]

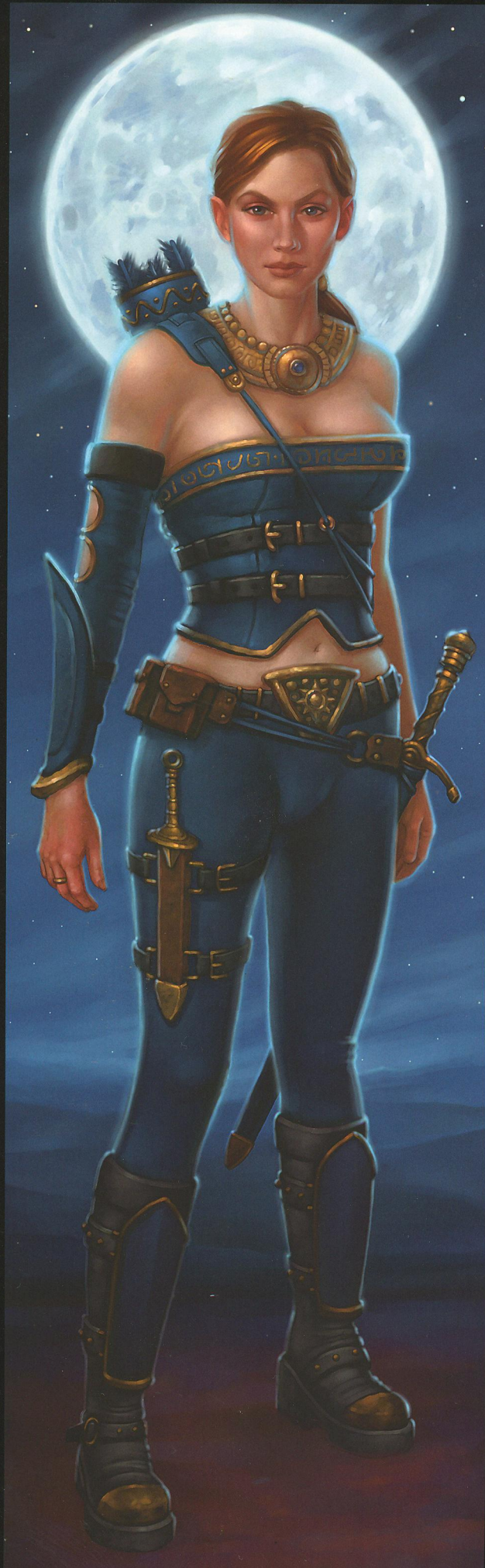
The scout

Painter

Client: Dragon Magazine

Howard Lyon, USA

[far right]



Fantasy 3D
Master

Kreacher, based on a character from Harry Potter and the
Order of Phoenix (Book 5)
Maya, Deep Paint, Photoshop
Julian Johnson-Mortimer, Picture-Art, United Kingdom





His Majesty Vega
3ds max, Photoshop
Alessandro Baldasseroni, Italy

Excellence
Fantasy 3D



Excellence
Fantasy 3D

Hymne
Photoshop, SOFTIMAGE|XSI
Takashi Maeda, Tohoku University
of Art & Design, Japan



Night
Photoshop, Maya, 3ds max
Tong Wu, China

Excellence
Fantasy 3D



Opus premier

Maya, RenderMan, BodyPaint
Stuzzi (Haure Sebastien),
 3D Artizanal Studio, France
 [above]

Vigo

3ds max, Photoshop
Renaud Bellefon, France
 [far left]

The last dragon

Maya, Photoshop, mental ray
Xavier Marquis, The Netherlands
 [left]

Day

Photoshop, Maya, 3ds max
Tong Wu, China
 [right]







Gabriel

Maya, Painter, Photoshop

Mark Phillip Corotan,

SUNDANG Entertainment, USA

[top]

Wood dragon of the Ak'amol forest

LightWave 3D, Photoshop

Chris Lomaka, USA



Soccer

Photoshop, Painter

Capcomkai Chang,

IGS, Taiwan

Pushelle

3ds max, Photoshop

Kyuong Up Hyun,

South Korea

[right]





Bassau warrior
ZBrush
Glen Southern,
sgfx, United Kingdom
[above]

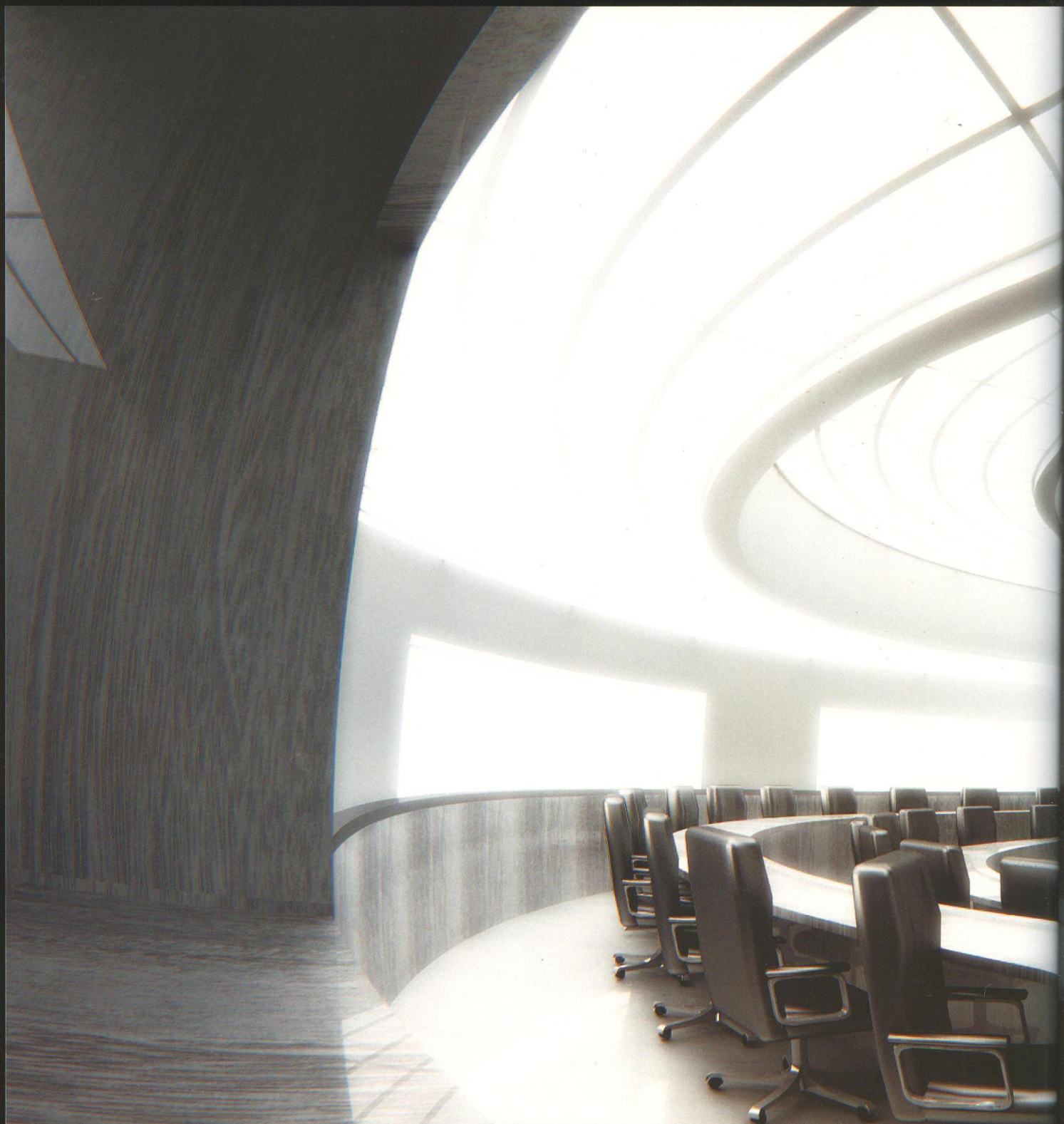


La Mer de la Naissance
Poser, Bryce, Photoshop, Painter
Will Kramer, USA
[left]

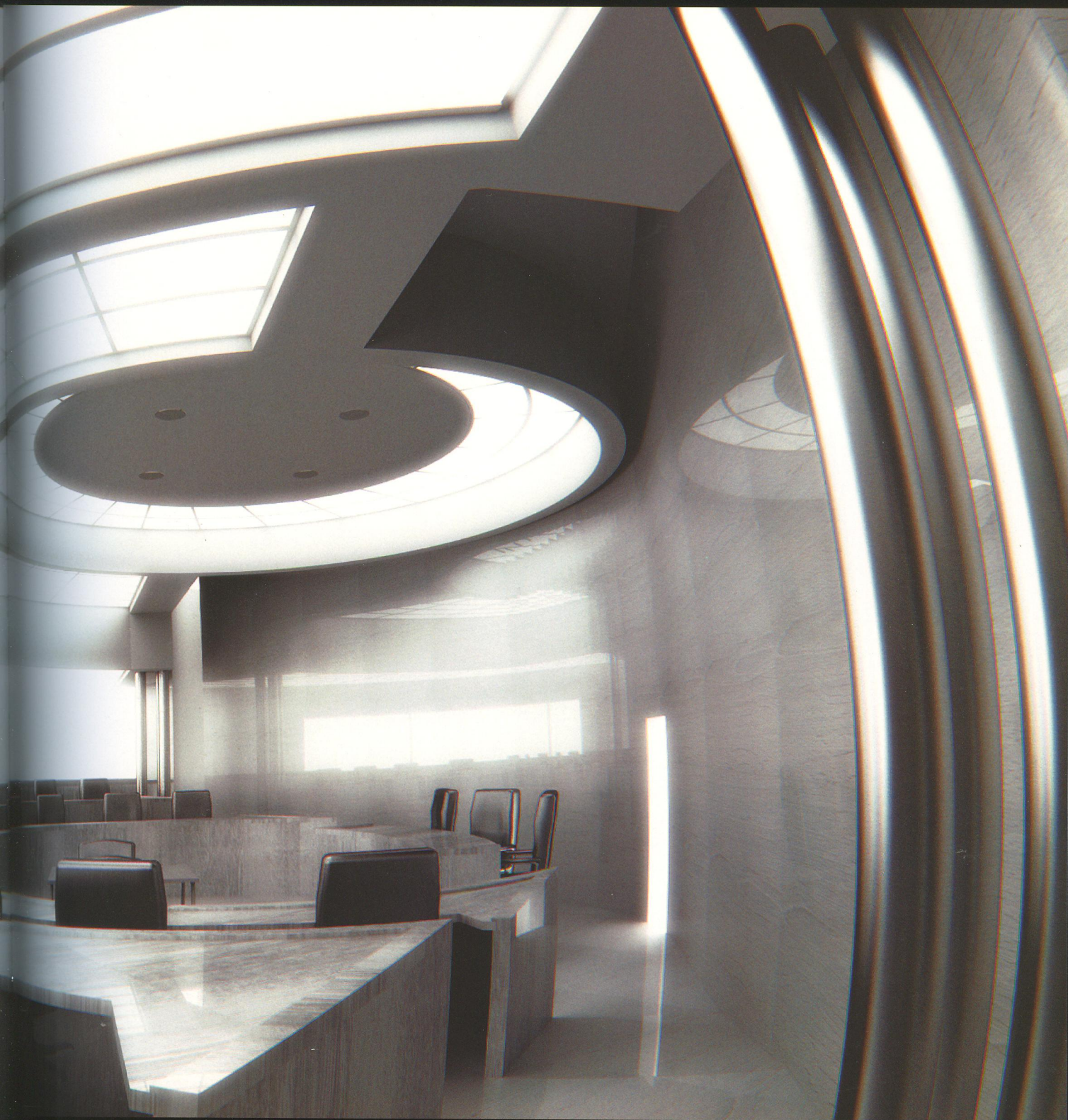
BloodRayne2:
Girls of Gaming cover
3ds max, Photoshop
Client: Majesco Games/
Terminal Reality, Inc.
Todd Sheridan, GlyphX Inc., USA
[right]



848



Master
Architectural



Granada
3ds max
Alex "Proebius" Martin,
Spain



Excellence
Architectural

Aqua Bar
3ds max
Montree Termrattanasirikul,
ECO-ID DESIGN, Singapore



DBT Café
3ds max, Photoshop, V-Ray
Juan Siquier, Spain

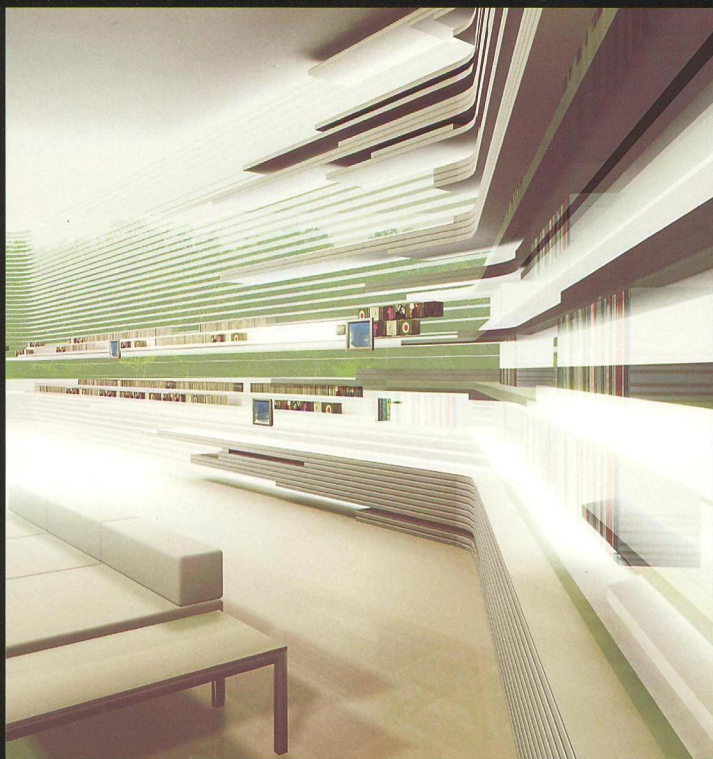
Excellence
Architectural



Residential interior
3ds max, finalRender
Diego Rosales,
United Kingdom
[top]



interspace 1
3ds max, V-Ray
Xu Zhelong,
magic stone inc., China
[top]



Mediatheque
3ds max, finalRender
Diego Rosales,
United Kingdom



The stair
3ds max, V-Ray
Xu Zhelong,
magic stone inc., China



Chiaroscuro
3ds max, Photo-Paint
Sergio Miruri & Jorge Seva, Spain

Excellence
Architectural



Can't rain all the time
3ds max
Torbjorn Olsson, Sweden
[top]

Hotel lobby
3ds max, AutoCAD
Client: Leo A Daly Pacific Ltd
3DesignArchitect, Australia



Jenison 2053
3ds max, V-Ray, Photoshop
John Pruden & Phil Van Haitmsa,
Digital-X, USA

**Edificio Junta General
Principado Asturias**
LightWave 3D
Juan Jose Gonzalez Diaz Spain
[right]



JUNTA GENERAL DEL PRINCIPADO DE ASTURIAS



Casa de Campo

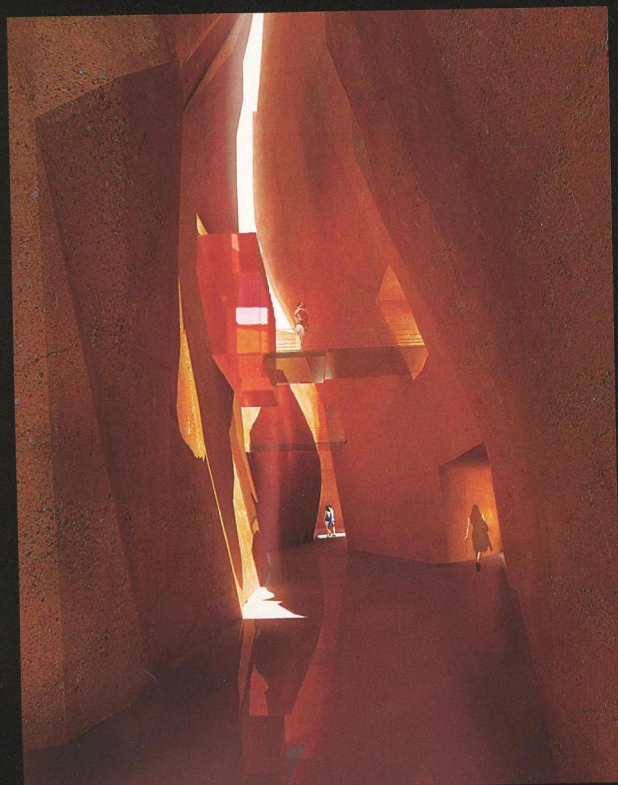
3ds max, V-Ray, Photoshop
Neosmedia, Spain

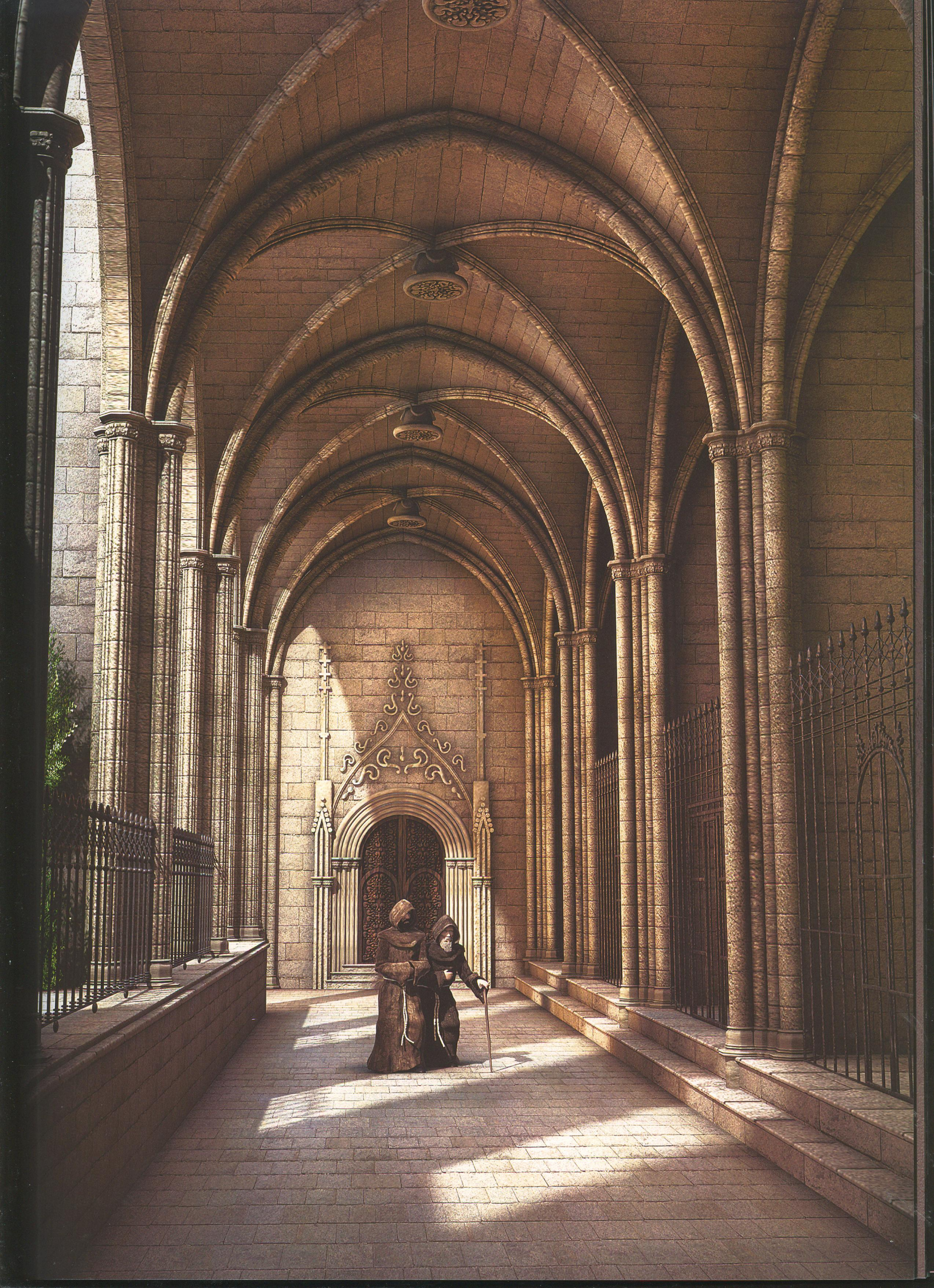
Cloister

CINEMA 4D, Photoshop,
 FreeHand
Carles Piles, Spain
[right]

Fault, Chyprus

3ds max, Rhino, Photoshop
Jean-F Angelini, France







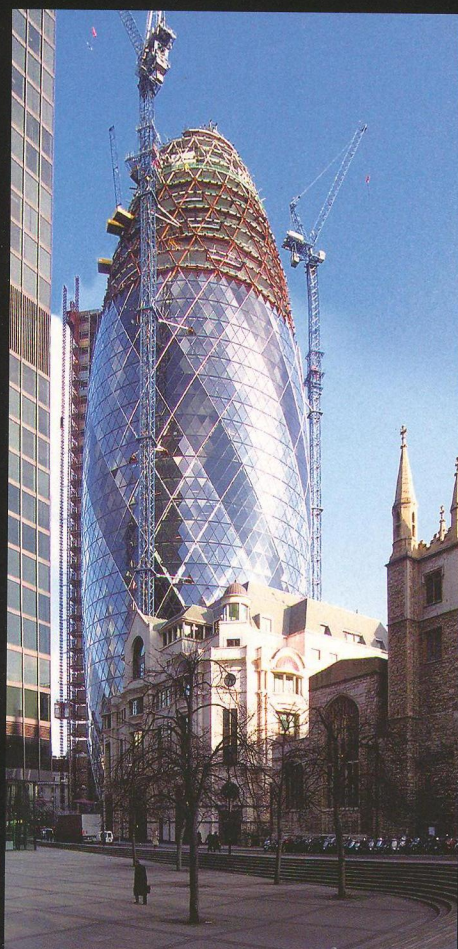
30 St Mary's Axe (visualization)

3ds max, Lightscape, Photoshop, finalRender

James Cheeseman & Flavio

Ochoa, Smoothe London,
United Kingdom

[far left]



**30 St Mary's Axe
(photo of construction)**

Photograph

James Cheeseman,

Smoothe London, United Kingdom

[left]

City office

3ds max, Photoshop, V-Ray, AutoCAD

Richard Birket, Blink Image Limited,
United Kingdom

[right]



Miami office

Photoshop, LightWave 3D

Anthony Fransella,

NetOnUp.com, USA



Centre Culturel (Paris)

3ds max, V-Ray, Photoshop

Client: Franic & Garcin Architectes

Vincent Clemençon, France

Stratford Gate (night)

3ds max, V-Ray, Photoshop

Client: Barratt East London

Jonathan Wells & Anna Astrom,

Smoothe London, United Kingdom

[right]

Blue sky

Lightscape, AutoCAD

Chen Qingfeng,

Freelance CQFCQF, China

[far right]





Bondi apartment
3ds max, V-Ray, Photoshop
Twitch Studios, Australia
[top]

Patio
3ds max, V-Ray, Photoshop
Jose Luis Villar, Spain

Interior 2
3ds max, Photoshop
Jose Luis Villar, Spain
[right]





Inlight
Lightscape
Chen Qingfeng,
Freelance CQFCQF, China

Mattersville
3ds max, Photoshop, VRay
Juan Jose Palomo, Spain
[right]



Jumeirah beach residence, Dubai
3ds max, Lightscape, Photoshop
Client: The Executive Design
Bureau of Dubai
**Jon Humphreys & Anthony
Hartley-Denton**,
Smoothe Manchester, United Kingdom





Master

Character in Repose 2D

Mobsta
Photoshop
Jame Brian Jones, USA



Cybermary (save us from flesh)

Photoshop

Daniele Cascone, Italy

Excellence

Character in Repose 2D



Excellence

Character in Repose 2D

Janusfaced man
Photoshop
Beatrix Papp, Hungary



Preacher
Photoshop
Francis Tsai, USA

Excellence
Character in Repose 2D



Ice maiden

Photoshop

Client: Canadian Fashion Week

Dan Couto, Dan Couto Photography,
Canada

Dark angel

Photoshop

Jason Engle, USA

[right]



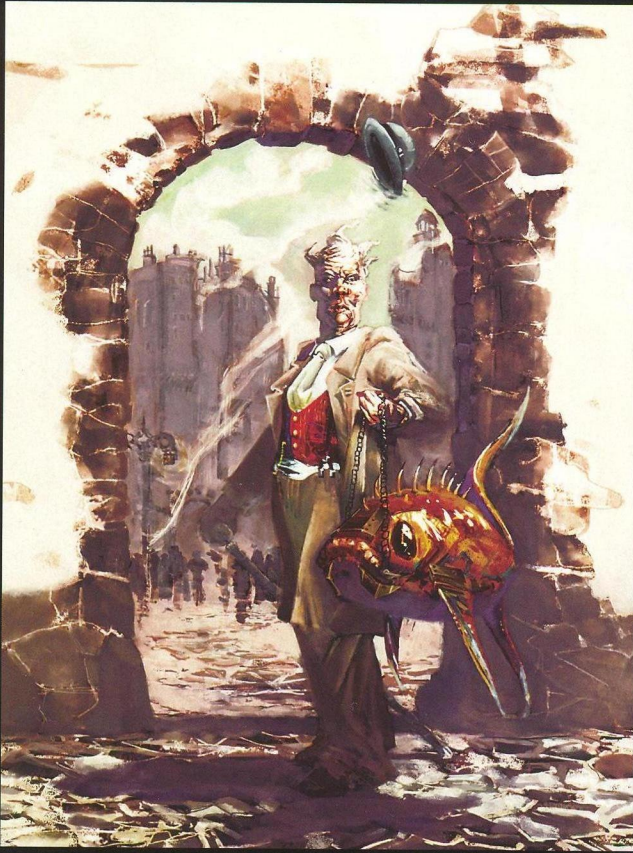


My red tie
Photoshop
Daniel Conway,
United Kingdom
[top]

An unexpected face
Photoshop
Jaime Jones, USA

Damsel no.9
Photoshop
Viktor Koen, USA
[top]

The Pirate
Painter
Howard Lyon, USA



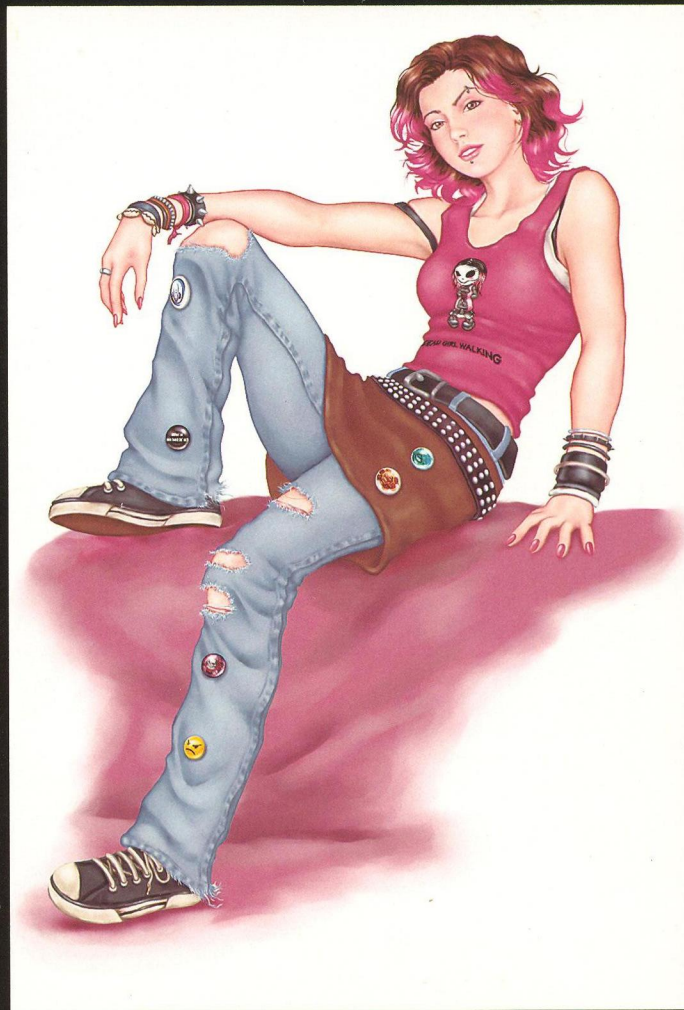
The fisherman
Painter
Roberto Marchesi, Denmark
[top]



Lord Fiddlebottom
Photoshop
Client: Fantasy Flight Games
Camill Kuo, Taiwan



Sir Kurush
Painter
Anry Nemo,
Russia Federation



Shojo mercenary
Photoshop, Painter
Roger Nguyen, France [top]

Your smile
Photoshop
Vovo Tzeng, Taiwan

Modern pin-up girl
Painter, Photoshop
Hector Moran, USA



Earl Bird
CINEMA 4D, BodyPaint, Photoshop
Peter Fendrik, Hungary

Master
Character in Repose 3D



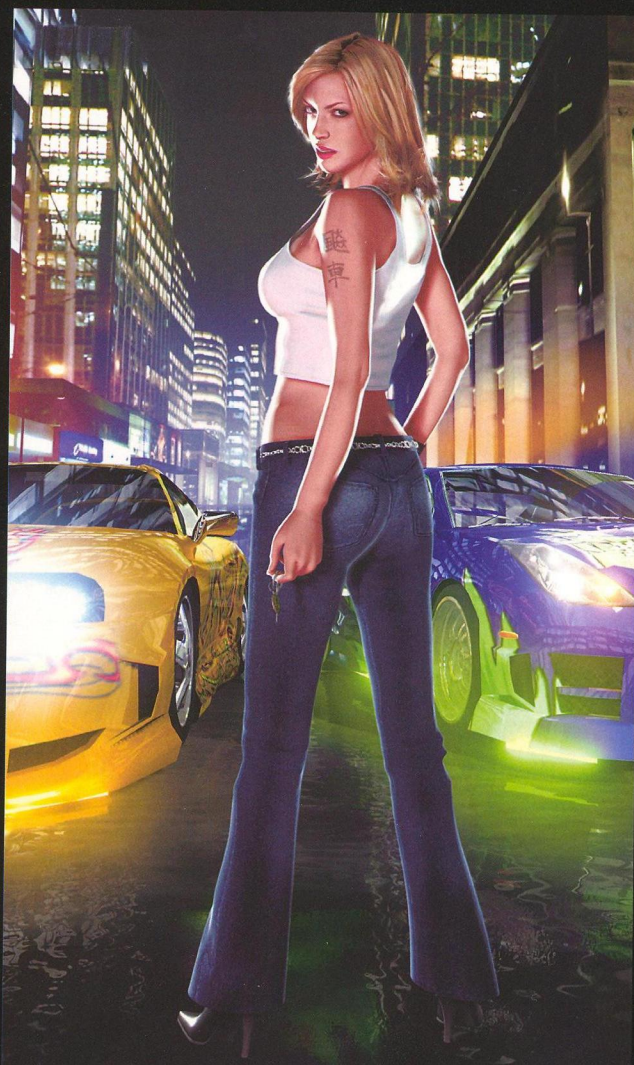
Excellence
Character in Repose 3D

Messenger
Maya
Ray Caesar, Naughty
Scoundrel Fine Art, Canada



Micheline Calmy Rey
3ds max, Photoshop
Fred Bastide, Switzerland

Excellence
Character in Repose 3D

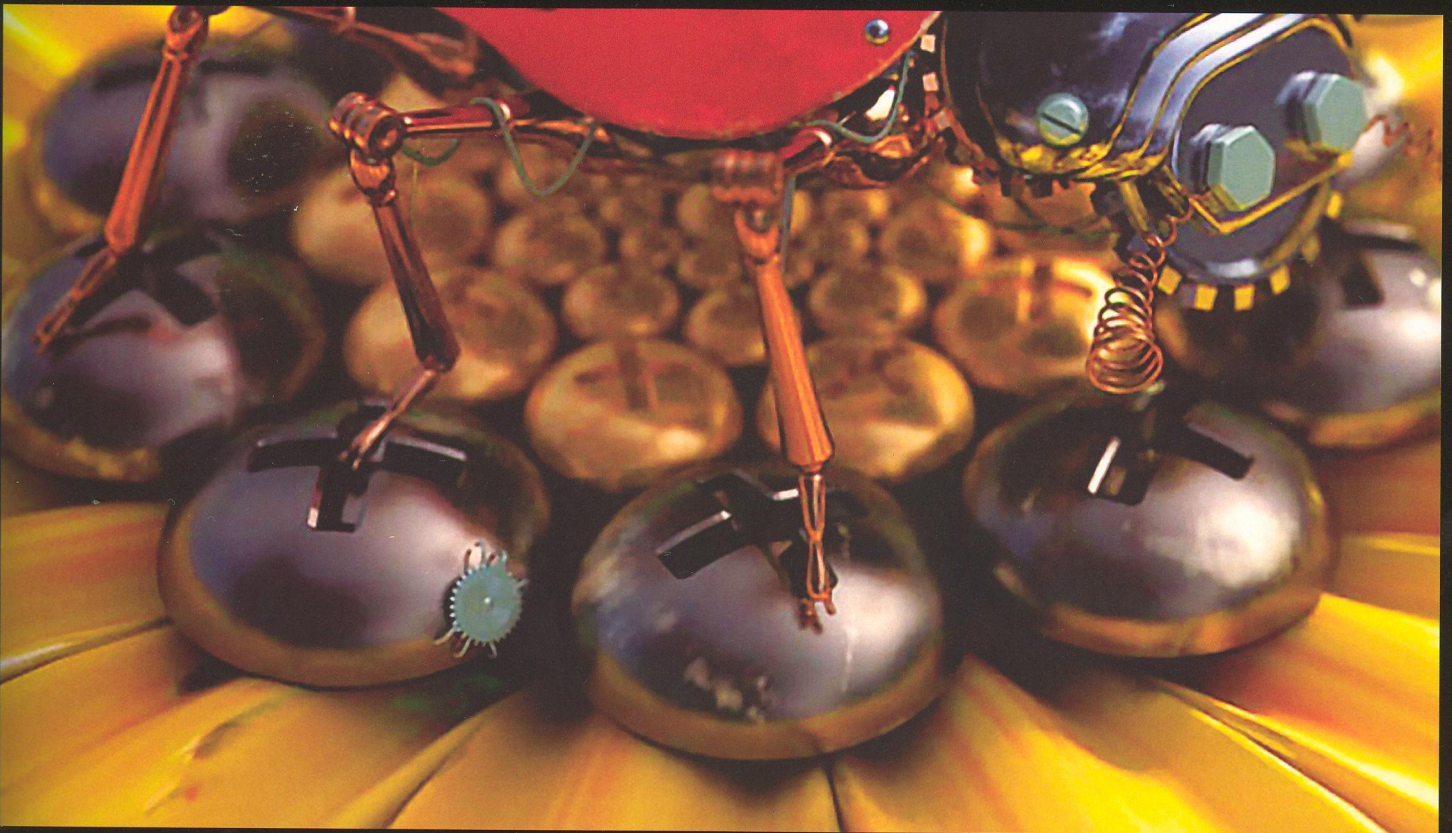


Sirus and Argent
3ds max, Digital Fusion
Brazil r/s
Blur Studio, Inc., USA
[top]



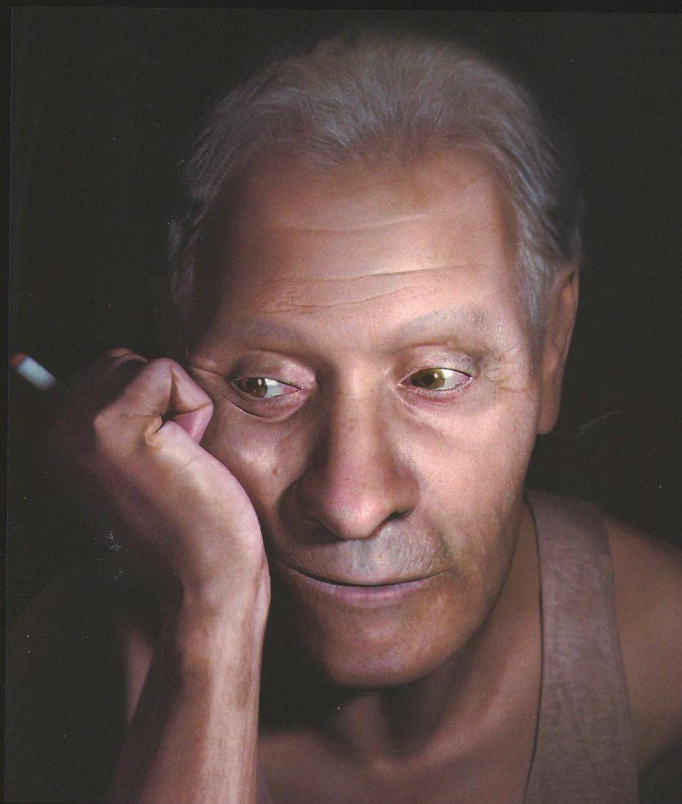
NFSUgirl
Maya
Characters: Steven Stahlberg,
Car model: PLF
Car render: Habib Zargarpour
Client: Electronic Arts, Need For
Speed Underground
Steven Stahlberg, Malaysia

Princess
3ds max
Olivier Ponsonnet, France



Mechanical ladybird
3ds max, V-Ray, Photoshop
Zoltán Pogonyi, Hungary

Excellence
Character in Repose 3D



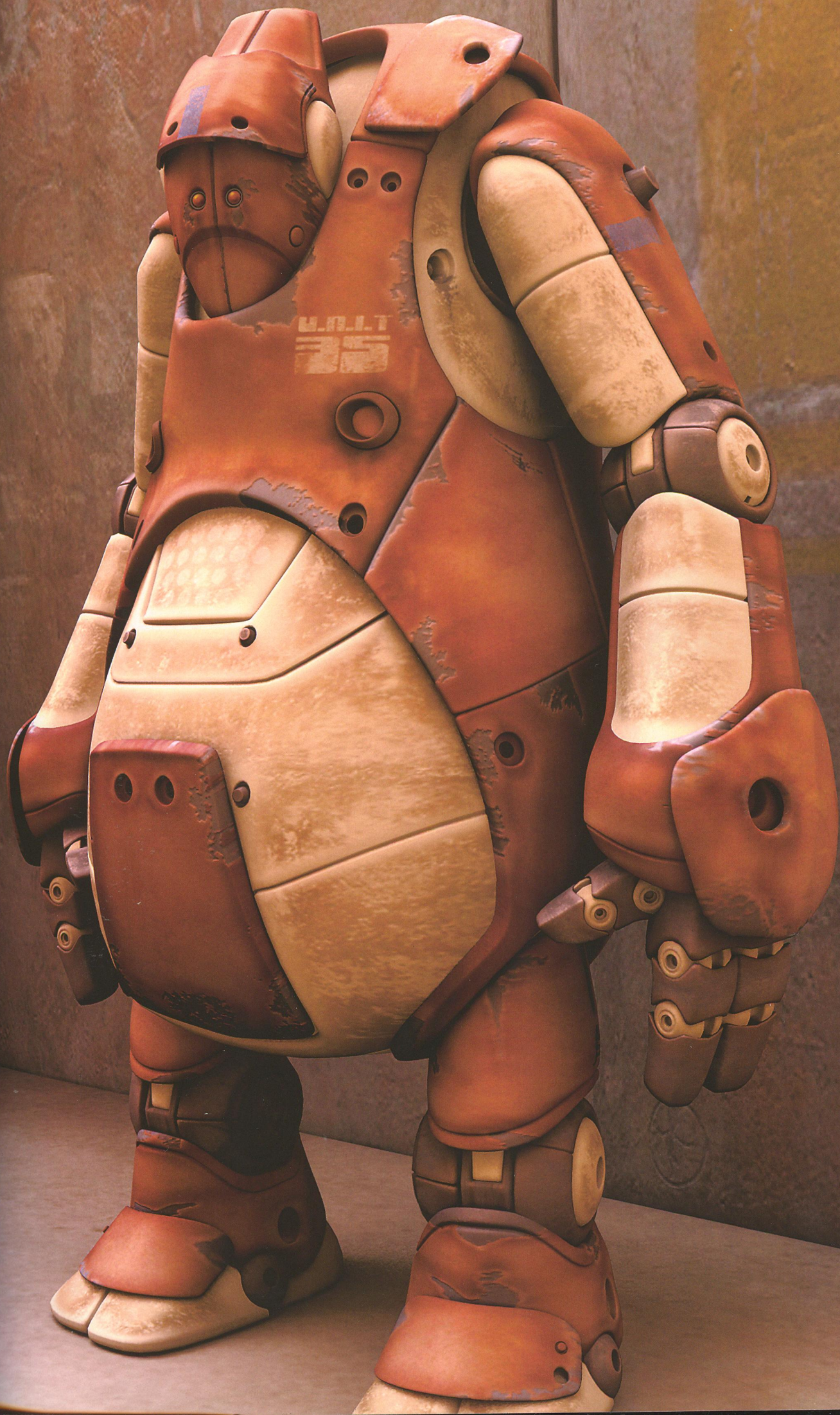
Kaya
Maya, Photoshop
Alceu M. Baptista Junior,
Vetor Zero, Brazil
[top]

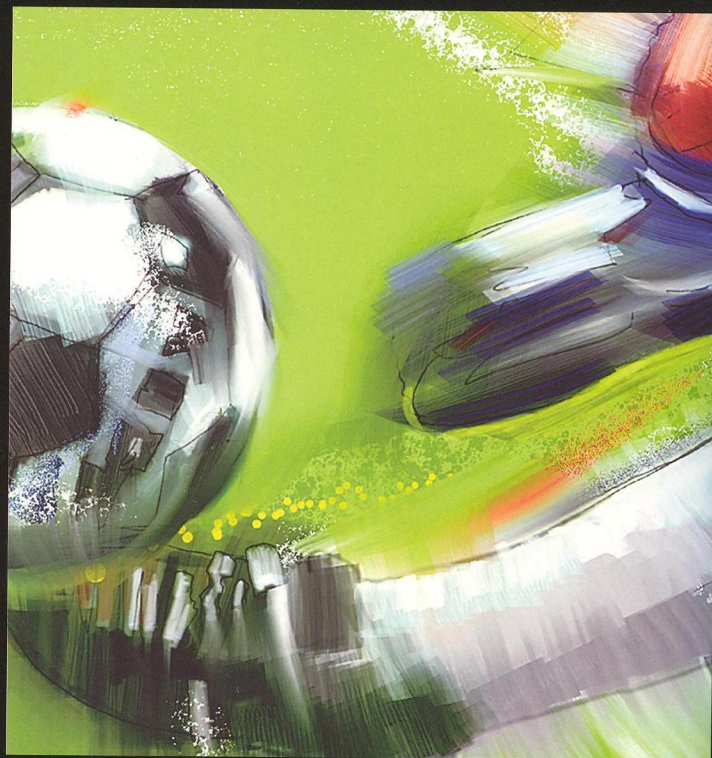
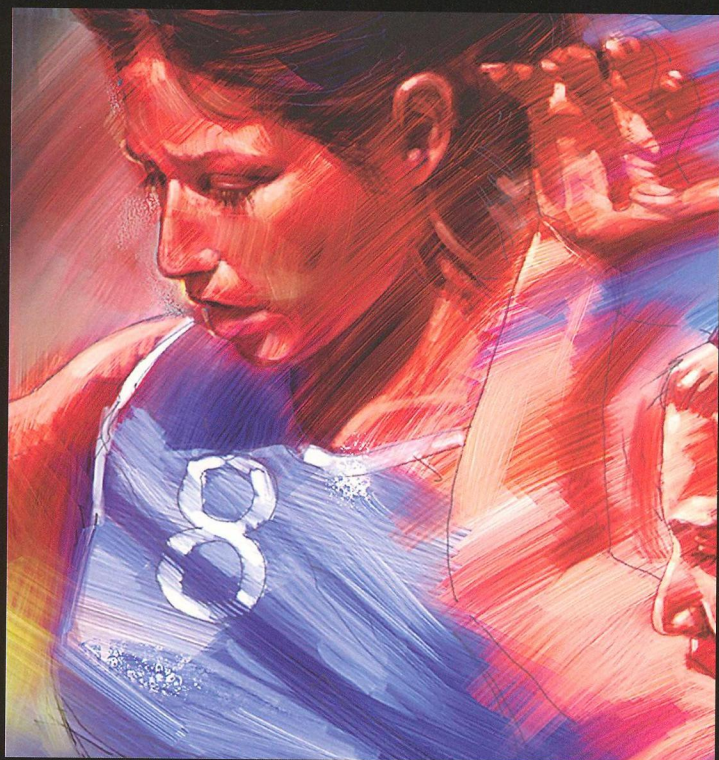


Old man painting
Zbrush, Photoshop
Krishnamurti M. Costa, Brazil

My father
3ds max, mental ray, Photoshop
Marco Lazzarini, 3Dlink di Marco
Lazzarini, Italy

U.N.I.T 35, the door keeper
SOFTIMAGE|XSI, Photoshop
Stephane "STIPEN" Israel, France
[right]





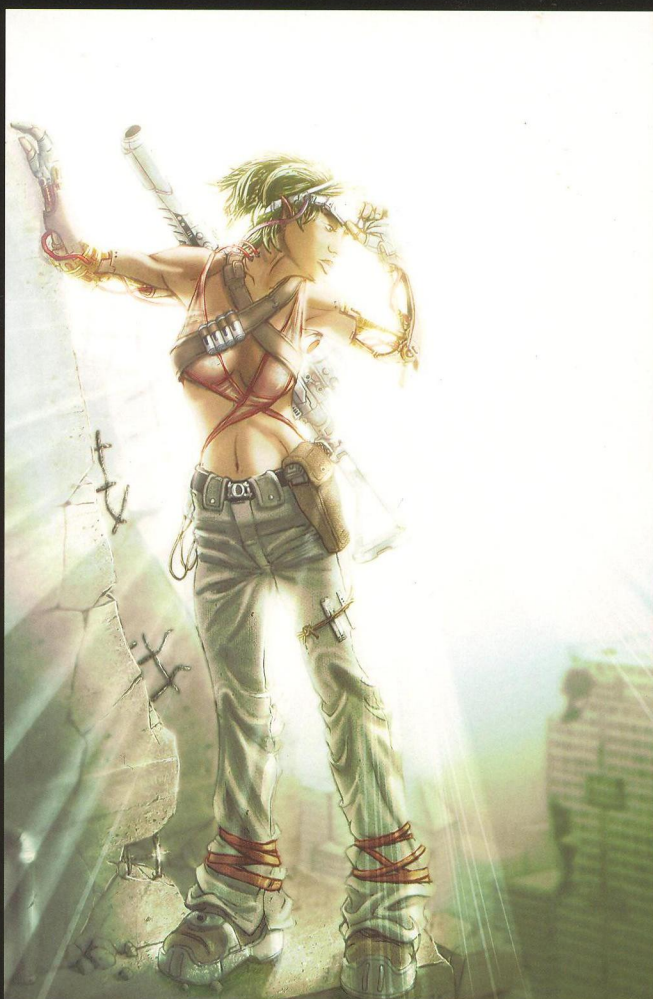
Master
Character in Action 2D

Girl's soccer
Painter
Bill Hall,
Creative Force, USA



Hostile takeover
Photoshop
Client: Tor Books
Stephan Martiniere, USA

Excellence
Character in Action 2D



Awe strike
Photoshop, Painter
Yan Zhao [Echo-CS], Chinese
Fantasy Magazine, China [top]

Lunulata
Photoshop
Thierry Doizon,
BARONTIERI, France

Assassin
Painter, Photoshop
Ynorka Chiu, Taiwan
[top]

So bright
Photoshop
Mikko Kautto,
Finland



Dreamfall
Photoshop
Jason Engle, USA

Excellence
Character in Action 2D

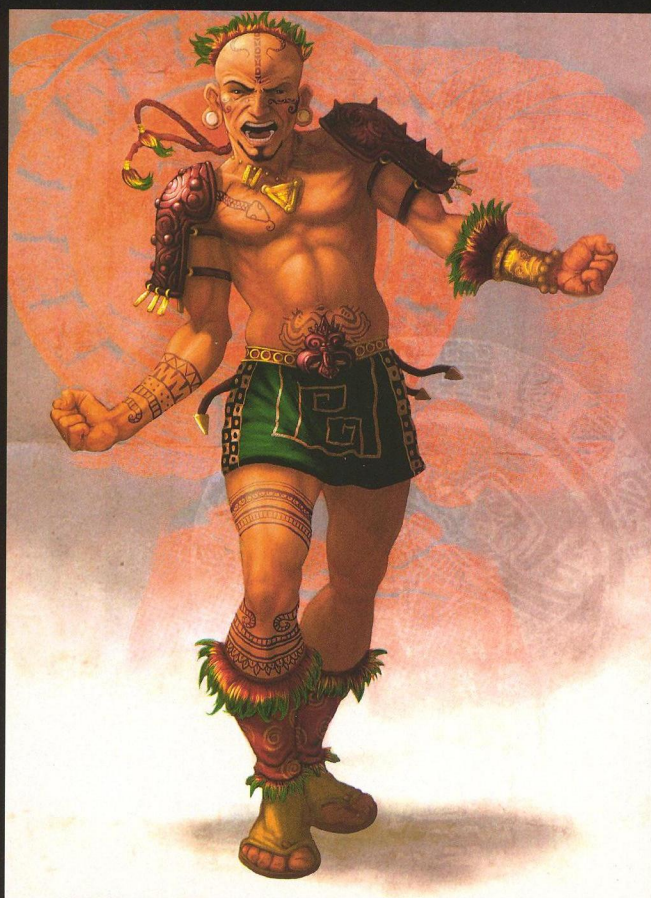


Excellence

Character in Action 2D



Fall of the Svartalf King
Photoshop
Christer Sveen, Funcom A/S,
Norway



God from chinese story

Photoshop, Painter

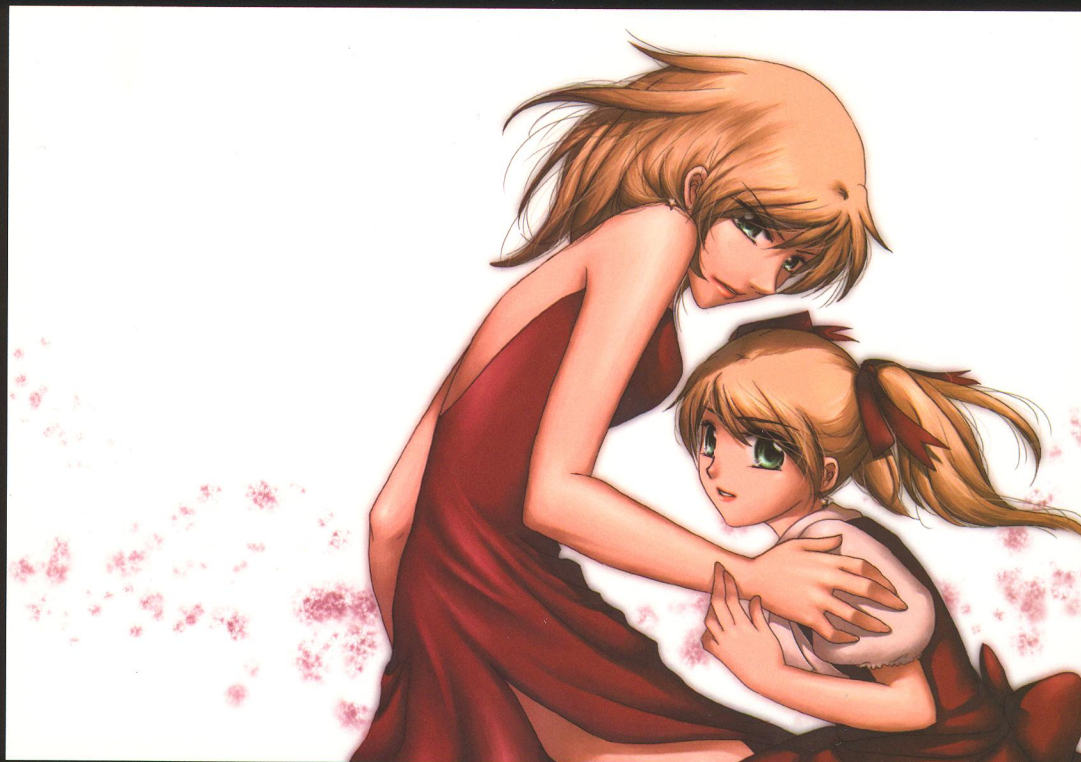
Capcomkai Chang, IGS, Taiwan

[left]

Change

Painter, Photoshop

Pamela Ramali, Australia



Waterdogs: Issue One

Photoshop

Mark Stefanowicz, Hugo

Morales & Jack Purcell, USA

[right]

Battlefield

Painter, Photoshop

Pamela Ramali,

Australia

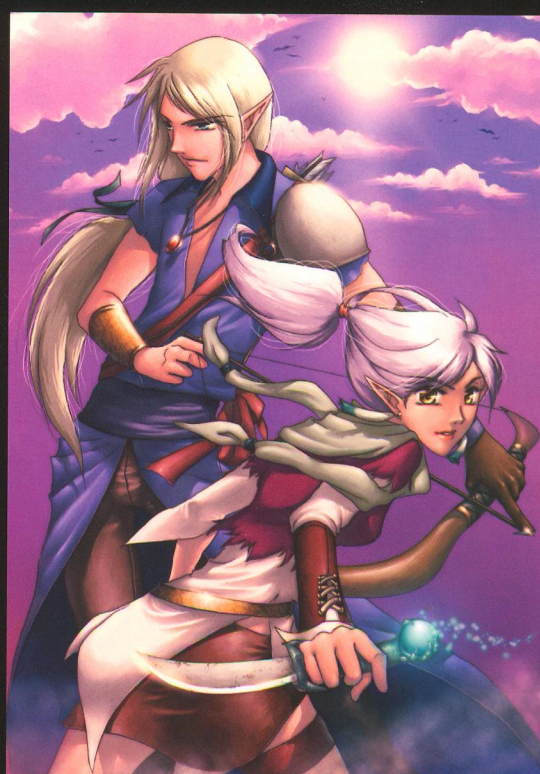
[far right]

Aztek Warrior

Photoshop

Rodrigue Pralier, France

[far left]



Chinesespawn Series 3

Photoshop

Wang Zhang, Tianjin University,

China

[left]



Frontmission2

Photoshop

Lee Kohse, USA

[right]

Samurai

Photoshop

Pierre Hanna, Sweden

[far right]



Ironknight
Photoshop
Daniel Lieske, Germany

Khador Berserker
Photoshop
Client: Privateer Press
Character design: Matt Wilson
Chippy Dugan, United Kingdom
[right]



Reload
Painter
Joel 'feerik' Dos Reis
Viegas, France





Master
Character in Action 3D

Emperor of Dragons Ho san san #2

Maya, Photoshop

Modeling/Texturing: Moon Hyoun-Soo, Lighting/Rendering: Park Jung-Won

2D Retouching: Cho Hyoun-Chul, **INDY21**, Korea



Oddworld Stranger CG Intro
 Maya, Photoshop
Oddworld Inhabitants PDD & CG
 Department, USA

Excellence
 Character in Action 3D



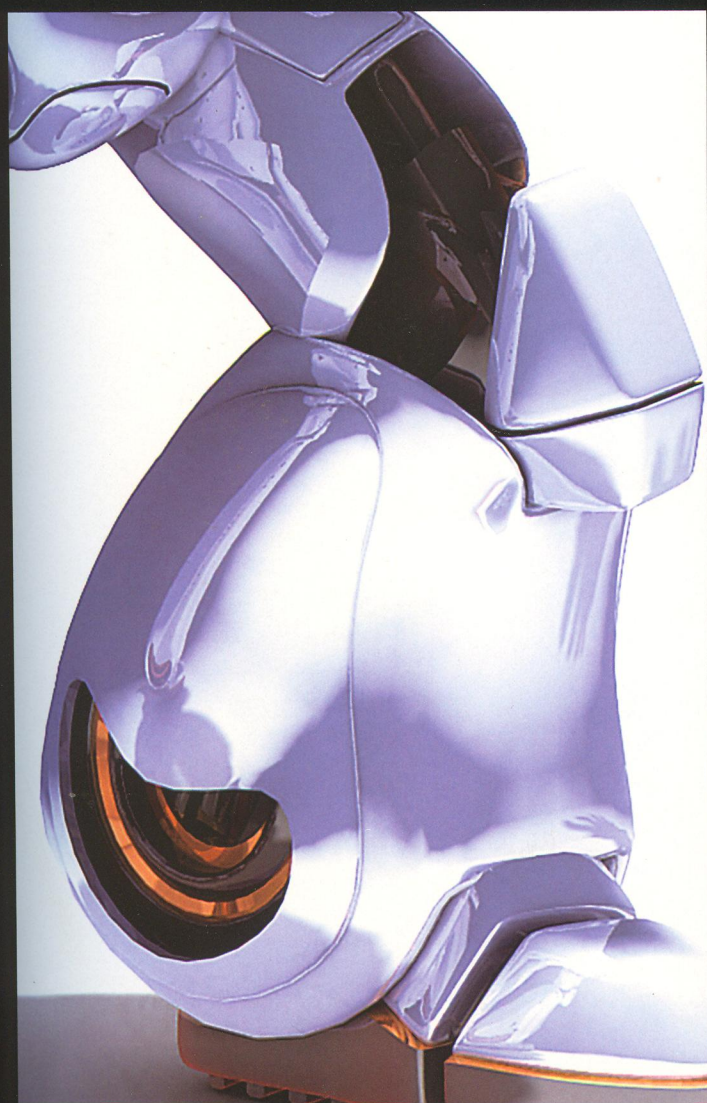
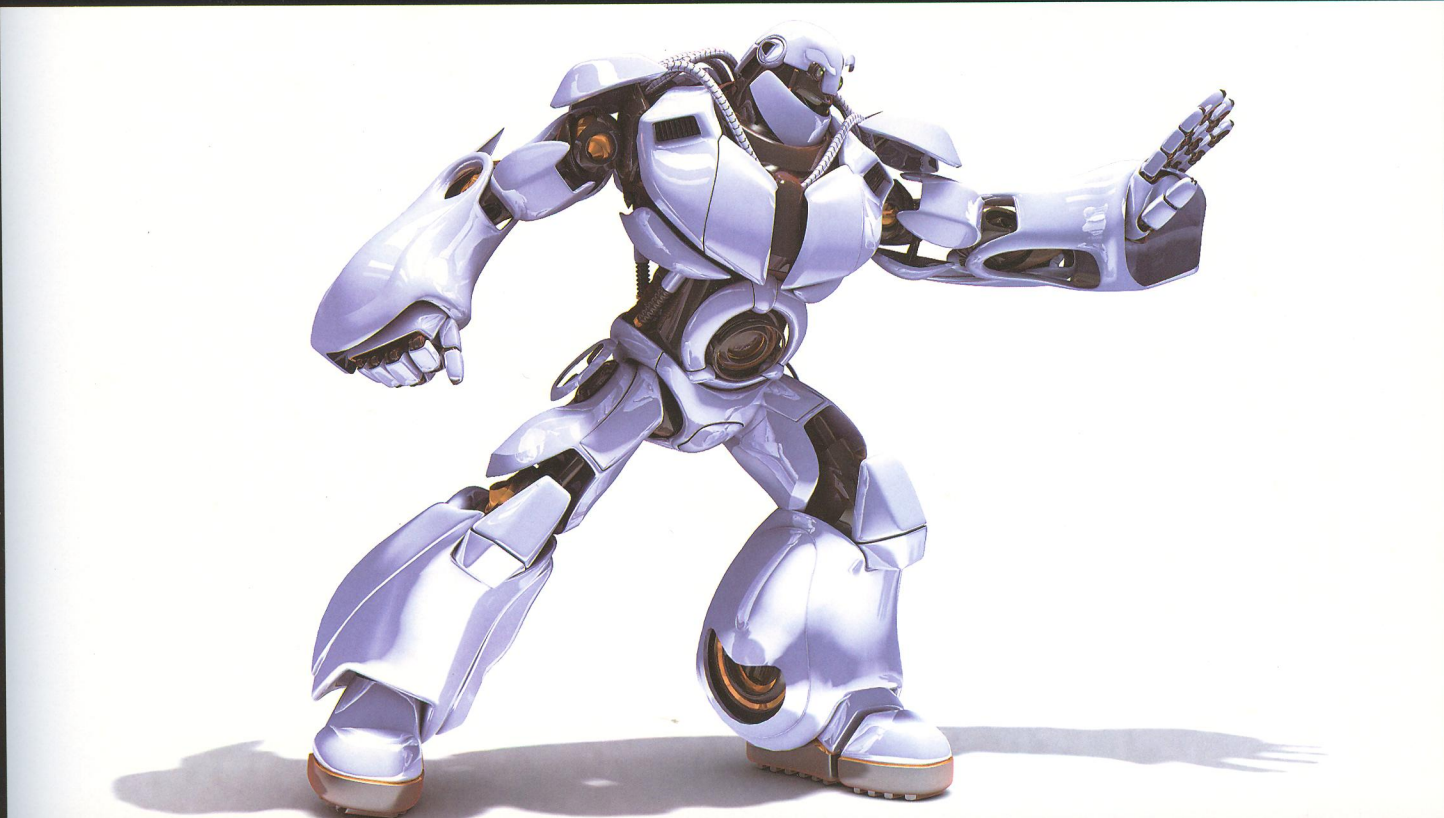
Excellence

Character in Action 3D

Gladiator

3ds max, Photoshop

Pascal Blanché, UBISOFT,
Canada



Exaggerator, the mean machine
3ds max
Michael Visser, The Netherlands

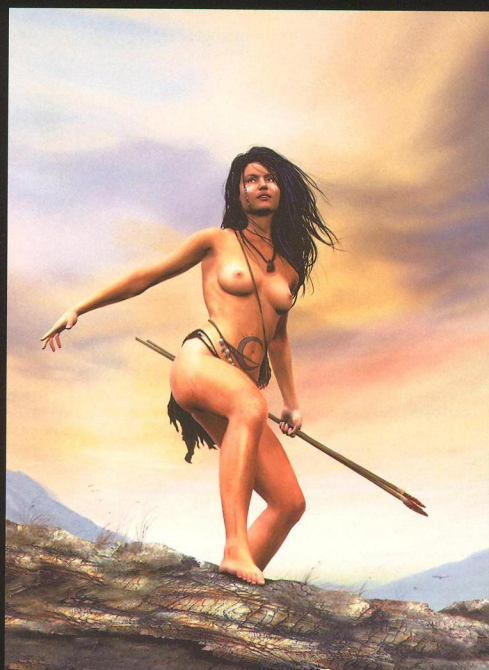
Excellence
Character in Action 3D



Solid Snake from Metal Gear Solid®3: Snake Eater™
3ds max, Photoshop
Client: Konami Digital Entertainment America
Big Sesh Studios, USA

Landing Force
3ds max, Photoshop
Xavier Marquis, The Netherlands
[right]

Oddworld Stranger: Outlaw boss
Maya, Photoshop
Oddworld Inhabitants PDD & CG Department, USA
[right]



Hanna: the ridge
Poser, Bryce, Photoshop, Painter
Will Kramer, USA
[far left]



Conflict: Desert Storm 2
3ds max, Photoshop
Client: SCI
Studio Liddell, United Kingdom
[left]





Emperor of Dragons Chul Gyoen

Maya, Photoshop

Modeling/Texturing: Moon Hyoun-Soo

Lighting/Rendering: Park Jung-Won

INDY21, Korea

Assassin

Maya, Photoshop, Painter

Loïc "e338" Zimmermann,

prdt4the.masses, France

[right]



Mummy

Maya

Mikaël Verraest,

Eric Colin &

Claudio Gallego,

.A.T.H.O.M., France



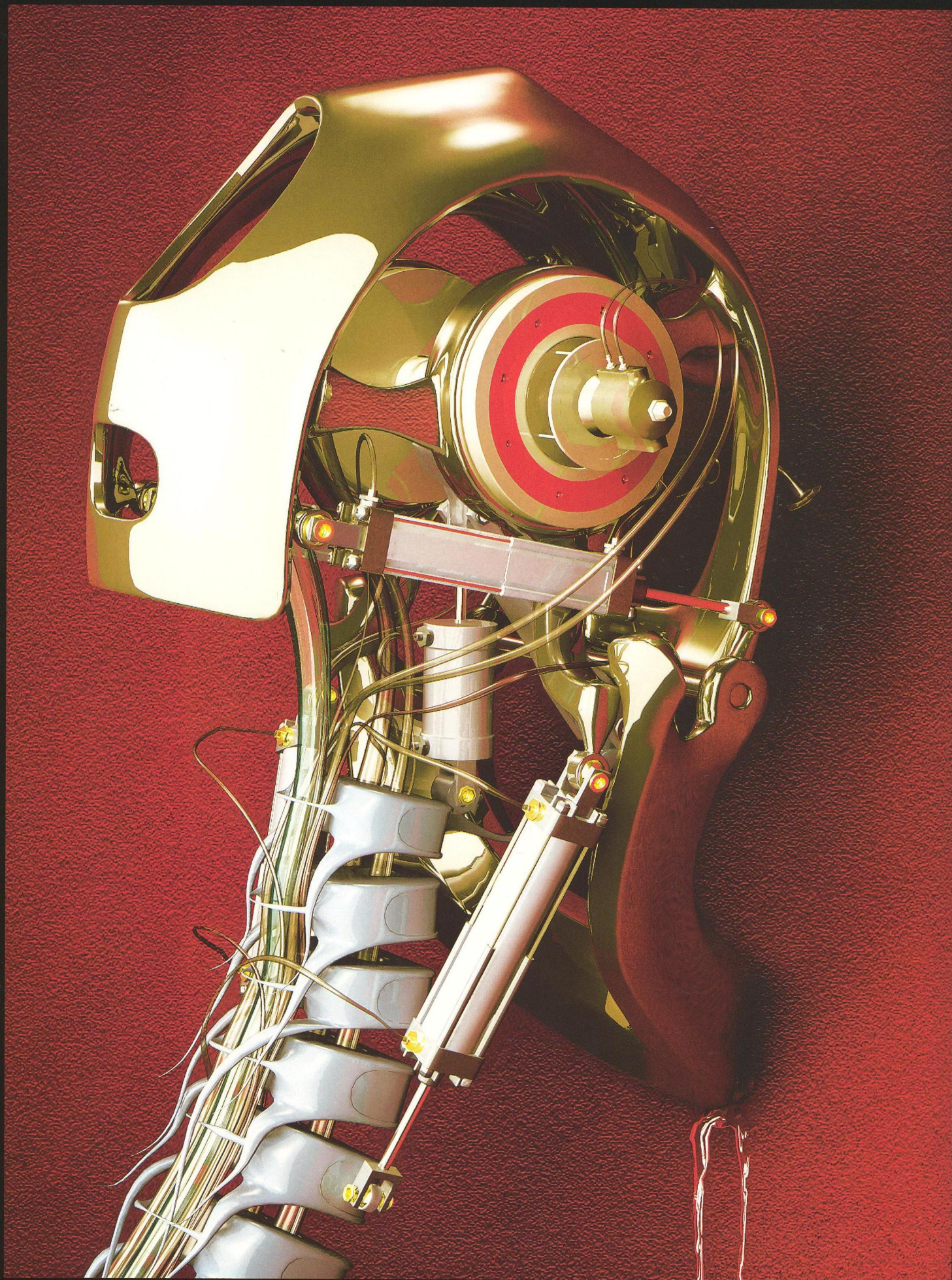


Master

Mechanical

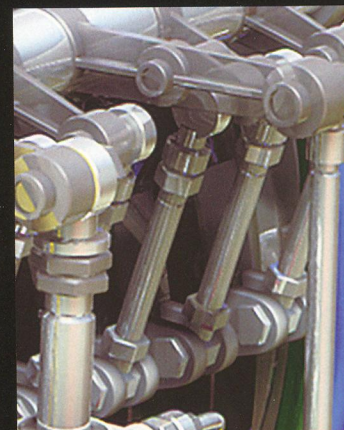
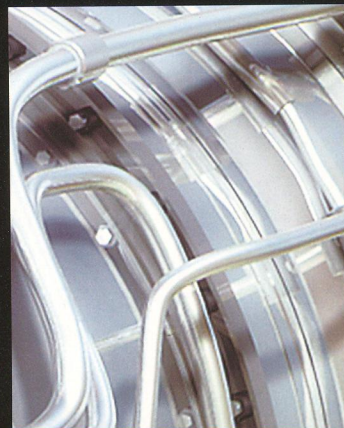
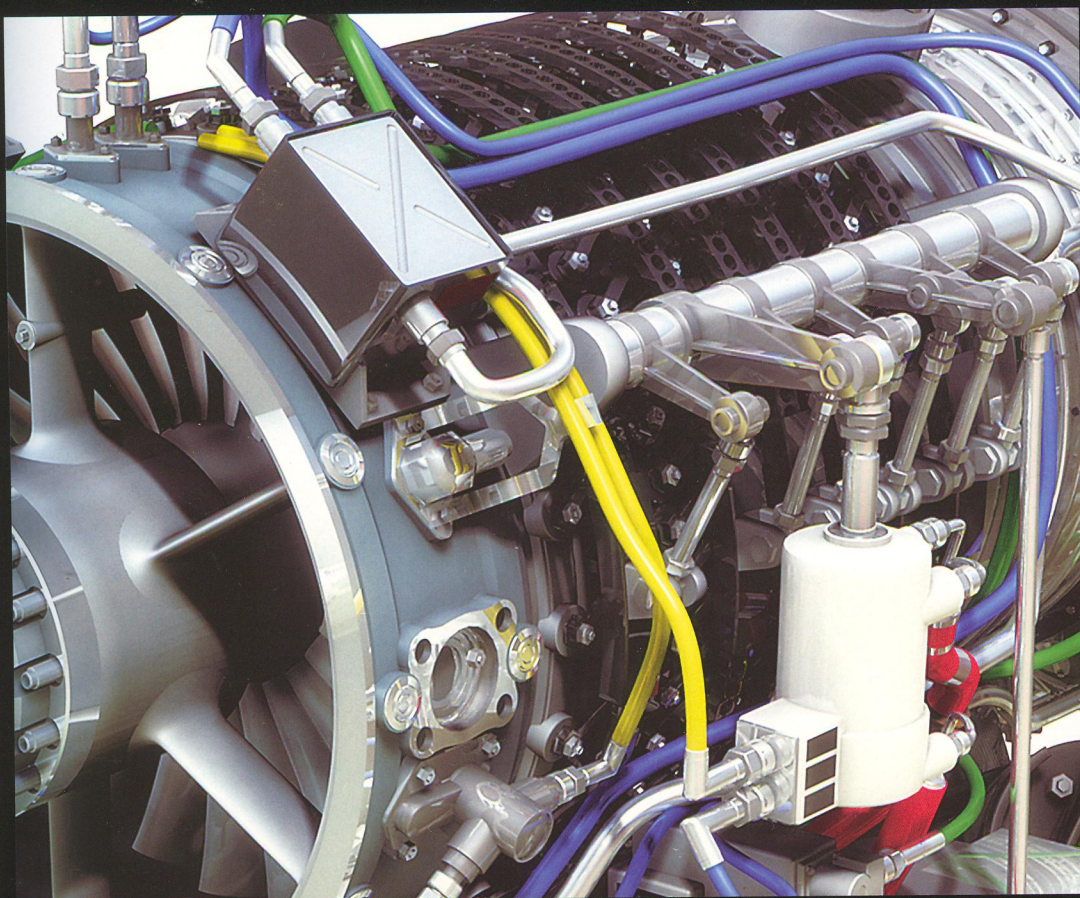
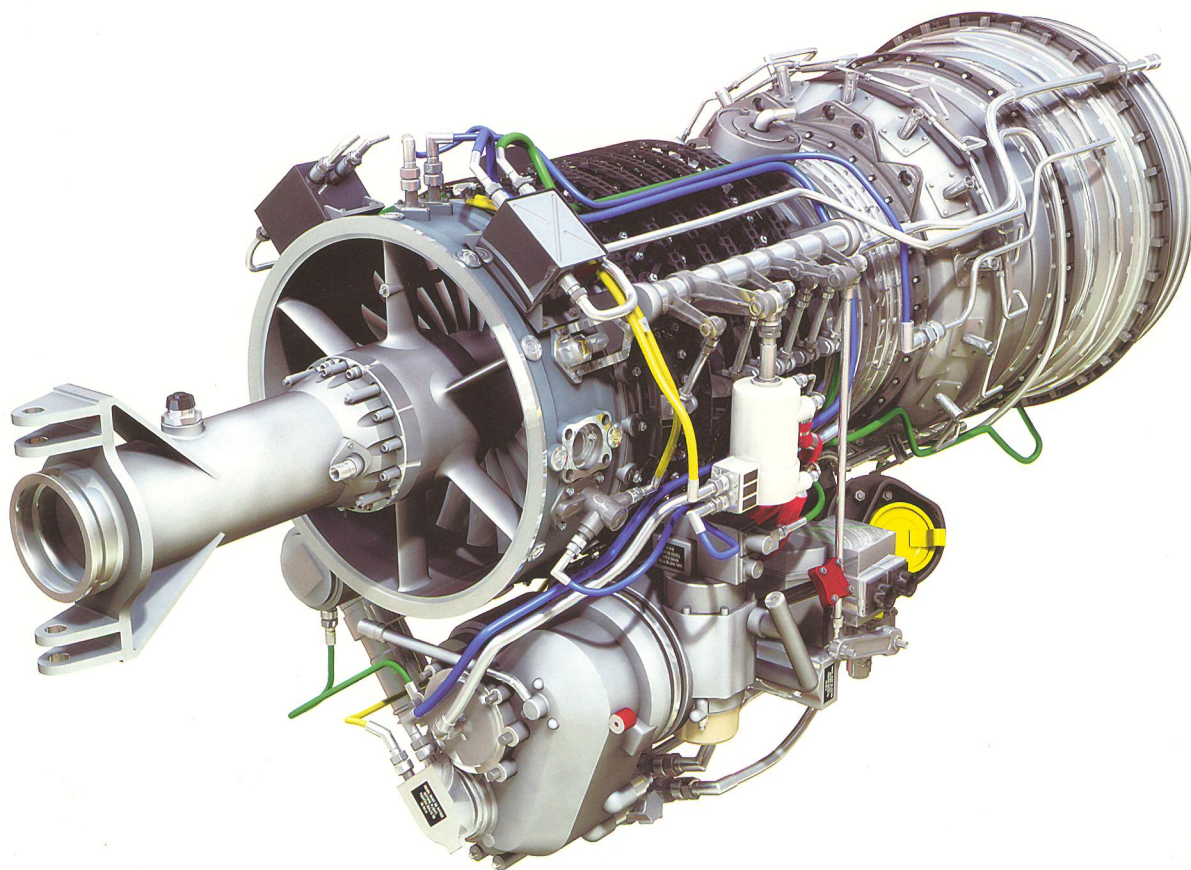


GAB-01
3ds max, HDR Shop, V-Ray
Laurent Pratlong, France



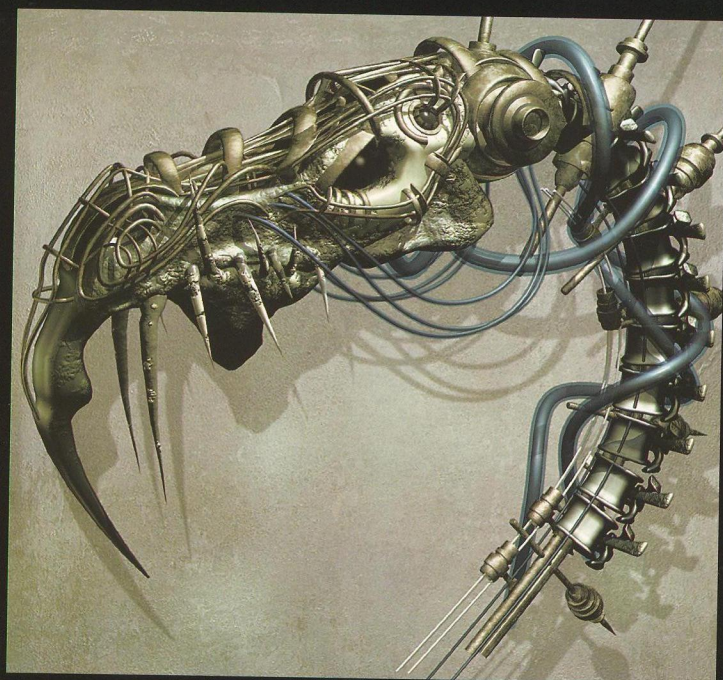
Excellence
Mechanical

Afterlife
Maya, Photoshop, mental ray
Roberto Clochiatti, Italy



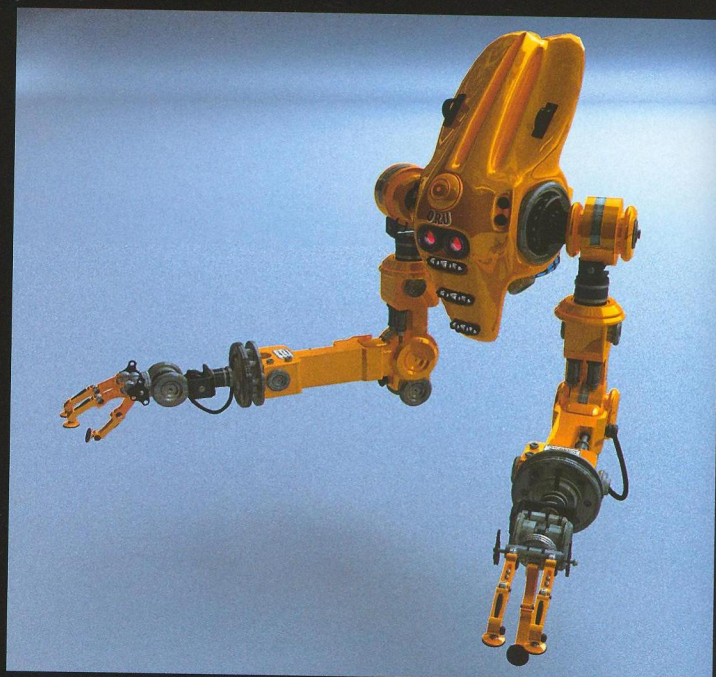
Engine
 Photoshop, 3ds max
Helen O'Brien, RealtimeUK,
 United Kingdom

Excellence
 Mechanical

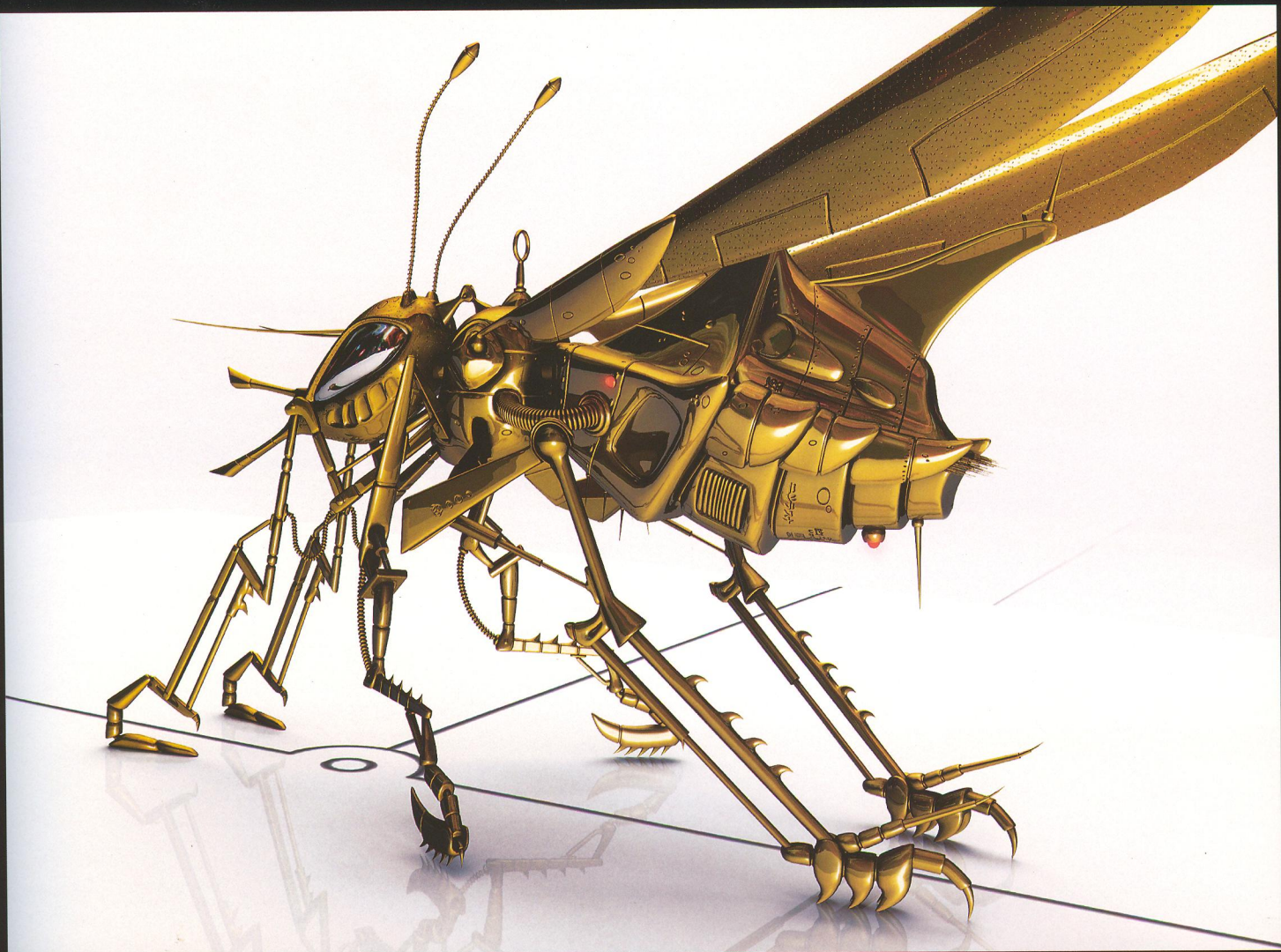


Charlotte
Maya, Arnold
NewKat Studios, USA
[top]

The Berzerker
SOFTIMAGE|XSI
Ivan Kenny-Sumiga,
Australia



O.R.U. Ocean Research Unit
Strata 3D Pro
Ruy Lopez, Ruy Lopez Studio,
Mexico



Dark side of the sun
LightWave 3D, Photoshop
Hagar Edri, Israel

Excellence
Mechanical



Z200
Maya, Photoshop
Brendan McCaffrey, Spain

Dreamworld
Maya, Photoshop
Brendan McCaffrey, Spain
[far left]

Siemens M56
3ds max, finalRender, Photoshop
Client: Sulic Worldwide,
Andrés Zapata, Stellarum, USA
[left]



HBH30

Maya, Photoshop

Brendan McCaffrey, Spain



R600

Maya, Photoshop

Brendan McCaffrey, Spain



BOZO

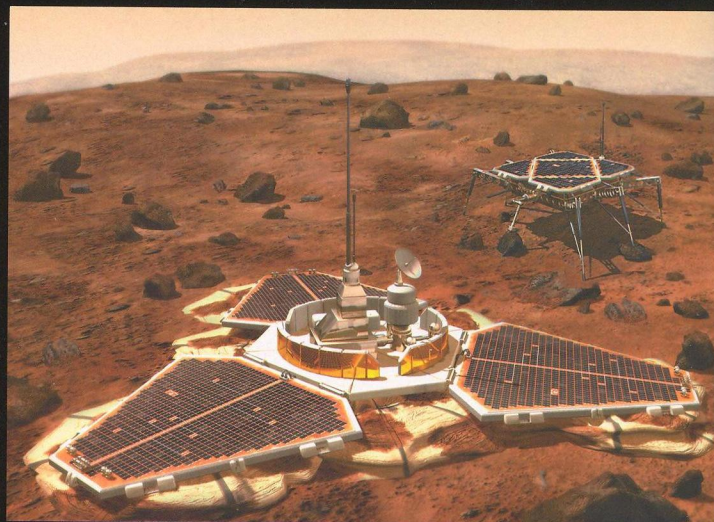
Maya, Photoshop

Brendan McCaffrey, Spain



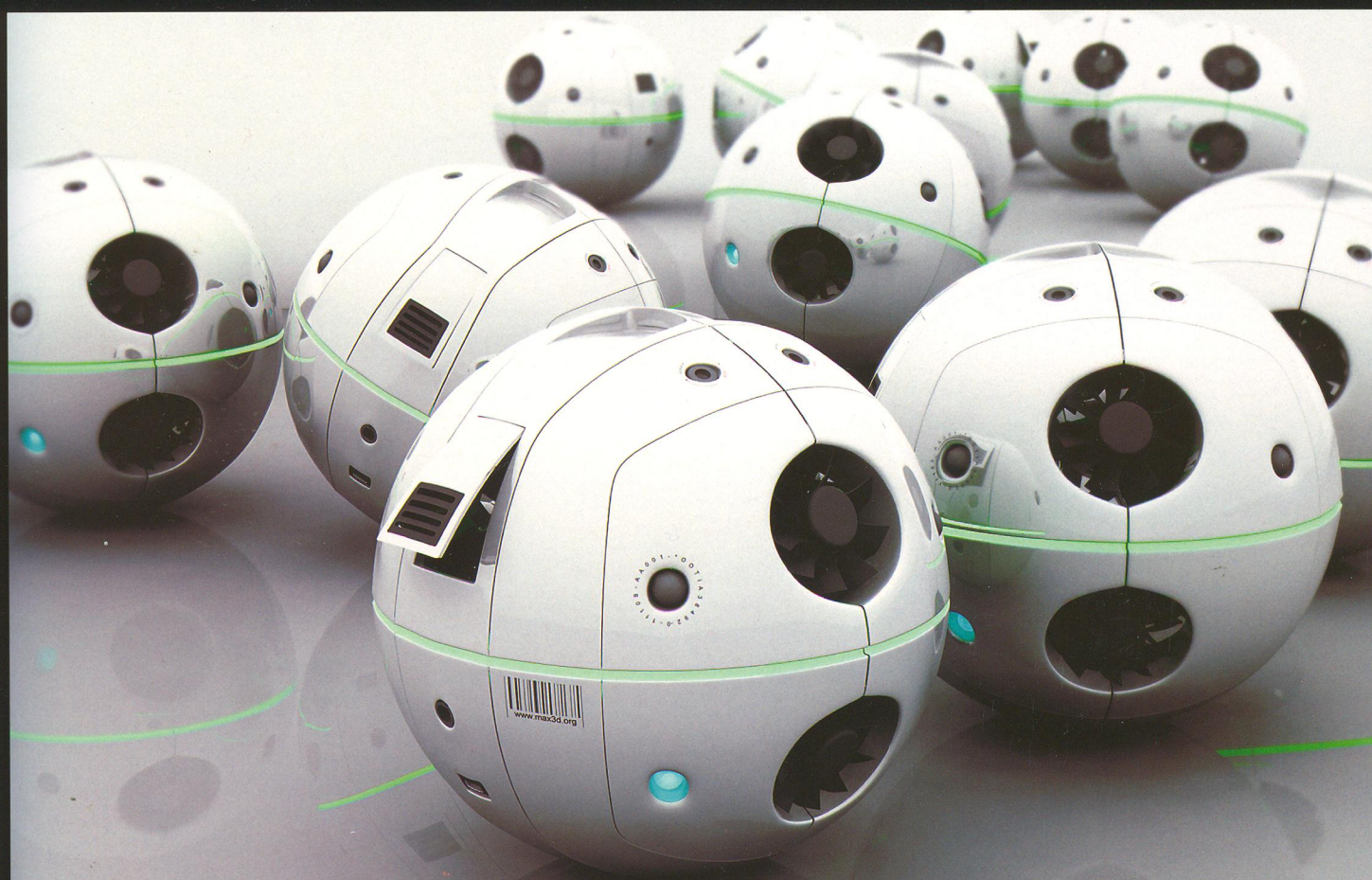
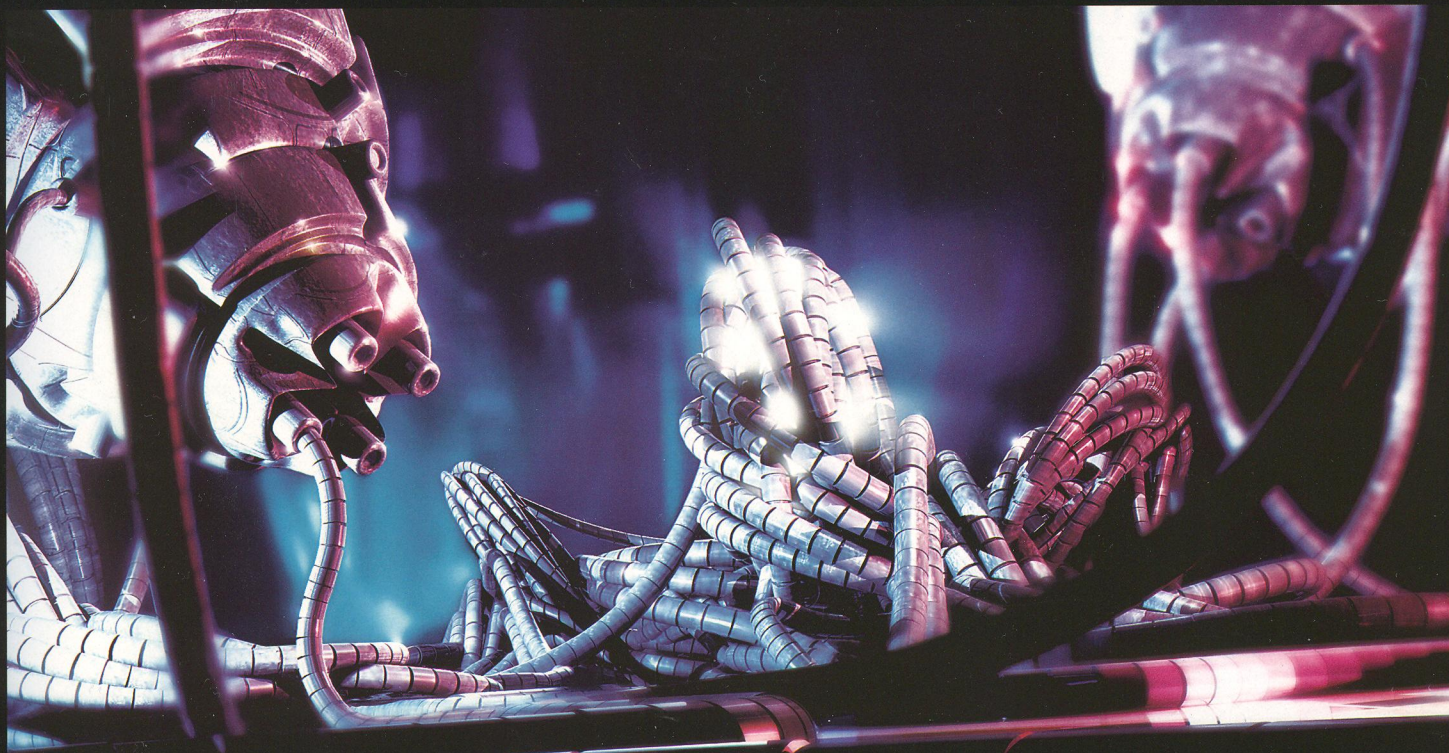


Heli cam MKII
CINEMA 4D, FreeHand
Dave Davidson, United Kingdom
[top]



Aquatic digital camera
LightWave 3D, Photoshop
Ruy Lopez, Ruy Lopez Studio,
Mexico

Mars Meteor Burst Lander
LightWave 3D, Photoshop
Nathan Phail-Liff, AlienintheBox, USA



Wired
Bryce, CINEMA 4D, Photoshop
Rudolf Herczog, Sweden
[top]

Spaceballs_2004
CINEMA 4D, FreeHand
Dave Davidson, United Kingdom



Microkeratome

Maya, Renderdrive

Mikaël Verraest, Eric Colin & Claudio Gallego, A.T.H.O.M., France

Vacuum cleaner

Maya, PURE

Lee Griggs, ARTVPS,

United Kingdom

[right]

Bauhaus Wagenfeld lamp

LightWave 3D

Robinson Steinke, Germany



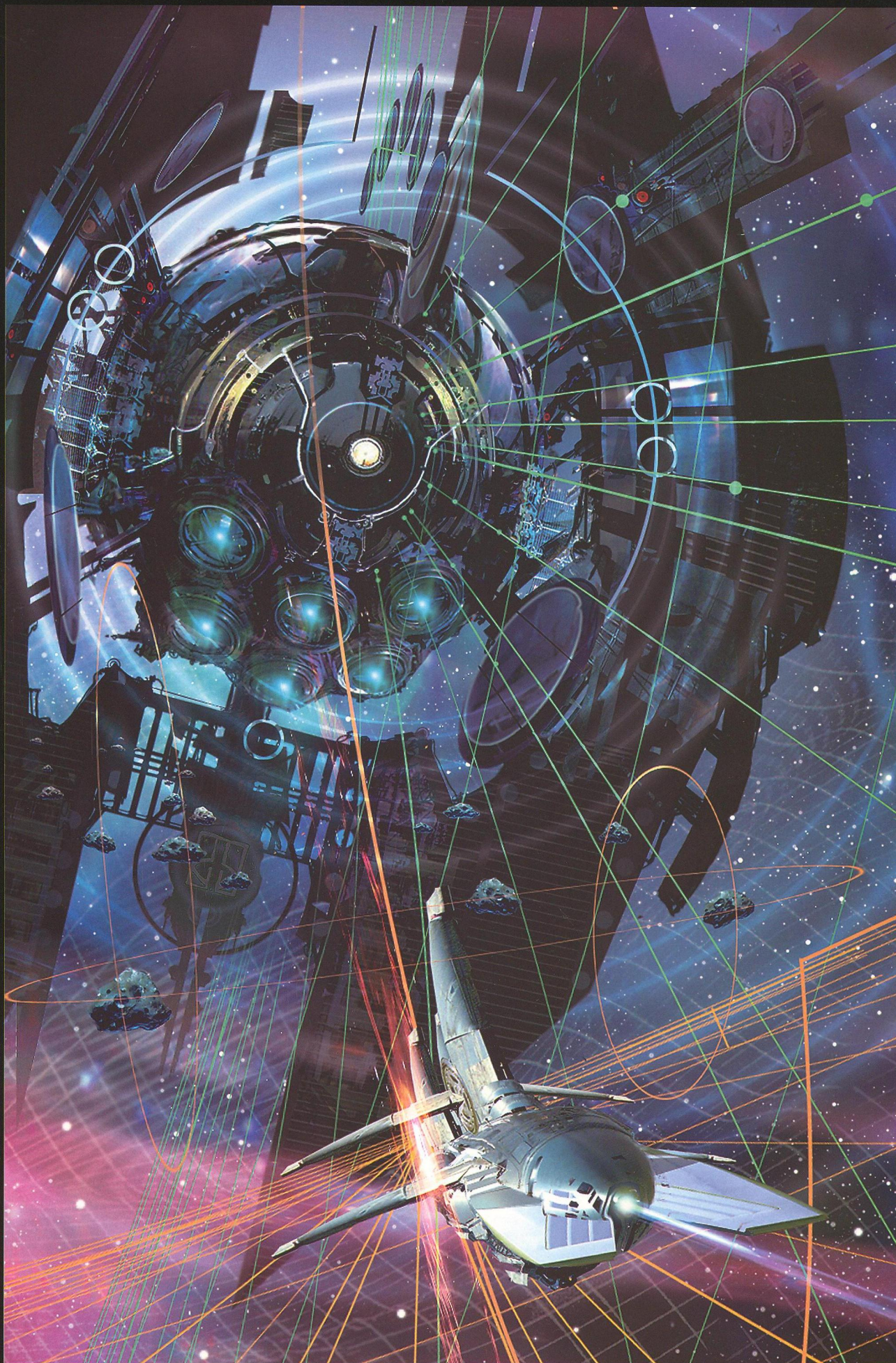
Swiss pocket knives

CINEMA 4D

Oliver Burkert, Switzerland

[right]





Master
Transport 2D

Light
Photoshop
Client: Fleuve Noir/ Pocket
Stephan Martinieri, USA



Probability Moon
Photoshop
Client: Fleuve Noir/ Pocket
Stephan Martinieri, USA



Motorway mayhem

Photo-Paint

Client: Classic Motor Magazine, Sweden

Michael Philip, Sweden



1962 FB Holden toon

Photoshop

Mark Alford, Australia



Martin Mars
Photoshop
Chris Arlidge, Canada

Excellence
Transport 2D



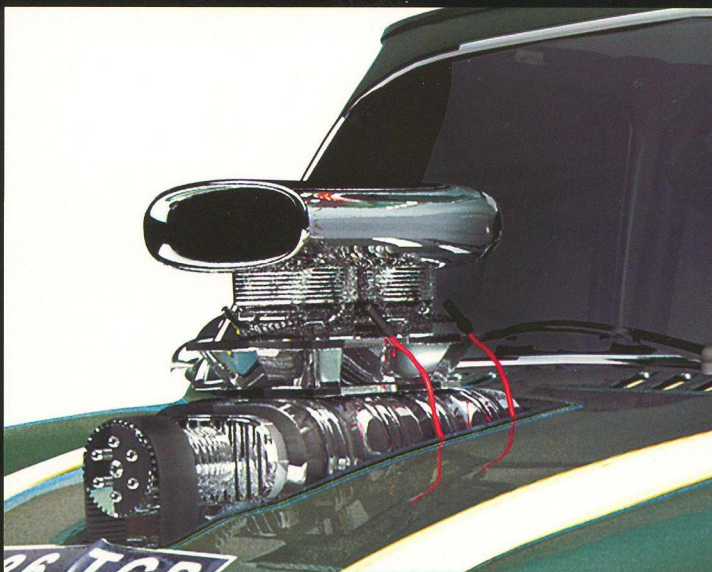
Master
Transport 3D

HT-27
3ds max, Photoshop
Istvan Pely, USA



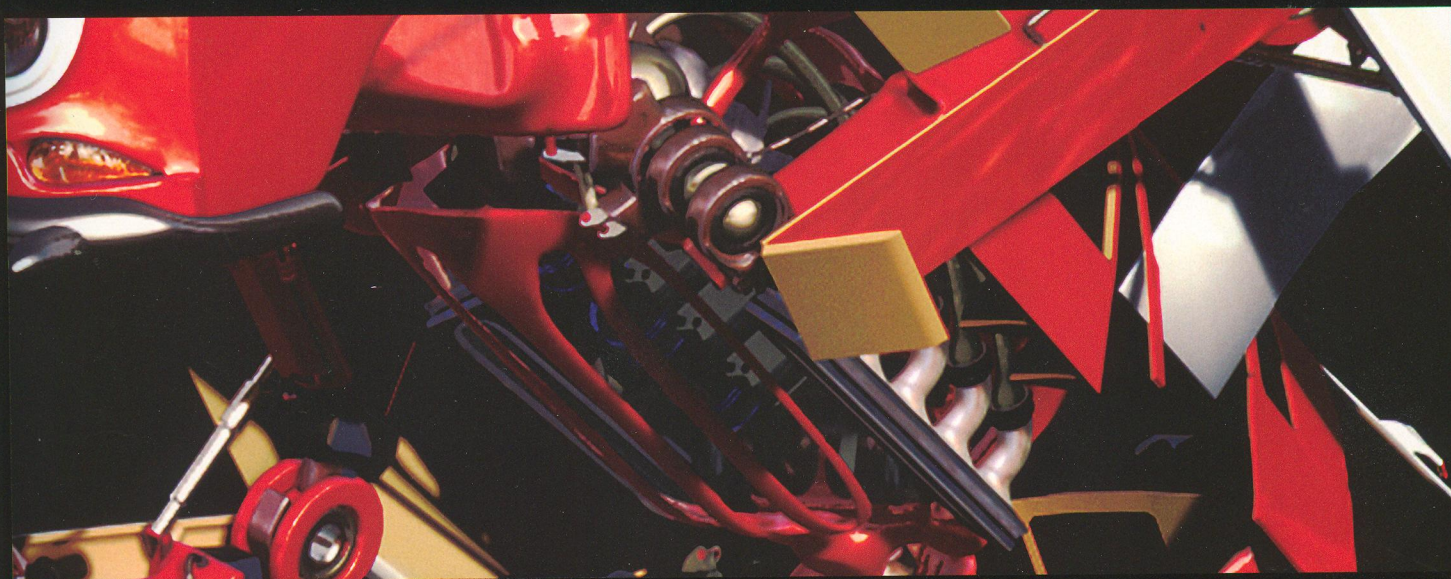
Dream Flight
SOFTIMAGE|XSI, Photoshop
Yanick Dusseault, USA

Excellence
Transport 3D



Excellence
Transport3D

Too much power
Maya, Photoshop
Ignacio Ayestaran, USA



Mobilhome run
3ds max, Photoshop
Kadeg "M@loneT" Boucher,
artefacto, France

Excellence
Transport 3D



BMW concept

LightWave 3D, Photoshop

Tim Cameron, Tim Cameron Design,

Australia

[top]

Big twin: big dream

CINEMA 4D

Alexander "Sandr"

Kazakov, Russian

Federation



Maserati
LightWave 3D, Photoshop
Marco Vinicio Morales Aburto,
Kult Nation, Mexico
[top]

Mercedes SL55
3ds max, PURE
Lee Griggs, ARTVPS,
United Kingdom



Sea King
3ds max
Andrei Cristea, Romania





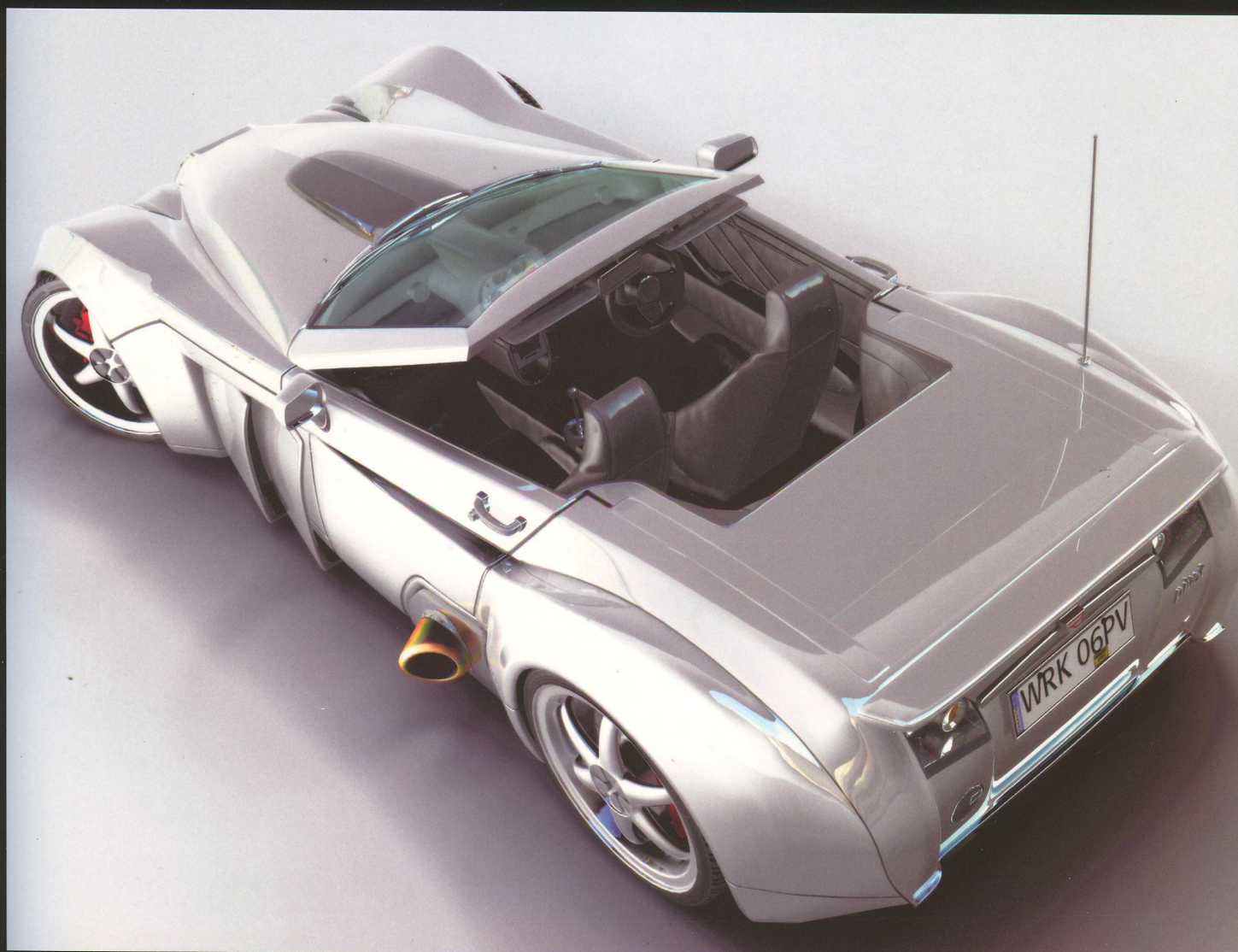
Fenix
SOFTIMAGE|XSI
Nicolas Hernandez, France
[above]

Porsche 993 GT2 1995 'Graffiti'
3ds max, Photoshop, Illustrator
Onno van Braam, The Netherlands
[top right]

Mercedes sunset
3ds max, PURE
Lee Griggs, ARTVPS,
United Kingdom
[left]

Pivot
LightWave 3D
Riza Endartama,
Indonesia
[right]







A palpable hit

LightWave 3D, After Effects,
Photoshop

Jamie Clark, USA

Bombing run over the alps

LightWave 3D, After Effects

Jamie Clark, USA

Sokodora

3ds max, Photoshop

Istvan Pely, USA

[right]







Against

Maya, Photoshop

Taehoon Oh,

Infinity Ward, USA

[left]

Alien fighter

LightWave 3D, Photoshop

Nathan Phail-Liff,

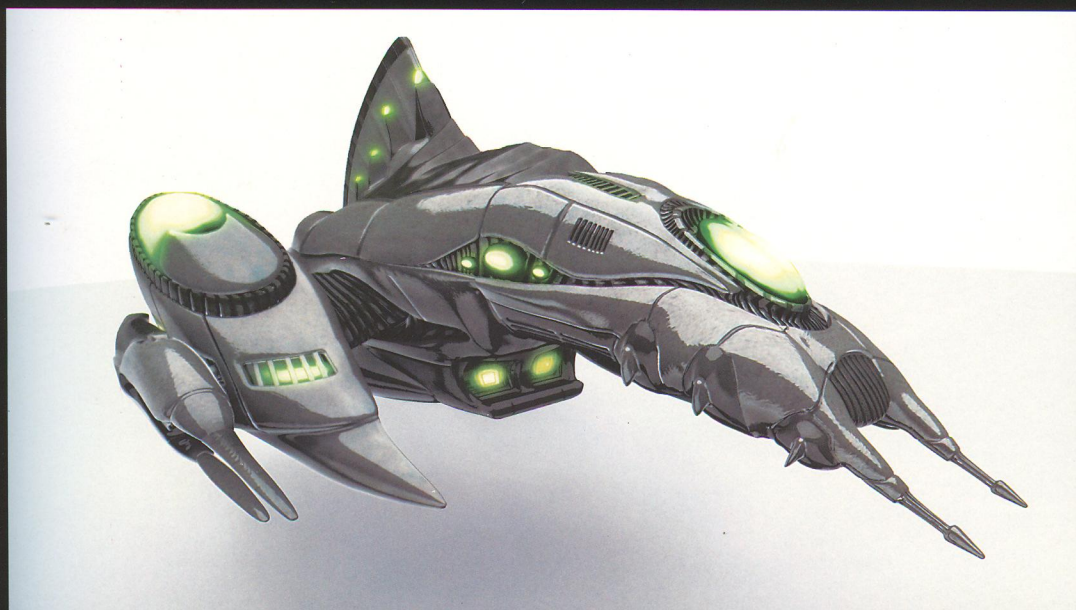
AlienintheBox, USA

[right]

Courier

3ds max, Deep Paint, Photoshop

Wayne Smith, United Kingdom







McLaren
Maya, PURE
Lee Griggs, ARTVPS,
Modeled by: Denny Lau
United Kingdom
[top left]

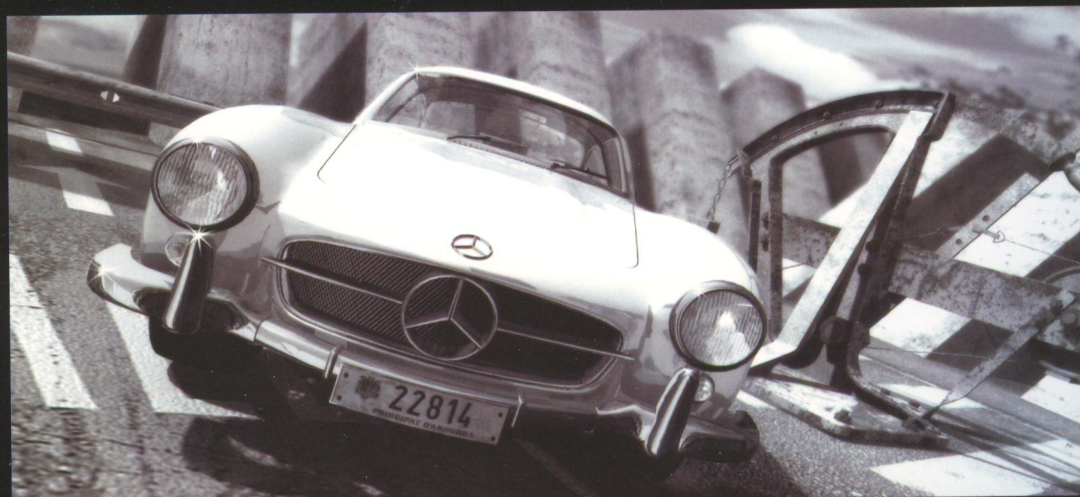
Nissan 350z
Rhino, 3ds max
Hann Ong, Australia
[top]

Nissan Skyline
Rhino, 3ds max
Hann Ong, Australia
[right]



Maserati 3200GT
LightWave 3D
Elvis "Lewis" Blazencic, Croatia
[left]

Mercedes SL
3ds max, Brazil r/s
Marc Smith, Germany
[right]



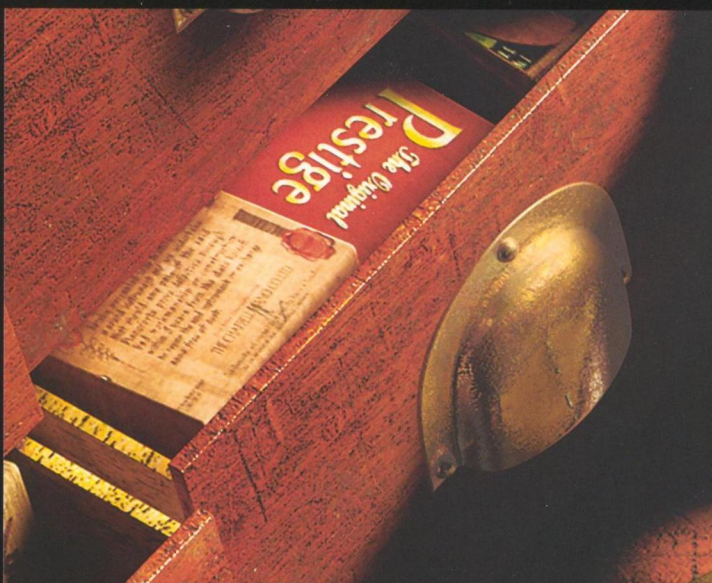


Master

Still Life



Old robot toys
3ds max, finalRender, Photoshop
Clément Choblet, France



Excellence
Still Life

Flintlock gun
CINEMA 4D, Photoshop
Anders Kjellberg, Sweden



Smirnoff Silver
SOFTIMAGE|XSI, Photoshop
Stewart Shephard, Sony,
United Kingdom

Excellence
Still Life



Measure of light
Maya, mental ray
Scott Kilpatrick, USA
[top]



Dream illusion
3ds max, Photoshop
Shervin Shahidi,
Canada

Campofiorin
SOFTIMAGE|XSI
Jonas Wikström,
Sweden



Years
Maya, Photoshop
Wei Guo, China

Excellence
Still Life

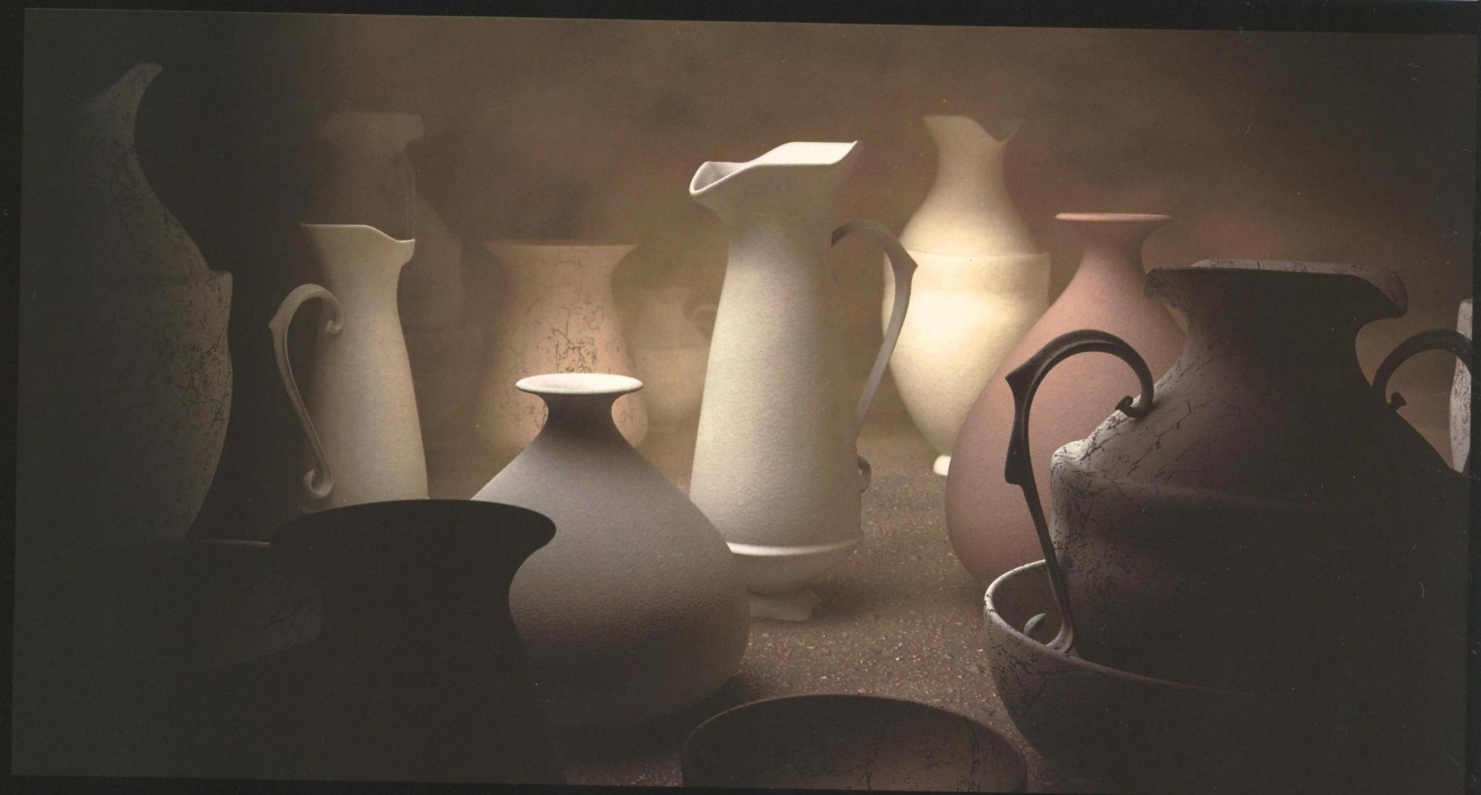
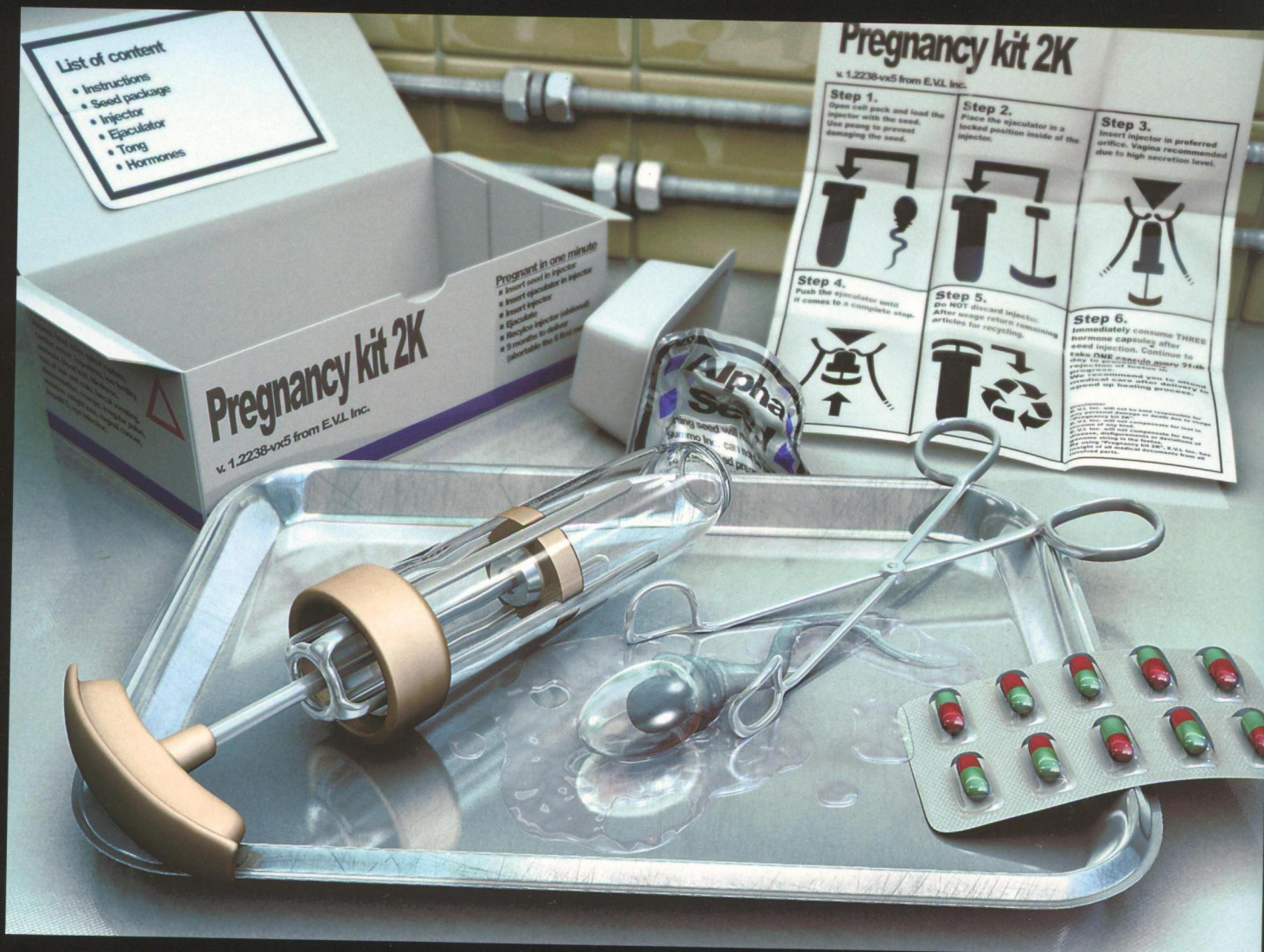


Yesterday: the lost time
3ds max, Brazil r/s
Xu Zhelong, magic stone inc., China
[top]

Laboratory
3ds max, Photoshop
Daniel Alejo, Spain

There is time for everything
3ds max, Photoshop
Denis Vorobyov, Ukraine
[right]



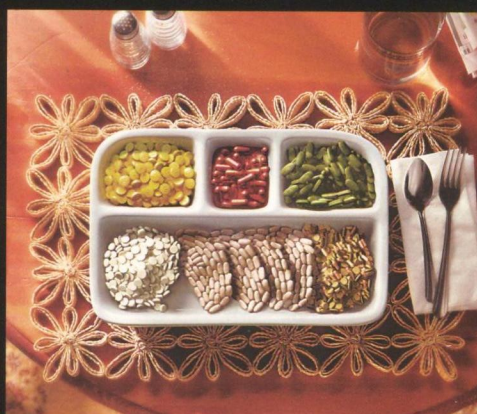


Pregnancy kit 2K
LightWave 3D, Photoshop
Henrik Bohman, Sweden
[top]

Old pottery
Strata 3D Pro
Thorbjørn H. Laursen,
Ersgard & Laursen, Denmark

STILLIFE
Photoshop
Oliver Wetter,
Fantasio Fine Arts, Germany
[right]





Christmas sweets

V-Ray, 3ds max, Photoshop
Max Lim, Sixtrees Visual Communications, Singapore
[far left]

Pill plate: hard decisions

LightWave 3D, Photoshop
David Michael McClain, StudioMiguel, USA
[left]

Stratocaster

Blender 3D, LightWave 3D, Photoshop
Philip Meyer, liquid.arts, Germany
[right]



Pinóchio

3ds max, finalRender, Photoshop
Rick Ramos, CGBrazil, Brazil

Violin

LightWave 3D
Octavian Mitrea, Canada
[right]



Sword

Maya
Farhad Hossein Pouri, Canada

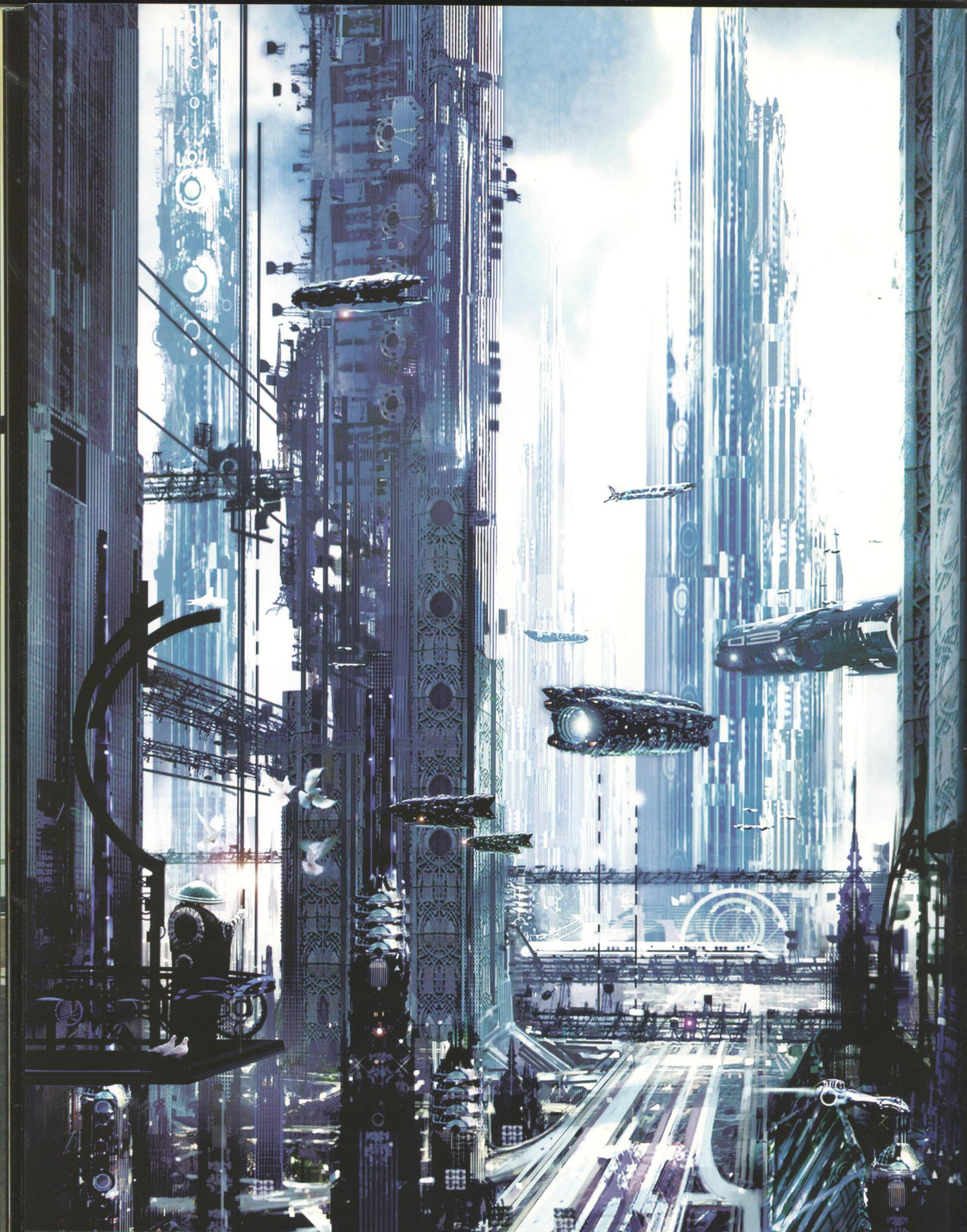




The Virgin Mary diagnoses a case of beta thalassemia
Photoshop
Jade Christina Green, Greece

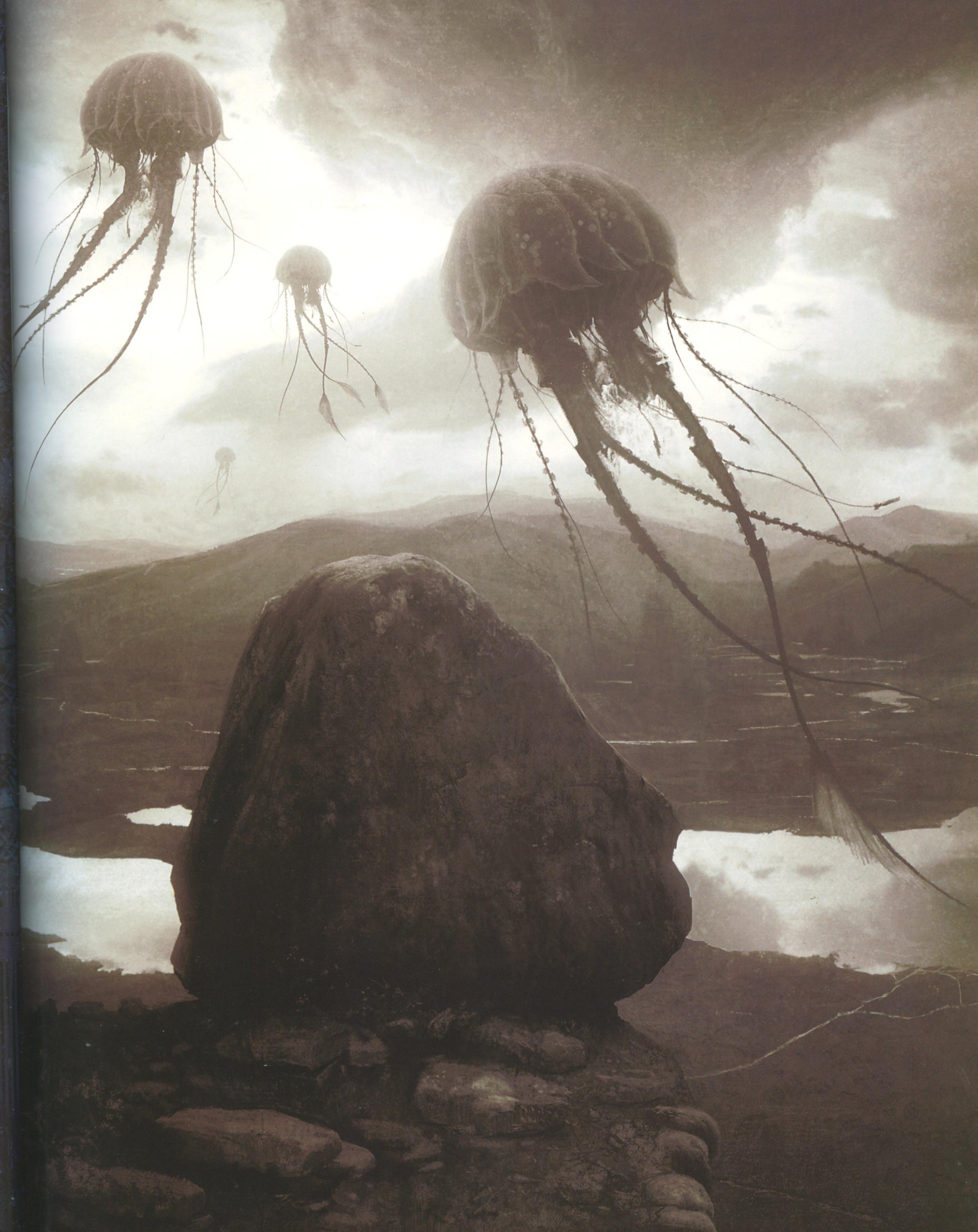
Fungi
RenderMan, Maya
Dylan Sisson, USA
[right]





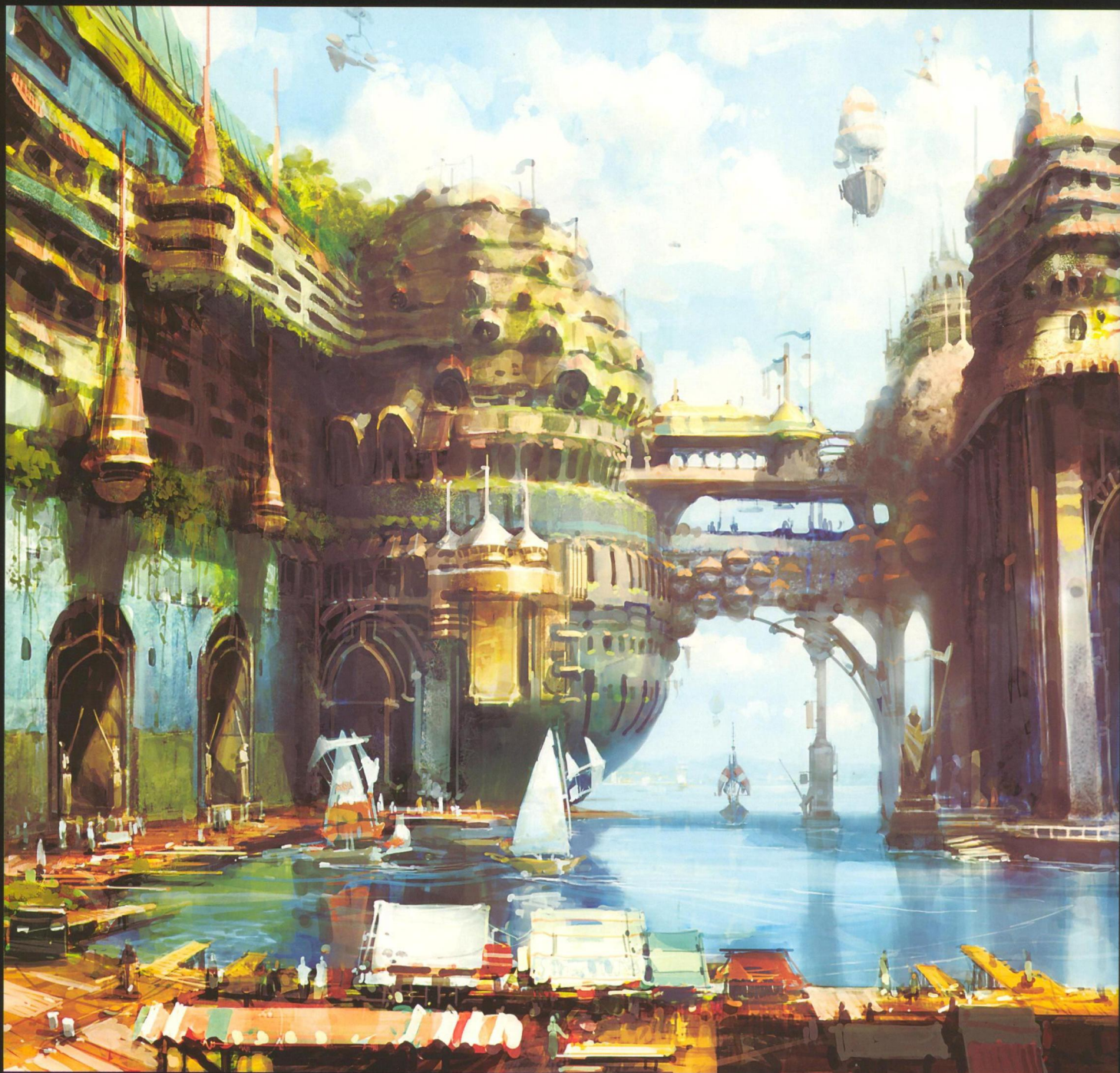
Master
Environment 2D

Angel city
Photoshop
Stephan Martiniere,
USA



Somnio 004
Photoshop
Seung Ho Holmberg,
Sweden

Excellence
Environment 2D



Excellence
Environment 2D

Water gate
Photoshop
Khang Le, USA



Nimbus
Photoshop
Gary Tonge, Vision Afar,
United Kingdom

Excellence
Environment 2D



The American zone

Photoshop

Client: Tor Books

Stephan Martiniere, USA

Eventide

Photoshop

Gary Tonge, Vision Afar,
United Kingdom

Terraforming the Earth

Photoshop

Client: Tor Books

Stephan Martiniere, USA
[right]





Tree temple
Photoshop
Jo Watanabe,
AlienintheBox, USA
[top]

Cader Idris, North Wales, UK
Painter
Andrew Jones, Studio Liddell,
United Kingdom



Café Paradiset

Photoshop

Seung Ho Holmberg, Sweden

[top]

Fly away

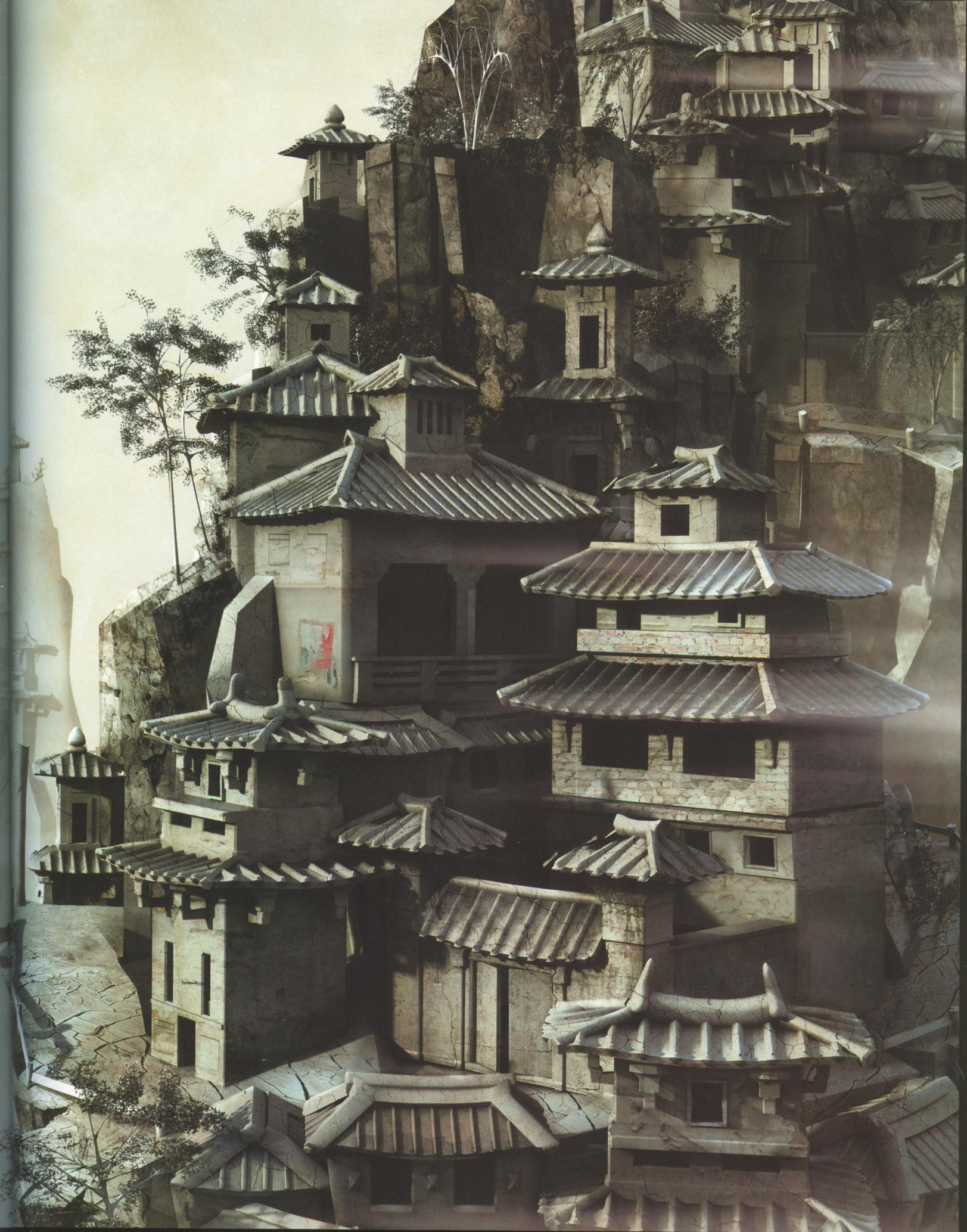
Photoshop, Painter

Leonid Kozienko,

Russian Federation



Master
Environment 3D



Chinese village
Photoshop, 3ds max
Tore Blystad, Norway



Excellence
Environment 3D

Pirate's Cove
CINEMA 4D, Photoshop
Carles Piles, Spain



Mission
Photoshop, Maya
Stephane Belin, France

Excellence
Environment 3D



Old cart
CINEMA 4D, BodyPaint, Photoshop
Carles Piles, Spain

Sunny afternoon
3ds max, V-Ray, Photoshop
Niels Sinke,
The Netherlands



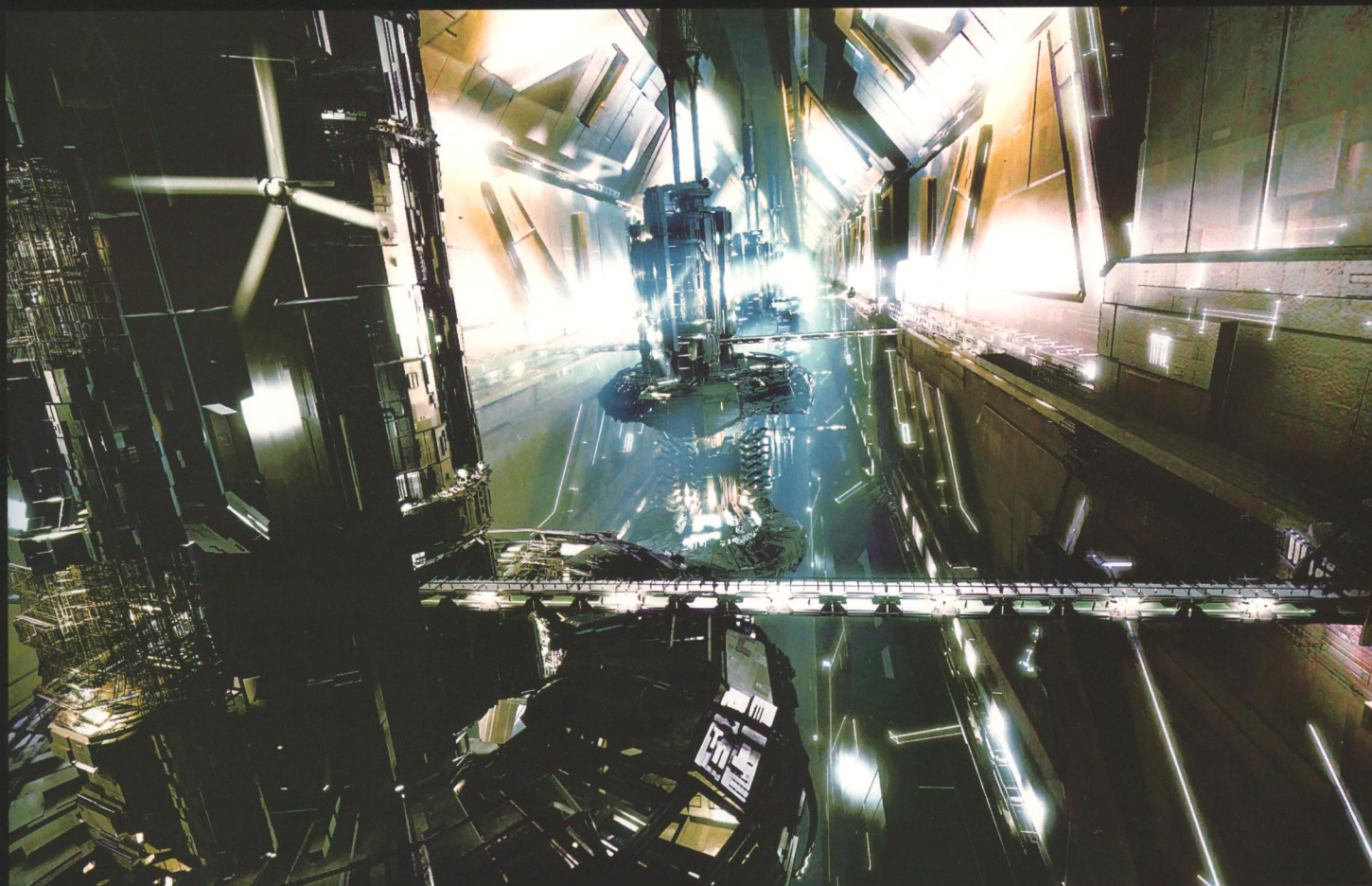
Malik Sha's sanctuary
 3ds max, Photoshop
Raphael "El Rafo" Lacoste,
 Canada

Excellence
 Environment 3D



Perdido Street station
3ds max, Photoshop
Alberto Gordillo, Black & White
Studios, United Kingdom
[top]

Oddworld Stranger CG Intro
Maya, Photoshop
Oddworld Inhabitants PDD &
CG Department, USA



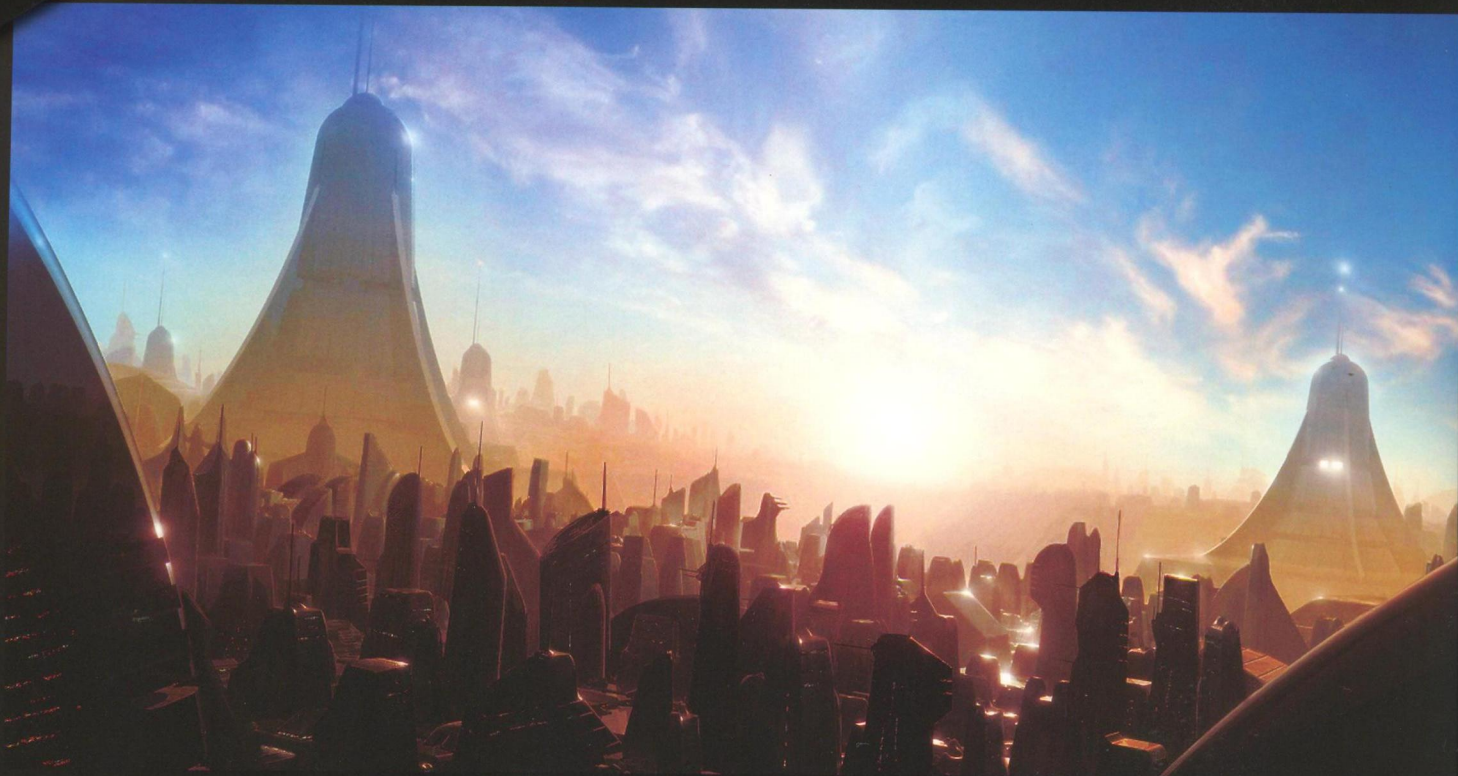
sp6
3ds max, After Effects
Thierry Canon,
Specimen, France
[top]

Babel
3ds max, Photoshop
Sergey Skachkov,
Russian Federation
[above]

Super conductor
3ds max, Photoshop
Ivan Kenny-Sumiga,
Australia
[above right]

Cloud lake city
3ds max, Photoshop
Jaime Jasso,
Metacube, Mexico
[right]



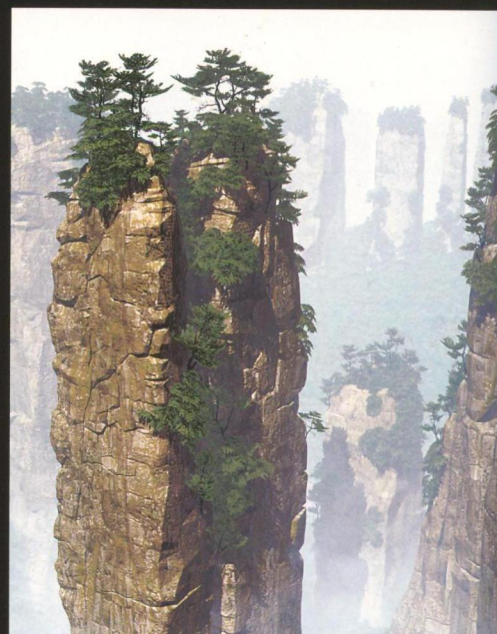


Dawn
Bryce, Photoshop
Rudolf Herczog, Sweden
[top]

Ice cave
Photoshop, 3ds max
Nikolas Despiniadis, Greece

The Sentinels
3ds max, Photoshop
Miguel Fonseca, Portugal
[right]





H.P. Lovecraft's "Mountains of Madness": Corona Mundi

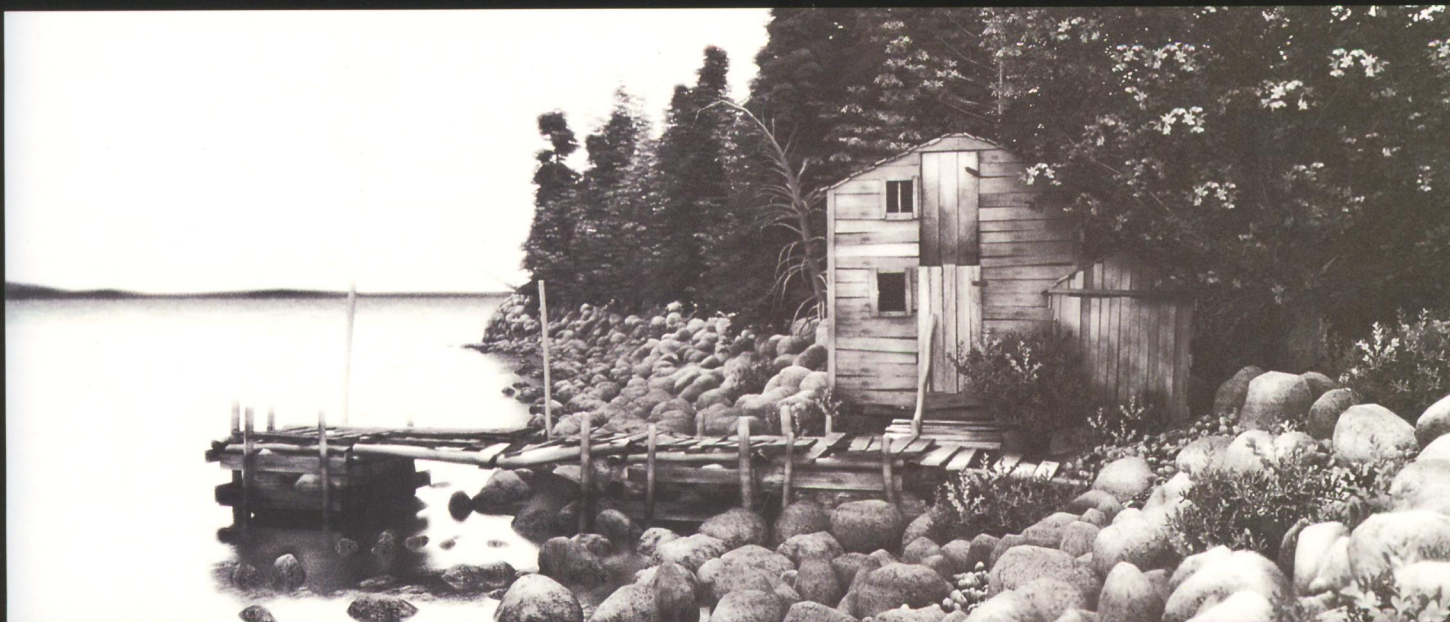
3ds max, Brazil r/s, Photoshop
Aksel Karcher, Germany
 [top]

Midday in Rock Valley

3ds max
Pavel "Golden Grifon" Fedorchuk,
 Russian Federation
 [above]

Look ahead

LightWave 3D
Jacobo Barreiro, Spain
 [left]



Still waiting
3ds max, Brazil r/s, Photoshop
Chris Pember, Canada
[top]

Distant journey
Lightscape
Chen Qingfeng, Freelance
CQFCQF, China



Master
Humorous 2D

The longest ride
Painter
Brian Despain, USA



The myth of influence

Painter

Client: Tabletalk, Ligonier Ministries

David Merrell, USA

Excellence

Humorous 2D



Excellence

Humorous 2D

Gortron's Christmas wish
Photoshop
Matt Dixon, United Kingdom



Web piracy
Photoshop
Justin Gerard,
Portland Studios, USA

Excellence
Humorous 2D



Master
Humorous 3D

A new bait
Maya
Jan Ternald
Sweden



Ring of imagination
3ds max, Photoshop, Brazil r/s
Carl-Mikael Lagnecrantz,
Sweden

Excellence
Humorous 3D



Excellence

Humorous 3D

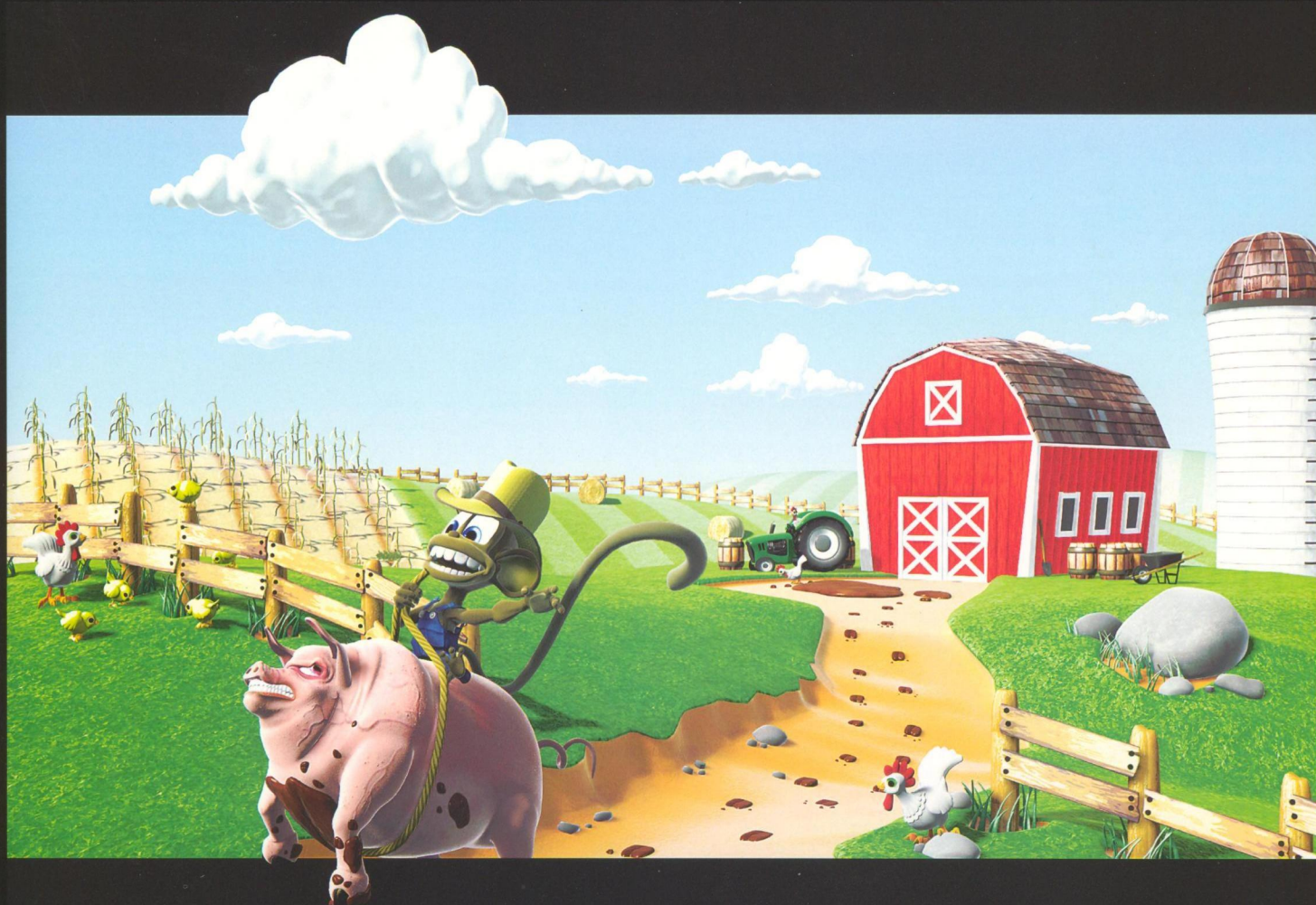


Mandibule
Maya, Photoshop
Laurent Pierlot,
Blur Studio, France



Excellence
Humorous 3D

Teapots taking a relax
3ds max, V-Ray, Photoshop
Jonatan Catalán Navarrete,
Spain



Monkey's day on the farm

3ds max

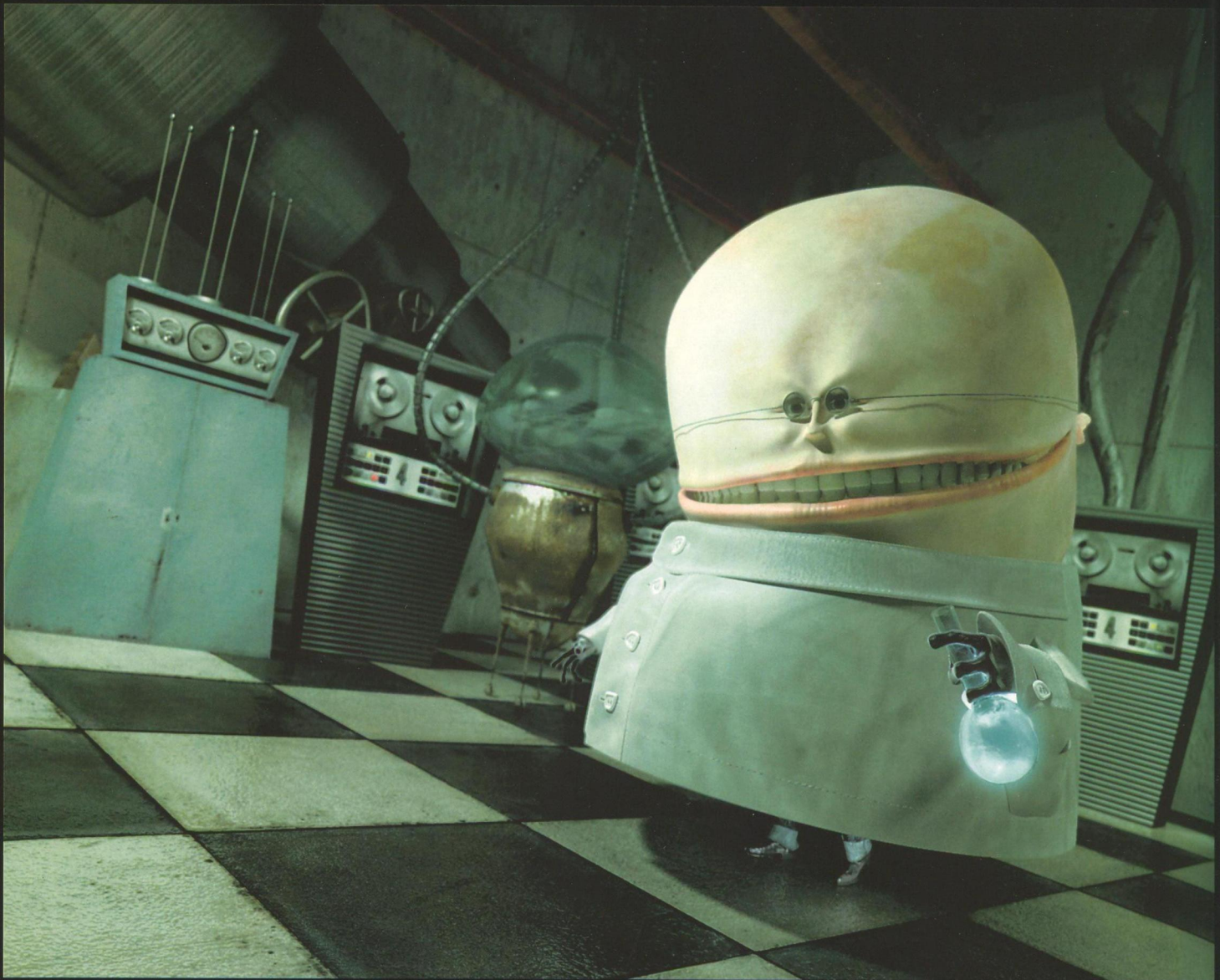
Mark Van Haitsma, USA

[top]

Waukasha Fairgrounds

CINEMA 4D, Photoshop, BodyPaint

Dennis Allain, USA



Dr Moupe
Maya, Shake, Photoshop
Gastón Emery & Walter
Alabarce, Spain
[top]



The scream
SÒTIMAGE|XSI, Photoshop
Tom Chang, Taiwan



KalleStein

Maya, Photoshop

Marc Smith &

Florian Fernandez,

Germany

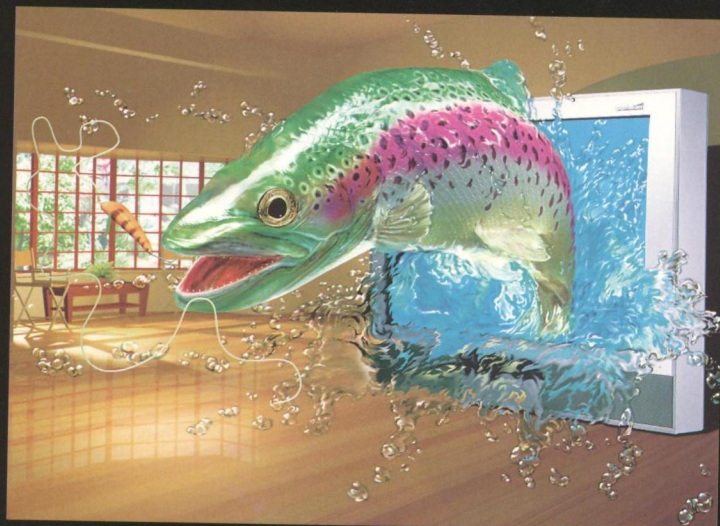
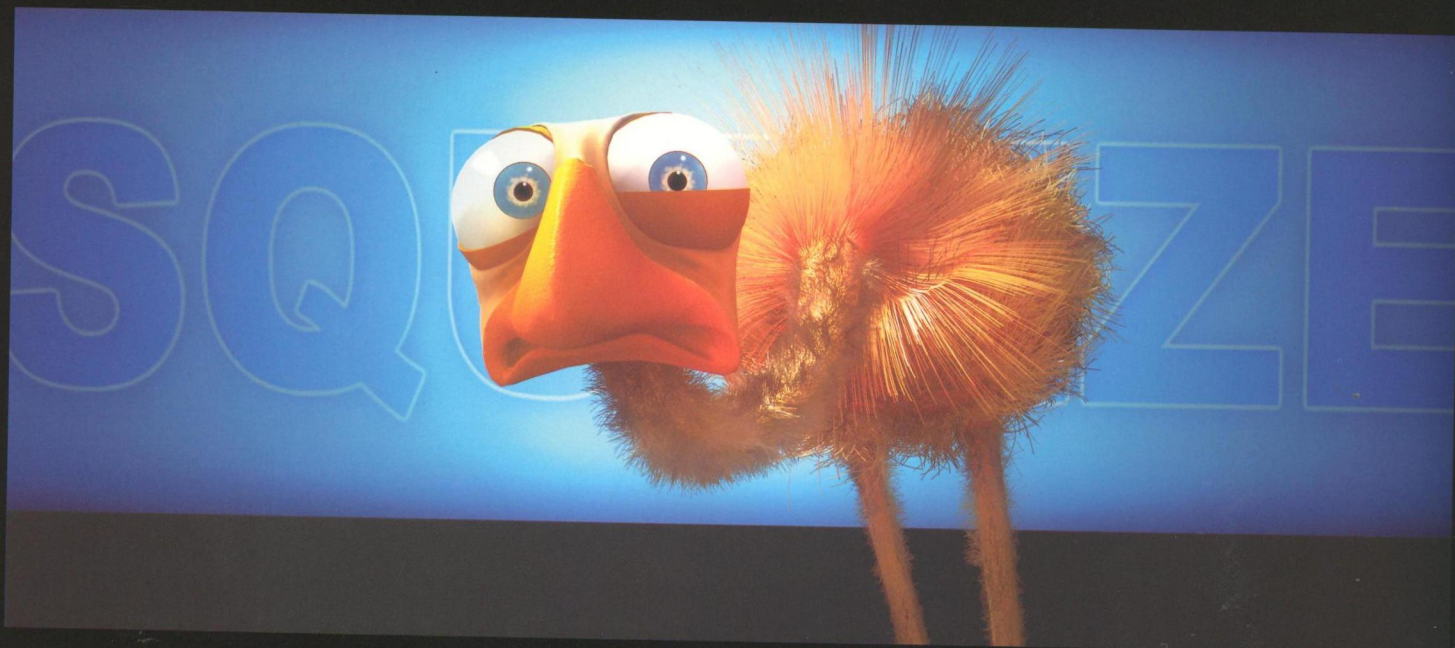
[top]

Stilled life

Maya, Photoshop, After Effects,
RenderMan

Ritchie Roberts, USA





Freaky bird

3ds max

Patrick Beaulieu, Canada

[top]

It's where they gather

3ds max, V-Ray

Cameron James, Australia

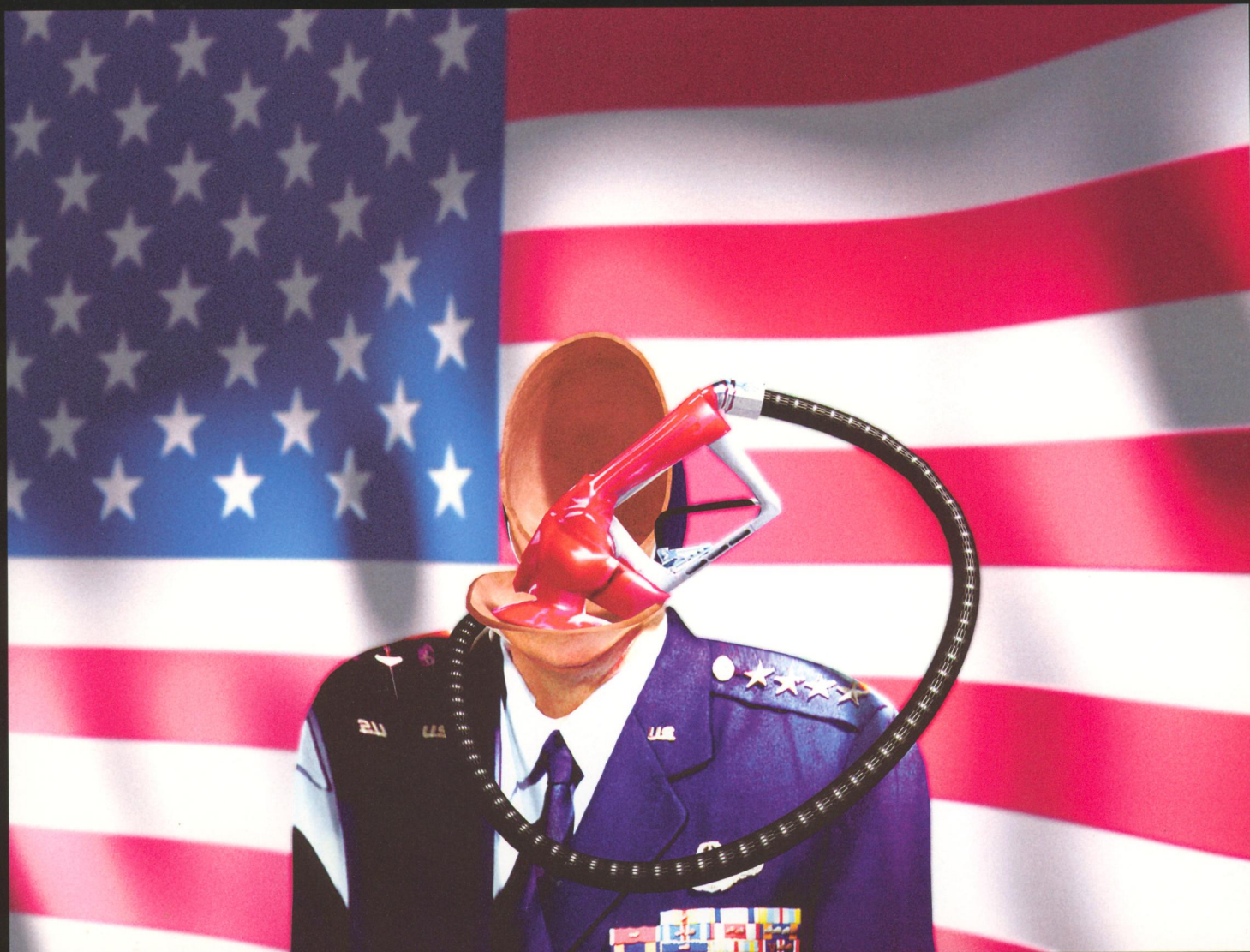
[above]

Fish

LightWave 3D, Photoshop

Lee Ch, standesign, Malaysia

[left]



Petrol head
Maya, Photoshop
Chris Barker, Australia
[top]

Somewhere there is a sober superhero without a cape
3ds max
Mark Van Haitsma, USA



Admiral cockatoo

LightWave 3D, Maya, Deep Paint, Photoshop

Jeff Ranasinghe, JR7.co.uk, United Kingdom

Infosection "Money"

3ds max, V-Ray, Photoshop

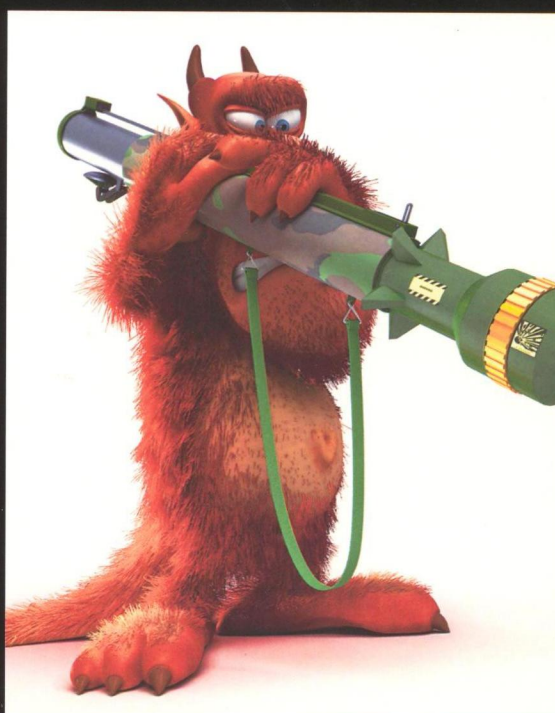
Richard Rosenman, Richard Rosenman Advertising & Design, Canada
[right]



Gronglon fairy

SOFTIMAGE|XSI, Photoshop

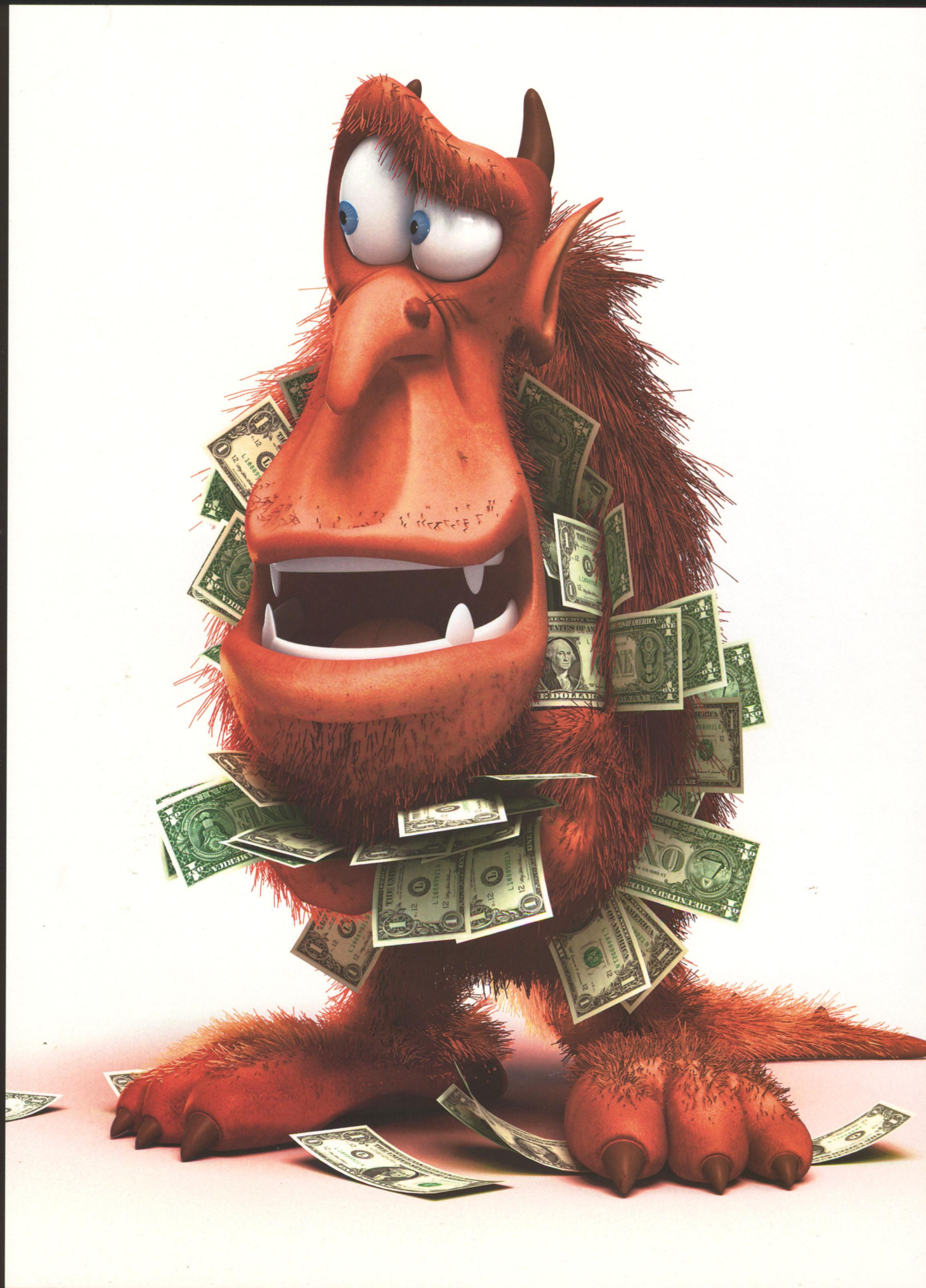
Nicolas Témèse, Canada
[far left]



Infosection "Angry"

3ds max, V-Ray, Photoshop

Richard Rosenman, Richard Rosenman Advertising & Design, Canada
[left]





Master

Abstract & Design 2D

In sight of apocalypse
Photoshop
Daniel Conway, United Kingdom



The folly of formal dress code
Photoshop
Jade Christina Green, Greece

Excellence
Abstract & Design 2D



Jazz club
Photoshop
Daniel Cheng, USA
[top]

What Pandora left behind
Painter, Photoshop
Ileana Frómeta-Grillo, USA

Madagascar
Illustrator
Jennifer M. Wood, USA





Multiple state of mind portrait #2A
Photoshop
Philip H. Williams, EYEWOO.COM, USA
[top]

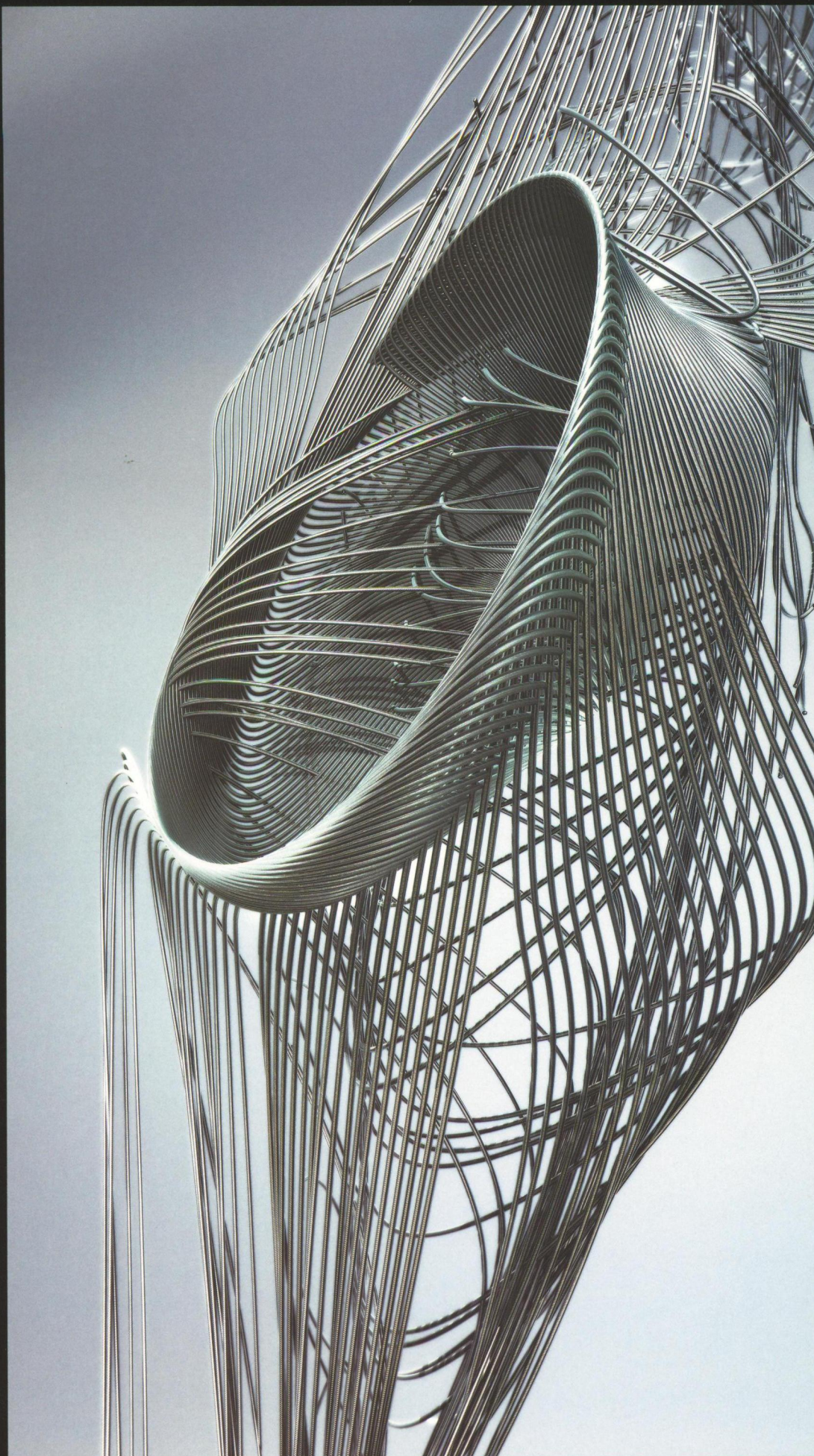


G Train
Photoshop, Painter
David Brungard, USA



The attic
Photoshop
Dennis Sibeijn, The Netherlands

Excellence
Abstract & Design 2D



Master
Abstract & Design 3D

Shape44b04.no2
Realsoft 3D, Photoshop
Tim Borgmann,
BT-3D, Germany

Butterflies are known for their delicate, alluring forms and vibrant colors. However, in this digital artwork, they are transformed into complex, multi-layered structures. The butterflies are rendered in a deep red hue, with intricate patterns and textures that suggest a blend of organic and synthetic elements. They are set against a background of soft, ethereal light, with faint, glowing lines and shapes that hint at a digital or scientific environment. The overall composition is a harmonious blend of nature and technology, creating a visually striking and thought-provoking piece.

The intricate detail of the butterfly's wings is a testament to the power of digital art. Each wing is a masterpiece of design, with fine lines and subtle gradients that give it a sense of depth and movement. The butterflies are positioned in various poses, some appearing to flutter while others seem to be in a state of rest. This arrangement creates a dynamic and balanced composition that draws the viewer's eye across the entire scene.

The use of a monochromatic red color palette is a bold choice that adds to the visual impact of the artwork. The red is not just a color; it's a statement. It evokes feelings of passion, energy, and intensity, which are perfectly complemented by the intricate details of the butterflies. The background's soft, glowing light provides a perfect contrast to the sharp, detailed forms of the butterflies, making them stand out even more.

This artwork is a beautiful example of how digital technology can be used to explore and enhance our understanding of the natural world. By combining the delicate beauty of butterflies with the precision and detail of digital art, the artist has created a piece that is both visually stunning and intellectually stimulating. It's a work that invites us to look closer and see the world in a new, more complex light.

There is a sense of mystery and wonder in this artwork. The butterflies, with their intricate patterns and vibrant colors, seem to be part of a hidden world that only exists in the digital realm. The soft, glowing background adds to this sense of mystery, creating an atmosphere that is both dreamlike and futuristic. The overall effect is one of awe and admiration for the artistry and technical skill involved in creating such a masterpiece.

The artwork is a testament to the power of digital art to create something new and beautiful. It's a work that combines the best of both worlds: the natural beauty of butterflies and the precision and detail of digital art. The result is a visually stunning and thought-provoking piece that is sure to leave a lasting impression on anyone who sees it.

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Excellence

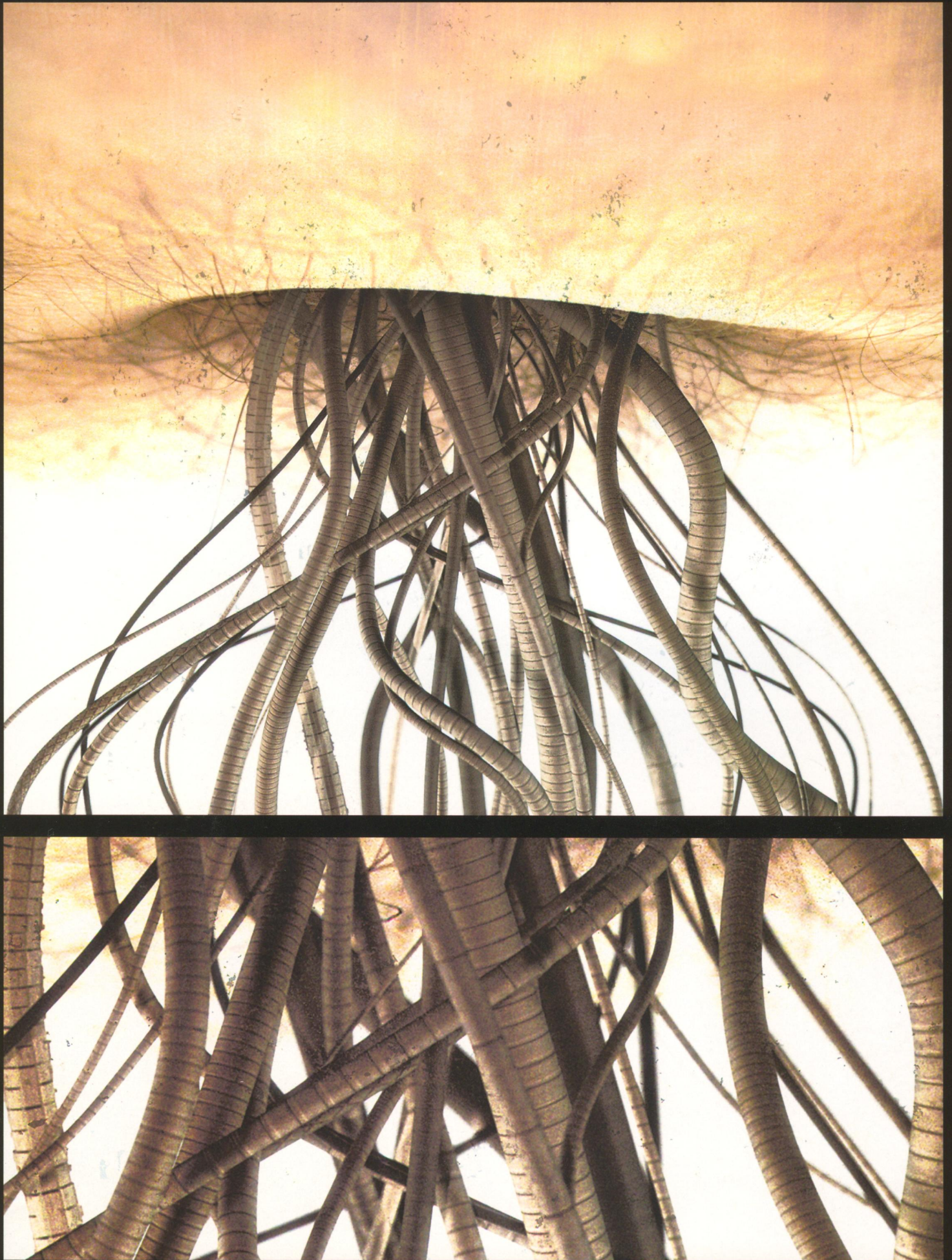
Abstract & Design 3D

Foetal incubation

3ds max, Shake

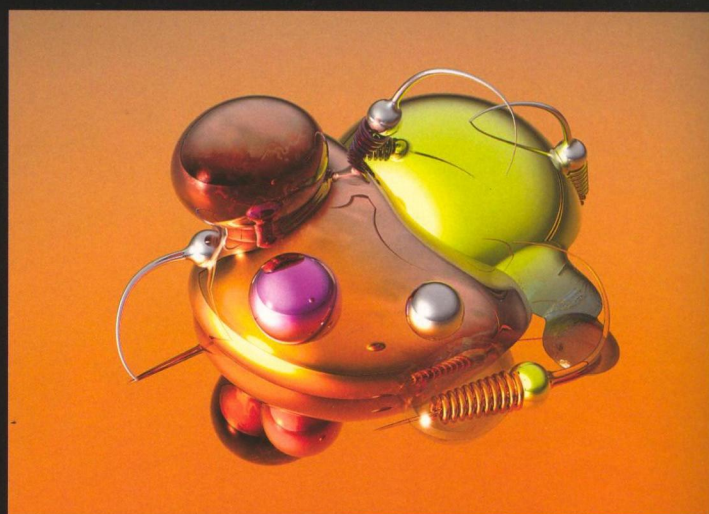
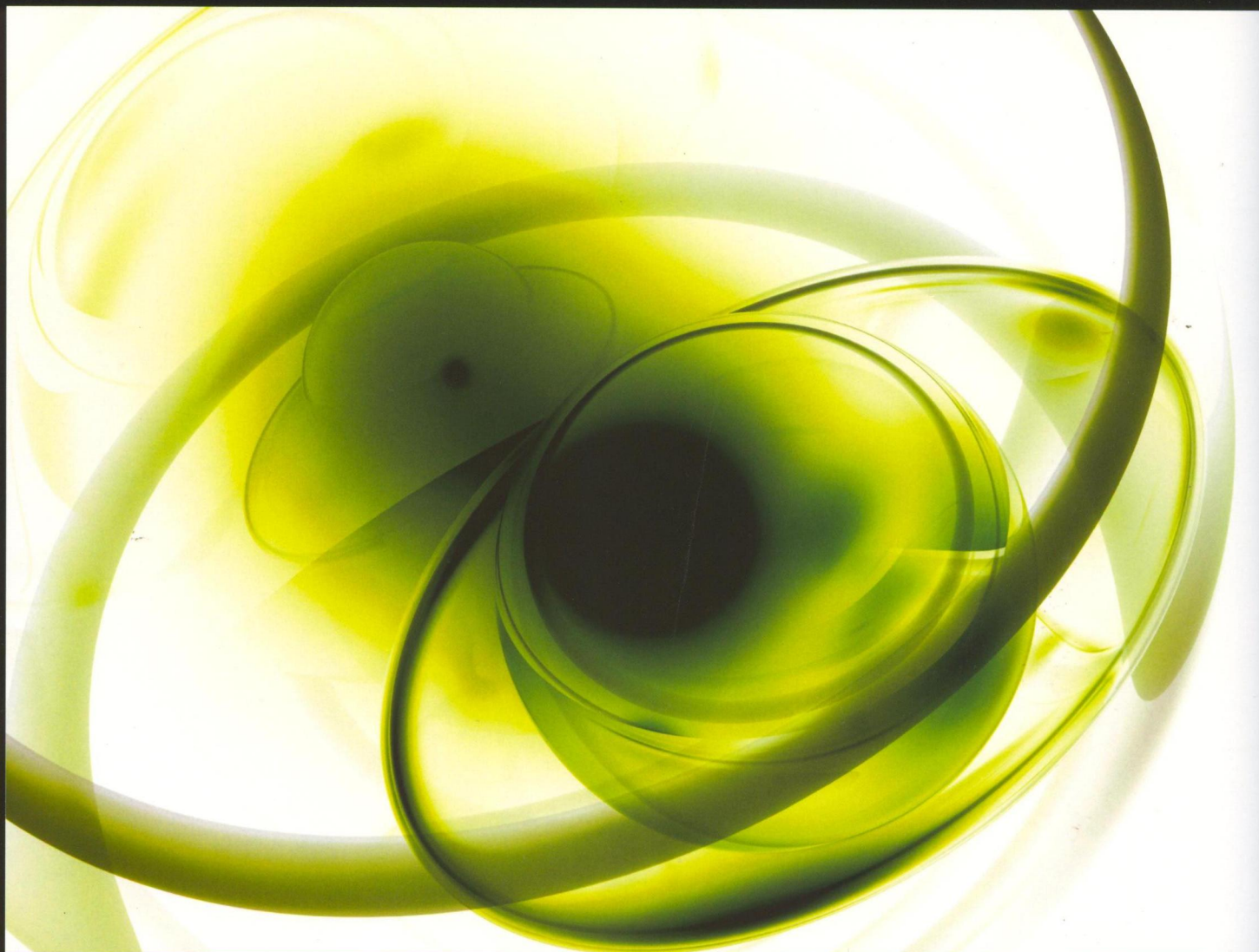
Thierry Canon,

France



Alternative birth
3ds max, Brazil r/s, Photoshop
Neil Blevins, USA

Excellence
Abstract & Design 3D



UO #211

Bryce

Stefan Verreijt,

The Netherlands

[top]

Dreamscape

CINEMA 4D

Tom Wonder, Germany

Ornement

Bryce, Rhino

Renaud Louis, France

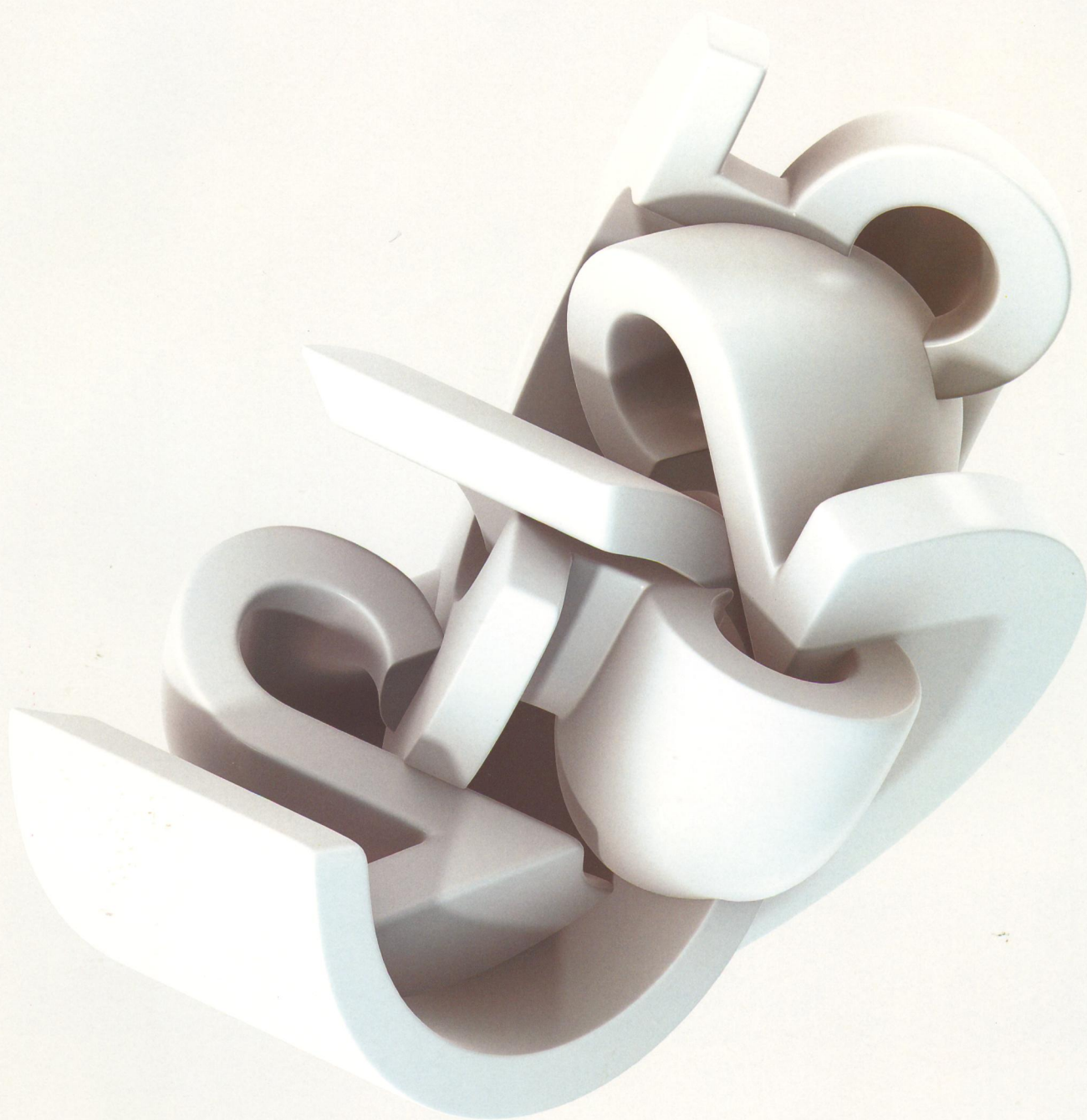
125

LightWave 3D, Photoshop

Client: 125 Magazine

Murdoch, Work,

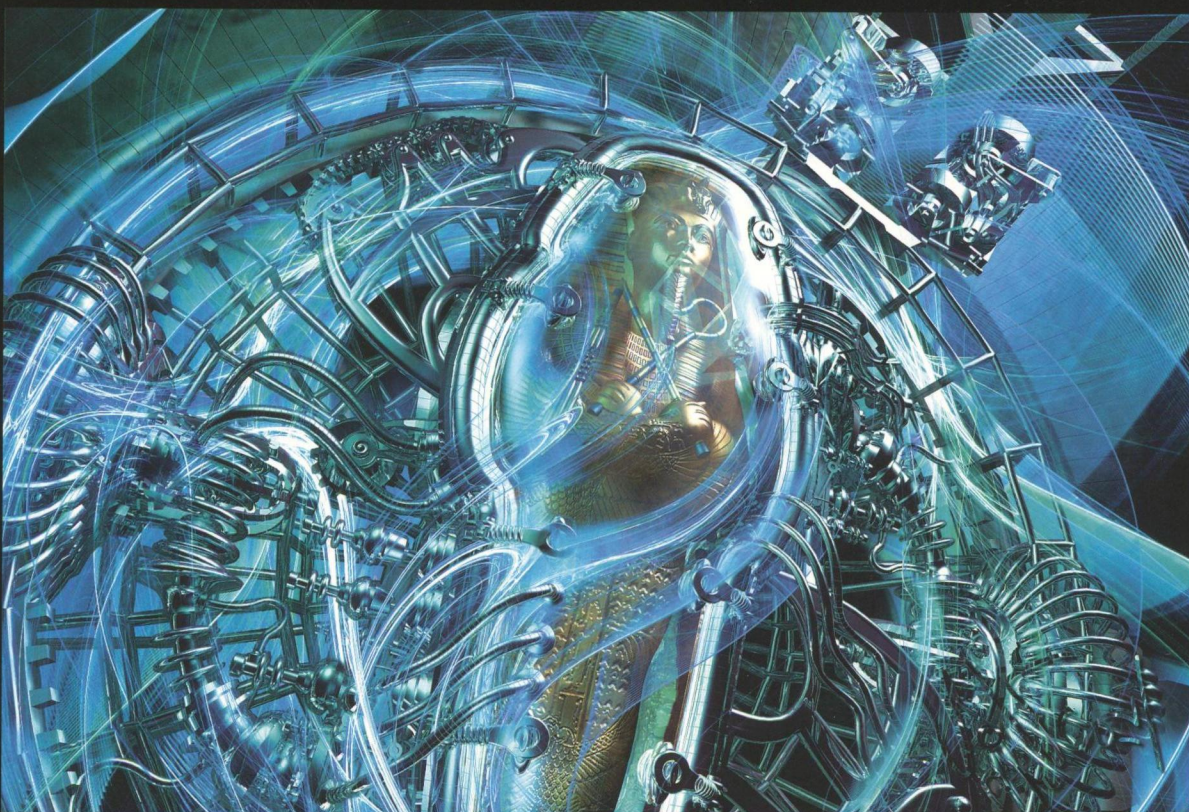
United Kingdom [right]





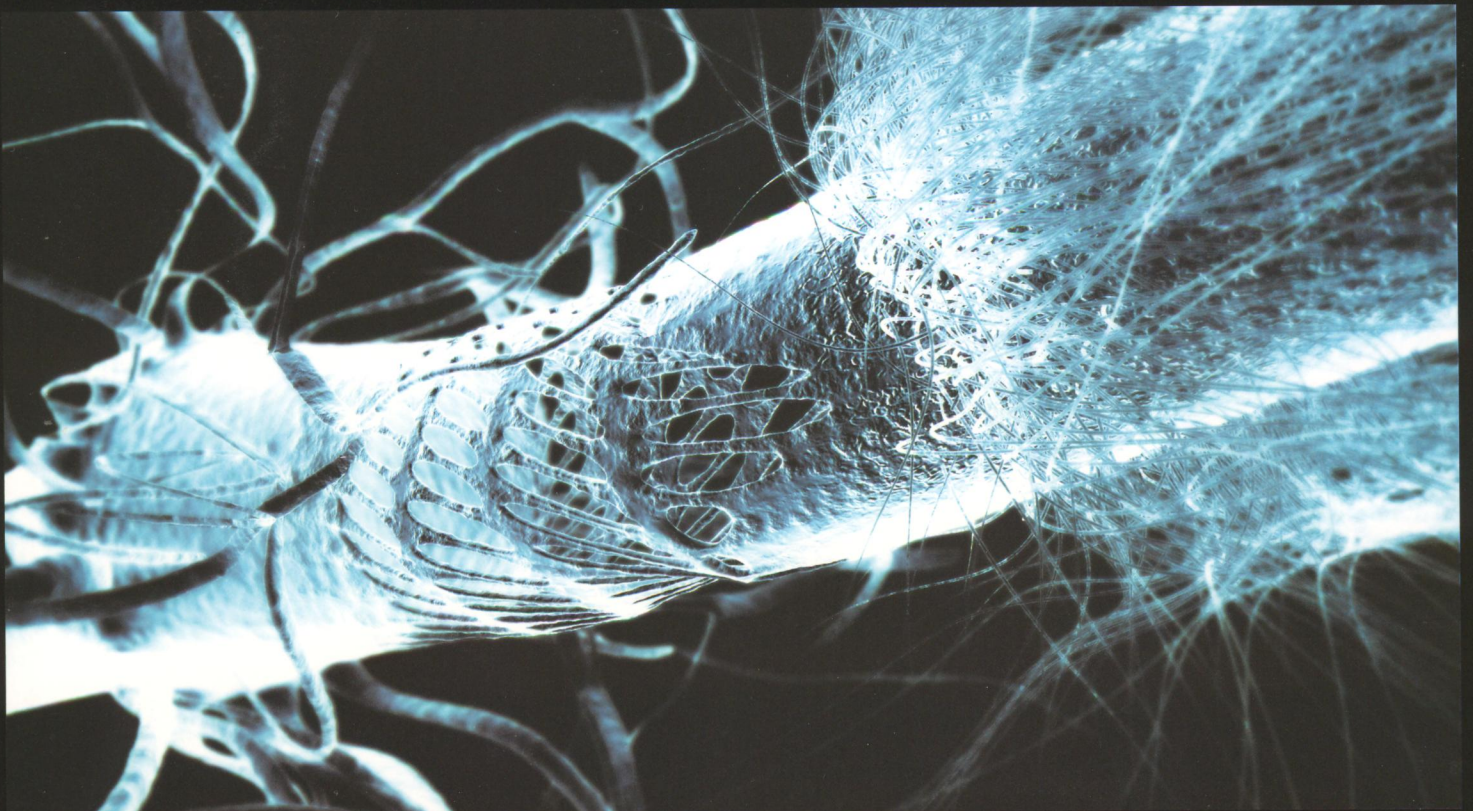
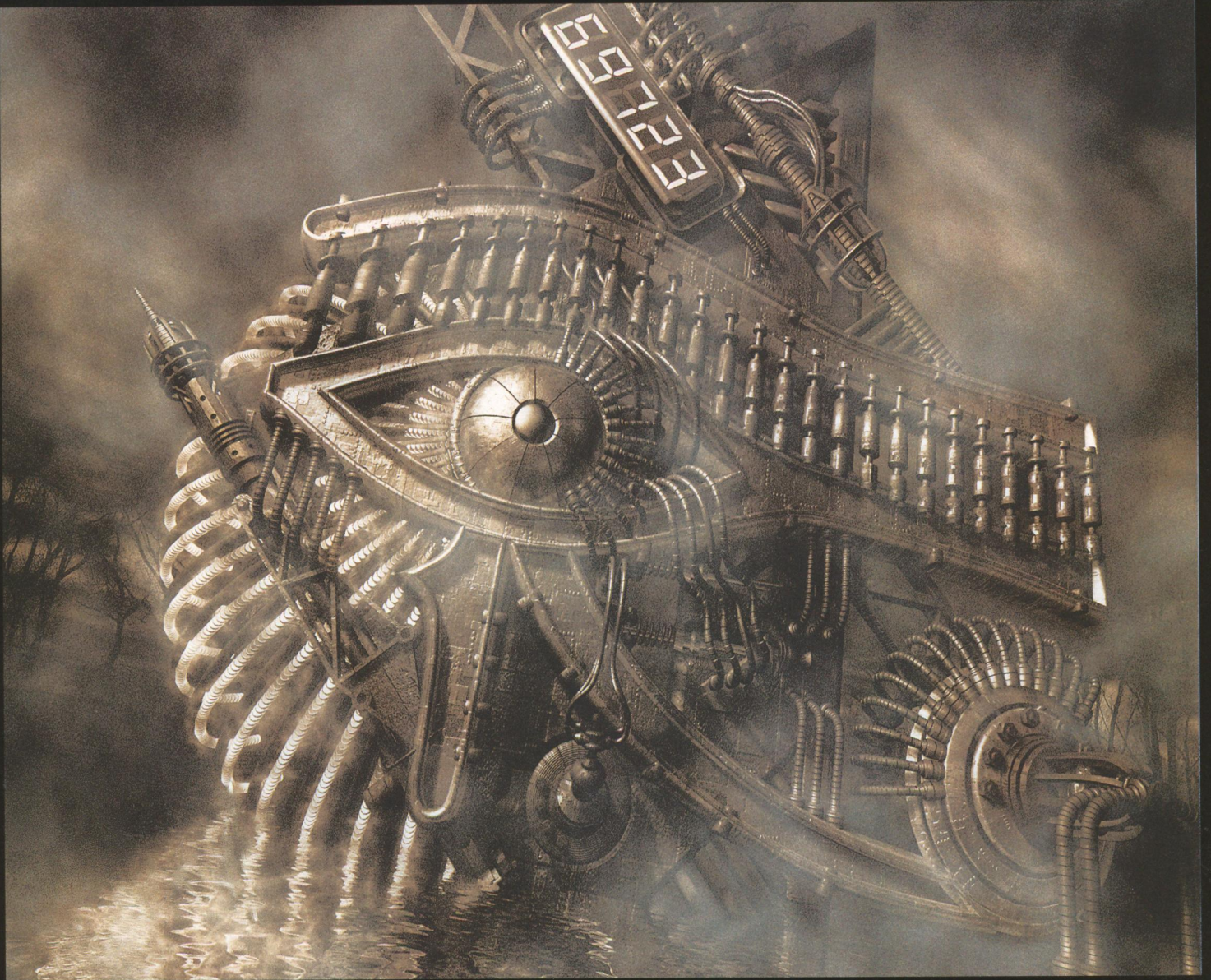
Heratica
Photoshop, Amapi, Carrara,
Bryce, Poser
Pascale Nubret, France

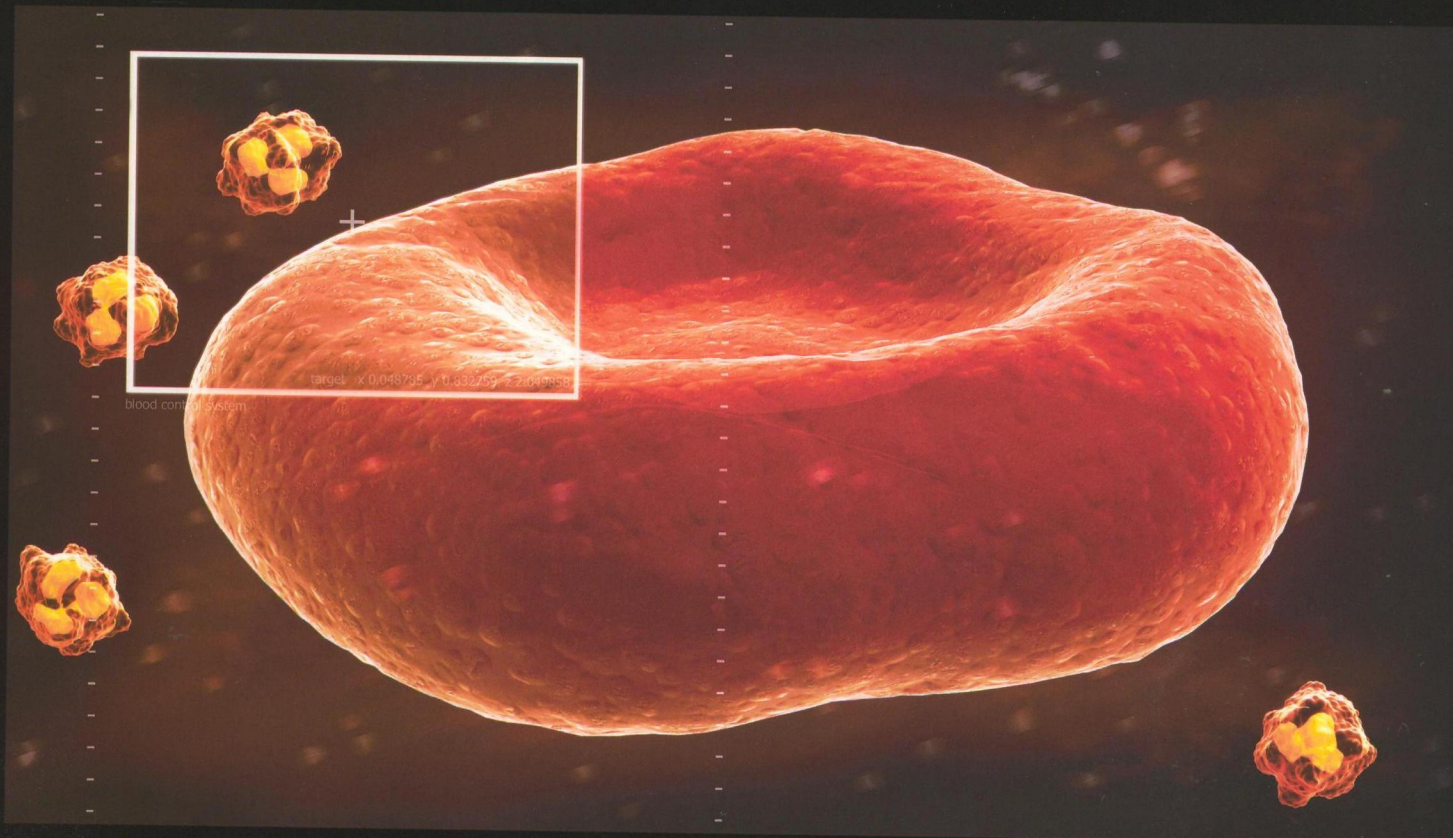
Fugitive times
3ds max, Photoshop
Ayman Kamel, Egypt
[right]



Final encounter
3ds max, Photoshop
Ayman Kamel, Egypt

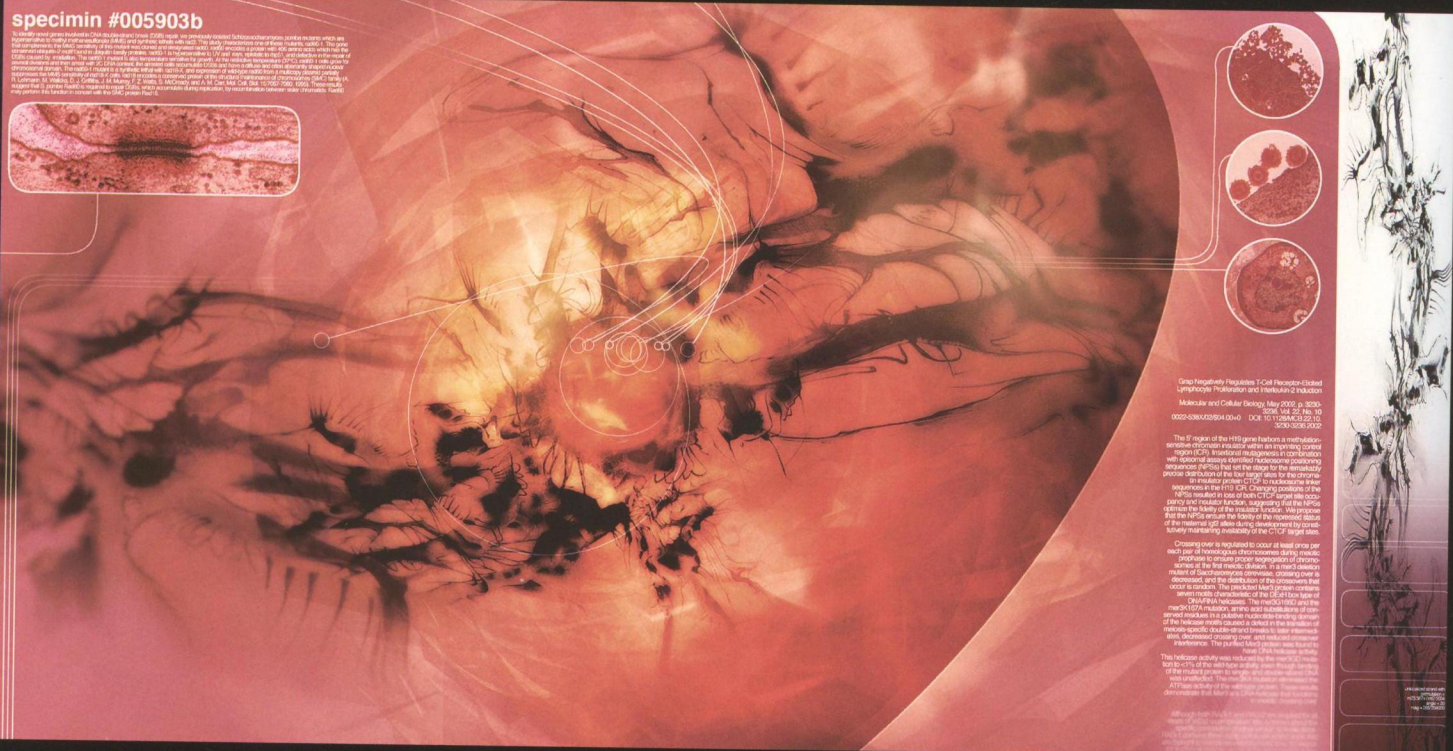
Shape07a
Realsoft 3D, Photoshop
Tim Borgmann,
BT-3D, Germany
[right]





specimin #005903b

specimen #005903b is a 3D model of a biological specimen, possibly a cell or a small organism, with a textured surface. It is surrounded by several smaller, similar models. A white rectangular box highlights a specific area on the main model, with a crosshair and a small plus sign. Text labels include 'blood control system' and 'target: x: 0.048705, y: 0.832759, z: 2.004058'.



Group 1: *Myth of science II*
 3ds max, Photoshop
 Rick Ramos, CGBrazil, Brazil
 [top]

Myth of science II
 Photoshop, Strata 3D Pro
 Zachary Cain, USA



Box of Pandora
Photoshop, Poser
Oliver Wetter,
Fantasio Fine Arts, Germany
[top]



Beams end
SOFTIMAGE|XSI, Photoshop
Christoph "giZMo" Muetze,
Farbrausch, Germany



Walletch
Photoshop, Maya
Jonathan Fritz, USA

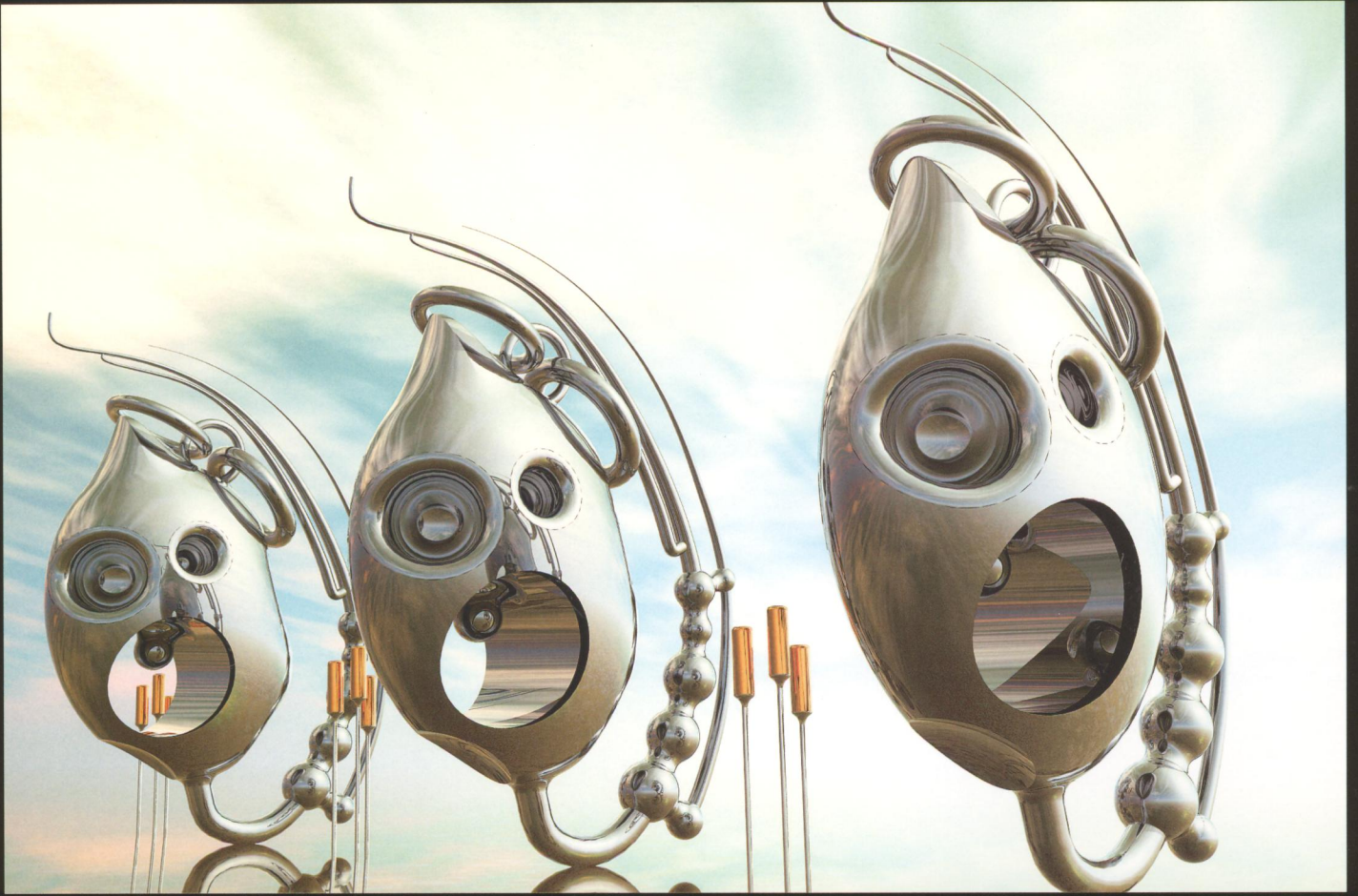
Imperator mercenarius
Bryce, Rhino
Renaud Louis, France
[right]

Church
CINEMA 4D, GIMP
Marc Brink, Germany
[right]



Archanica
3ds max, Photoshop, Poser
Client: Scientific American Magazine
Art Director: Ed Bell
Kenn Brown & Chris Wren,
Mondolithic Studios, Canada
[far left]

Dying world
CINEMA 4D, Photoshop
George-Dimitris Katsafouros,
United Kingdom
[left]



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INDONESIA, AUSTRALIA
www.3designarchitect.com
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A

Walter Alabarcez

Carretera de la Presa
30 San Lorenzo del Escorial
Madrid 28200
SPAIN
alabarcez@wanadoo.es
164

Daniel Alejo

C/ Eduardo de Palacio 14,
11-C4 Izq
Malaga 29004
SPAIN
www.3dpoder.com/gorf/
126

Mark Alford

7 Halsey Road Elizabeth East
Adelaide SA 5112
AUSTRALIA
element5@airnet.com.au
102

Dennis Allain

50 Fairview Road
Boston MA 01940
USA
dennisallain@comcast.net
163

Christopher J. Anderson

ADV Films
11355 Richmond apt. 323
Houston TX 77082
USA
praxuschris@yahoo.com
22

Jean-F Angelini

180 bd la Villette
Paris 75019
FRANCE
iobee@yahoo.fr
46

Chris Arlidge

103-400 Sutton Crescent
Kelowna British Columbia V1V 1Y9
CANADA
www.steeldolphin.com
103

Matthew Armstrong

251 w. Election Rd
Draper UT 84020
USA
www.MatthewArt.com
24

Anna Astrom

Smoothe, Cairo Studios
4-6 Nile Street
London N1 7RF
UK
www.smoothe.com
49

Ignacio Ayestaran

310 East 44th Street Apt. 1105
New York NY 10017
USA
iayestaran@nyc.rr.com
106

B

Alessandro Baldasseroni

Via Giuseppe Sapeto No. 7
Milan 20123
ITALY
www.eklettica.com
29

Alceu Baptista Jr.

Vetor Zero
Rua Joaquim Floriano
913, 8th Floor
São Paulo SP 04534 013
BRAZIL
alceu@vetorzero.com.br
68

Chris Barker

49 Gloucester Street
Highgate Hill QLD 4101
AUSTRALIA
www.animatedimages.tv
167

Jacobo Barreiro

SPAIN
www.jacobobarreiro.com
152

Fred Bastide

Grand Rue 56 bis
Escaliers de Jacob
Montreux Vaud 1820
SWITZERLAND
www.texwelt.net
65

Patrick Beaulieu

35 rue Lafrance
Québec, G2N 1J1
CANADA
www.squeezestudio.com
166

Stephane Belin

FRANCE
contact@stephanebelin.com
145

Renaud Bellefon

3 rue Longjumeau
Massy Essonne 91300
FRANCE
www.renaud-bellefon.com
32

Linda Bergkvist

Kemigränd 28
Umeå, Västerbotten, 90731
SWEDEN
www.furiae.com
7, 18

Big Sesh Studios

501 Prize Oaks Drive
Cedar Park TX 78613
USA
matt@bigseshstudios.com
84

Richard Birket

Blink Image Limited
14 King Edward Street
Oxford Oxfordshire OX1 4HY
UK
info@blinkimage.com
49

Pascal Blanché

UBISOFT
4494 Garnier Apt # 2
Montreal Quebec h2j3s2
CANADA
www.3dluvr.com/pascalb
82

Elvis "Lewis" Blazencic

Bosutka 15
Osijek 31000
CROATIA (HRVATSKA)
www.lewis.tomsoft.hr
118

Neil Blevins

San Rafael CA
USA
neil@soulburn3d.com
179

Blur Studio, Inc.

589 Venice Blvd.
Venice CA 90291
USA
www.blur.com
66

Tore Blystad

Mastrupsgt 5
Oslo 478
NORWAY
toreb@funcom.com
10, 142, 143

Henrik Bohman

Karlagatan 32
Goteborg 41661
SWEDEN
www.gimballock.se
128

Tim Borgmann

BT-3D
Ravensberger Str. 20
Wuppertal NRW 42117
GERMANY
www.bt-3d.de
176, 183

Kadeg Boucher

artefacto
05 Rue Dugesclin
Rennes 35000
FRANCE
k.boucher@artefacto.fr
107

Marc Brink

Haus-Endt-Strasse 35
Duesseldorf NRW 40593
GERMANY
www.marc-brink.com
187

Kenn Brown

Mondolithic Studios
Suite 6A - 1385 West 15th Ave
Vancouver BC V6H 1S2
CANADA
kennb@mondolithic.com
186

David Brungard

71 Ocean Parkway
Brooklyn NY 11218
USA
www.davidbrungard.com
174

Oliver Burkert

Grossmattweg 2
3053 Münchenbuchsee
SWITZERLAND
www.framelab.ch
99

C

Ray Caesar

Naughty Scoundrel Fine Art
Toronto
CANADA
www.raycaesar.com
64

Zachary Cain

Refined
305 Clark Street
Buffalo NY 14223
USA
www.refinedanimation.com
177, 184

Tim Cameron

Tim Cameron Design
48 Rawson Street
Haberfield NSW 2045
AUSTRALIA
www.timcamerondesign.com.au
108

Thierry Canon

Specimen
7 rue des Fosses St Marcel
Paris 75005
FRANCE
dareoner.9online.fr
149, 178

Daniele Cascone

Via Sac. G. M. Tomasi, 40
97100 Ragusa
ITALY
www.danielecascone.com
55

Jonatan Catalán- Navarrete

Plaza Juan de Villarrasa 15-1
Valencia 46001
SPAIN
jonatan@sytrondesign.com
11, 162

Lee Ch

Standesign
2, Jalan 20/18
Paramount Gardens
Petaling Jaya Selangor
Darulehsan 46300
MALAYSIA
www.2d3d.com.my
166

Capcomkai Chang

IGS
No. 130, Wu-gung Road,
Wu-gu Industrial Park,
Wu-gu Shiang
Taipei 248,
TAIWAN
capcomkai@hotmail.com
34, 76

Tom Chang

TAIWAN
http://home.kimo.com.tw/
e880291/
164

James Cheeseman

Smoothe
Cairo Studios
4-6 Nile Street
London N1 7RF
UK
www.smoothe.com
48, 48

Daniel Cheng

1525 Walnut Leaf Dr. 111
Walnut CA 91789
USA
www.danielcheng.com
172

Ynorka Chiu

11F No.19 Ansing Road,
Sindian City,
Taipei County 231,
TAIWAN
http://fanoworld.n3.net
72

Clément Choblet

FRANCE
lopokin.free.fr
10, 120-121

Jamie Clark

SamJam design
1541 N. Martel Ave. #423
Los Angeles CA 90046
USA
www.samjam.com
114, 114

Vincent Clemençon

19 rue Ginoux
Paris Ile de France 75015
FRANCE
http://mapage.noos.fr/cockrane
48

Roberto Clochiatti

Milan
ITALY
clochiatti@hotmail.com
90

Eric "Rick" Colin

A.T.H.O.M.
15, Rue de la Pannerie
Croix North 59170
FRANCE
www.athom.org
86, 98

Daniel Conway

47 Hemsley Road
South Shields
Tyne & Wear NE34 6HN
UK
arcipello@hotmail.com
60, 170

Mark Phillip Corotan

SUNDANG Entertainment
149 N 20th St
Wheatley Heights NY 11798
USA
www.sundang.com
34

Krishnamurti M. Costa

CCSW 04 LOTE 3 AP 101
Brasilia DF 70680-450
BRAZIL
www.antropus.com
68

Dan Couto

Dan Couto Photography
19 Norseman St.
Toronto Ontario M8Z 2N9
CANADA
www.dancouto.com
58

Andrei Cristea

St. G. Enescu 25
Galati 800011
ROMANIA
www.undoz.com
110-111

D**Dave Davidson**

40 Bond Street Staveley
Chesterfield Derbyshire s43 3qr
UK
www.max3d.org
9, 96, 97

Eric Deschamps

16 Drakesway Court
Durham NC 27713
USA
www.ericdeschamps.com
26

Brian Despain

15325 Redmond Way
Apt. I 1102
Redmond WA 98052
USA
www.imphead.com
154

Nikolas Despiniadis

GREECE
nad26gr@yahoo.com
150

Matt Dixon

UK
www.matt-dixon.co.uk
156

Thierry Doizon

BARONTIERi
8 residence Plein Soleil
Tresserre 66300
FRANCE
www.barontieri.com
72

Joel "feerik" Dos Reis Viegas

11 rue Claude Monet
MEULAN Yvelines 78250
FRANCE
www.feerikart.com
78

Chippy Dugan

2 Wharf Lodge
The Moorings
Leamington Spa
Warwickshire cv31 3qd
UK
oilo@orange.net
79

Yanick Dusseault

USA
www.dusso.com
105, Front cover (softcover &
hardcover EXPOSÉ 2)

E**Hagar Edri**

Anilevitz 23
Holon 58512
ISRAEL
www.geocities.com/
jerry000012003/index
93

Joe Eisner

eisnerdigital.com
822 Seaview Drive
El Cerrito CA 94530
USA
joeisner@yahoo.com
11, 173

Gastón Emery

Carretera de la Presa
30 San Lorenzo del Escorial
Madrid 28200
SPAIN
www.gas3d.com
164

Riza Endartama

Persatuan no11
Kebon Jeruk Jakarta 11560
INDONESIA
www.rizawerks.com
113

Jason Engle

6172 Lawrenceville Circle
Jacksonville FL 32217
USA
jae@jaestudio.com
59, 73

F**Pavel Fedorchuk**

Onejskaya st, 18, Apt. 169
Moscow 125438
RUSSIAN FEDERATION
www.goldengrison.ru
152

Peter Fendrik

Angyal u. 4.
Budapest pest 1094
HUNGARY
fendrik@akcio.co.hu
63

Florian Fernandez

Munich
GERMANY
www.flo3d.com
165

Miguel Fonseca

Rua Franco Nogueira, 7 - 1ºdto.
2780-243 Oeiras
PORTUGAL
miguelf@netcabo.pt
151

Anthony Fransella

NetOnUp.com
2524 Leeward Way
Winter Park FL 32792
USA
ant@antsin3d.com
48

Jonathan Fritz

Tampa FL
USA
zahkunst@zahkunst.com
186

Ileana Frómata Grillo

120 Wave Street
Laguna Beach CA 92651
USA
www.ileanaspage.com
172

G**Claudio "Naxos" Gallego**

A.T.H.O.M.
15, Rue de la Pannerie
Croix North 59170
FRANCE
www.athom.org
86, 98

Justin Gerard

Portland Studios
121 Lulwater
Greenville SC 29607
USA
www.Portlandstudios.com
157

Juan Jose Gonzalez-Diaz

Foncalada 10, 2.A
Oviedo Asturias 33002
SPAIN
www.genesisvisual.com
45

Alberto Gordillo

Black & White studios
6 Foxhanger Court
20 Farnham Road
Guildford Surrey GU1 4XP
UK
gvalbert@worldonline.es
148

Jade Christina Green

Irodoutou 208
Iraklion Crete 716 01
GREECE
jade_c_green@hotmail.com
132, 171

Lee Griggs

ARTVPS
Unit 11, Cambridge Science
Park
Milton Road
Cambridge CB4 0FQ
UK
www.griggsgraphics.com
99, 109, 112, 118

Roman Gunyav

Rosenauer Str. 16
Coburg Bayern 96450
GERMANY
guro@guro-games.com
22

Wei Guo

Hebei QinHuangDao ChangLi
Library
QinHuangDao ChangLi 066600
CHINA
http://carmack.yeah.net
125

H**Bill Hall**

Creative Force Studio
1209 Ivy Ct.
Cedar Hill TX 75104
USA
www.billhall.com
70

Pierre Hanna

Arbygatan 25 A
Eskilstuna 63345
SWEDEN
pierre.hanna@fceduc.umu.se
77

Anthony Hartley-Denton

Smoothe
Studio B
8 Hewitt Street
Manchester M15 4GB
UK
www.smoothe.com
52

Gunther Heinrich

Sandweg 14
Stuttgart BW 70199
GERMANY
cogenim@t-online.de
13

Rudolf Herczog

Landfästet 2
30244 Halmstad Halland
SWEDEN
www.subspacegraphics.com
97, 150

Nicolas Hernandez

125 Chemin du Ramelet Moundi
Toulouse Haute Garonne 31100
FRANCE
n.hernandez@wanadoo.fr
112

Seung Ho Holmberg

Roskarsvagen 22
Monstera 383 92
SWEDEN
http://henrik.cgcommunity.com
135, 141

Farhad Hossein-Pouri

CANADA
www.rasterpiece.com
130

Jon Humphreys

Smoothe
Studio B
8 Hewitt Street
Manchester M15 4GB
UK
www.smoothe.com
52

Cho Hyoun-Chul

INDY21, 5F byeong-woo
B. 57-39 Nogosan Dong
Mapo Seoul 121-100
KOREA
parkq@hananet.net
80

Moon Hyoun-Soo

INDY21, 5F byeong-woo
B. 57-39 Nogosan Dong
Mapo Seoul 121-100
KOREA
parkq@hananet.net
80, 86

Kyuong Up Hyun

Seoul 135-090
KOREA
www.xcomicx.com
35

I**Stephane "STIPEN" Israel**

23 Rue Chevert
Paris 75007
FRANCE
stipen@noos.fr
69

J**Cameron James**

9 Young Street
Georgetown NSW 2298
AUSTRALIA
ceejaystudios@hotmail.com
166

J

Jaime Jasso

METACUBE
Privada del niño 25-b Colonia
Camino Real
Zapopan Jalisco 45040
MEXICO
james@metacube.com.mx
149

Julian Johnson-Mortimer

Picture-Art
12 High Street St Lawrence
Ramsgate kent ct11 0qg
UK
johnson-mortimer@i12.com
28

Andrew Jones

Studio Liddell
Suite 5, Deansgate Quay
388 Deansgate
Manchester Greater
Manchester M3 4LB
UK
www.studioliddell.com
140

Jaime Jones

3712 Fox Stone Drive
Raleigh NC 27603
USA
www.artpad.org
60

James Brian Jones

USA
www.bobotheseal.com
54

Park Jung-Won

INDY21
5F byeong-woo B. 57-39
Nogosan Dong
Mapo Seoul 121-100
KOREA
parkq@hananet.net
80, 86

K

Ayman Kamel

14 Moustafa Abu Heif
Babel Look, Cairo 11121
EGYPT
www.3dluvr.com/aya
182, 183

Aksel Karcher

Kollwitzstr. 80
10435 Berlin
GERMANY
www.akselkarcher.com
152

George-Dimitris Katsafouros

3A2 Westree Court, Rowland Cls
Maidstone Kent ME16 8HQ
UK
dkatsafouros@mac.com
186

Mikko Kautto

Laukipääntie 10B
Helsinki 780
FINLAND
www.stman.com
72

Alexander Kazakov

Reutovskaya st. 22-1-40,
Moscow 111539
RUSSIAN FEDERATION
www.sandr.ru
108

Ivan Kenny-Sumiga

AUSTRALIA
ivan_kenny_sumiga@
hotmail.com
92, 149

Scott Kilpatrick

13398 Se Parkside Drive
Portland OR 97236
USA
drhiggins@yahoo.com
124

Anders Kjellberg

Fysikgr. 37 907 31 Umea
SWEDEN
www.cartesiuscreations.com
122

Viktor Koen

310 East 23rd Street
Suite 10A
New York NY 10010
USA
www.viktorkoen.com
60

Lee Kohse

3547 Syracuse Ave
San Diego CA 92122
USA
lee@bloodfire.com
77

Leonid Kozienko

RUSSIAN FEDERATION
www.leoarts.irk.ru
141

Will Kramer

13083 S. Trotter Ct
Riverton UT 84065
USA
will@earthcurves.com
36, 84

Hong Kuang

352 Balestier Road
#15-03
SG SG 329780
SINGAPORE
www.zemotion.net
20

Camille Kuo

5 Floor, No.40,
Alley 14, Lane12
Jan Jiouian Road
Section 2, Taipei
TAIWAN
www.geocities.com/camilkuo/
61

L

Raphael "El Rafo" Lacoste

Ubisoft, 5505 Boulevard
St-Laurent, Suite 5000,
Montreal Quebec H2T 1S6
CANADA
raphia@netcourrier.com
147

Carl-Mikael Lagnecrantz

Ekensbergsv 97
Solna Stockholm 169 31
SWEDEN
gncra@hotmail.com
159

Denny Lau

Electronic Arts Canada
#1305-9623 Manchester Drive
Burnaby, B.C., V3N 4Y8
CANADA
dennylau@ea.com
118

Thorbjørn H. Laursen

Ersgard & Laursen
Drammelstrupvej 16
8961 Allingaebro
DENMARK
tl@ersgardlaursen.com
128

Marco Lazzarini

Via Delfica No 5, Siracusa 96100
ITALY
www.3dlink.it
68

Khang Le

5341 Vincent Ave.
Los Angeles CA 90041
USA
khangle81@yahoo.com
136

Daniel Lieske

Nordstr. 18
48231 Warendorf NRW
GERMANY
www.digitaldecoy.de
78

Max Lim

Sixtrees Visual Communications
691 East Coast Road
Singapore 459057
SINGAPORE
www.sixtrees.com.sg
130

Chris Lomaka

2917 95th Dr. E. Parrish FL 34219
USA
www.chrislomaka.dragoncity.net
34

Ruy Lopez

Ruy Lopez Studio
Descartes # 48-602 Colonia
Anzures, Delegacion Miguel
Hidalgo, Mexico City 11500
MEXICO
ruy_studio@hotmail.com
92, 96

Renaud Louis

La Motte-Plevenon Fréhel
Côte d'Armor 22240
FRANCE
redinard@hotmail.com
180, 187

Howard Lyon

1455 North Gaylord Circle
Mesa AZ 85213
USA
www.howardlyon.com
27, 27, 60

M

Brendan McCaffrey

SPAIN
brendan@bmcaff.com
94, 94, 95, 95, 95

David Michael McClain

StudioMiguel, 1109 Meadow
Creek Dr #115, Irving TX 75038
USA
www.studiomiguel.com
130

Takashi Maeda

Tohoku University of Art &
Design, 5-8-2 Higashiaota
Artesano 106, Yamagata City
Yamagata Prefecture 990-2423
JAPAN
crc128b@ma.catvy.ne.jp
30

Roberto Marchesi

Aarhusgade 79, 5th
Copenhagen 2100
DENMARK
Roberto@robertomarchesi.com
61

Xavier Marquis

Piter van der Doesstraat 40 HS
Amsterdam Holland 1056 VH
NETHERLANDS
contact@xavier-marquis.com
32, 85

Alex "proebius" Martin

SPAIN
proebius@proebius.com
7, 38-39

Stephan Martiniere

USA
www.martiniere.com
1, 71, 100, 101, 134, 138, 139
Front cover (EXPOSÉ 2 LE)

David Merrell

1301 Charlton Rd
Edmond OK 73003
USA
www.dwmerrell.com
155

Philip Meyer

liquid.arts, Usinger str. 21a
Wehrheim D-61273
GERMANY
philip@liquid-arts.de
131

Sergio Miruri

Madrid
SPAIN
www.mirsev.com
43

Octavian Mitrea

321 Chaplin Cr. Suite 603
Toronto Ontario M5P1B2
CANADA
www.ormitstudios.com
131

Peter Mohrbacher

115 W Euclid
Arlington Hts IL 60004
USA
http://one-vox.deviantart.com
25

Hugo Morales

www.fadedcamel.com
USA
77

Marco Vinicio

Morales-Aburto, Kult Nation,
Dallas 84, Col. Napoles entre
Chicago y Viaducto, México
Distrito Federal 03810
MEXICO
www.kultnation.com
109

Hector Moran

1418 Glenwood, Laredo TX 78045
USA
www.hecspage.com
62

Christoph "gizMo" Muetze

Farbrausch
Fruchtallee 128, Hamburg 20259
GERMANY
gizmo@pixelz.de
185

Murdoch

Work
UK
www.wrk.me.uk
181

N

Anry Nemo

Post Office Box 72
Moscow 127562
RUSSIAN FEDERATION
www.anry.ru
8, 61

Neosmedia

Charco, 27 1A Los Palacios
Sevilla 41720
SPAIN
carlos@neosmedia.net
46

NewKat Studios

41 E Santa Anita
Burbank CA 91502
USA
www.newkat.com
92

Roger Nguyen

11 ter Avenue de Taillebourg
Paris 75011
FRANCE
http://roger146.free.fr
62

Pascale Nubret

25bis rue Clavel Paris 75019
FRANCE
pascale.nubret@wanadoo.fr
182

O**Helen O'Brien**

RealtimeUK, Chiswick House
Chiswick Grove
Blackpool Lancashire FY3 9TW
UK
helen@realtimeuk.com
91

Flavio Ochoa

Smoothe, Cairo Studios
4-6 Nile Street
London N1 7RF
UK
www.smoothe.com
48

**Oddworld Inhabitants
PDD & CG Department**

869 Monterey Street
San Luis Obispo CA 93401
USA
www.oddworld.com
81, 85, 148

Taehoon Oh

Infinity Ward
15821 Ventura Blvd Suite 280
Encino CA 91436
USA
taehoon@hanmail.net
116

Torbjorn Olsson

25/1 Murray Street
Pyrmont NSW 2009
AUSTRALIA
max3d@3dluivr.com
44

Hann Ong

AUSTRALIA
escalus@optushome.com.au
119, 119

P**Juan Jose Palomo**

C/ Paula De La Vega 18 Bajo E
Madrid 28037
SPAIN
jj@3dblasphemym.com
53

Beatrix Papp

Kapoli Antal utca 17.
Kaposzterdahely 7476
HUNGARY
bea.zoli@axelero.hu
56

Egil Olav Paulsen

Øvre Kalfarli 27
Bergen Hordaland 5018
NORWAY
http://ep-arts.com
24

Istvan Pely

USA
www.movkup.com
104, 115

Chris Pember

13-85 Eugenie Street
Winnipeg Manitoba r2h-ox6
CANADA
hanover@shaw.ca
153

Nathan Phail-Liff

AlienintheBox
Los Angeles
USA
www.alieninthebox.com
96, 117

Michael Philip

Oknavagen 1
Eskilstuna 632 39
SWEDEN
www.michaelphilip.com
102

Laurent Pierlot

Blur Studio
589 Venice Blvd
Venice CA 90291
USA
laurent@blur.com
160-161

Carles Piles

Avda. Germanies 27-4-7
Benifaió Valencia 46450
SPAIN
www.carlespiles.com
47, 144, 146

Zoltán Pogonyi

Stáhly u. 1. III. em. 1/a
H-1085 Budapest
HUNGARY
z.pogonyi@chello.hu
67

Olivier Ponsonnet

53 rue Hoche
Bordeaux 33200
FRANCE
www.reiv.fr.st
66

Rodrigue Pralier

7 Cours Franklin Roosevelt
LYON Rhone Alpes 69006
FRANCE
www.rorocity.fr.st
76

Laurent Pratlong

ADDICTIVE-IMAGE
51 rue de Patay
75013 Paris
FRANCE
addictive-image.com
88-89

John Pruden

Digital-X
10201 S. 51st Street
Suite 245
Phoenix Arizona 85044
USA
www.digitalx3d.com
44

Jack Purcell

38 Stilson Avenue
Florence, MA 01062
USA
www.jackpurcell.8k.com
77

Q**Man Qin**

Guangzhou
CHINA
c_bird77@126.com
21

Chen Qingfeng

Freelance CQFCQF
Room 201, No.990-1,
Xiahe Road
Xiamen Fujian 361004
CHINA
cqfcqfcqf@vip.sina.com
49, 52, 153

R**Pamela Ramali**

AUSTRALIA
www.apsylus.com
77, 77

Rick Ramos

CGBrazil
Rua General Jardim, 595 Apto 72
São Paulo São Paulo 01223-010
BRAZIL
rickramos@cgbrazil.com
130, 184

Jeff Ranasinghe

JR7.co.uk
21 Broadhaven
Leckwith
Cardiff South Wales CF11 8DA
UK
jeff@jr7.co.uk
168

Ritchie Roberts

401 Shepherd Branch Road
Weaverville NC 28787
USA
zeroneuro@zeroneuro.com
165

Diego Rosales

57 Himley Road
London SW17 9AG
UK
www.diegorosales.com
42, 42

Richard Rosenman

Richard Rosenman
Advertising & Design
#1001-284 Bloor Street West
Toronto Ontario M5S3B8
CANADA
www.richardrosenman.com
168, 169

S**Peter Sakievich**

1800 N. State St. #319
Provo UT 84604
USA
peter@petersakievich.com
23

Haure "Stuzzi" Sebastien

3D Artizanal Studio
FRANCE
stuzzi@hotmai.com
32

Jorge Seva

Madrid
SPAIN
www.mirsev.com
43

Shervin Shahidi

Apt 1908, 33-Eastmount Ave.
Toronto Ontario M4K1V3
CANADA
shervinshahidi@hotmail.com
124

Stewart Shephard

Sony
79 Ashbourne Rd, Aigburth,
Liverpool, Merseyside L17 9QQ
UK
stewart@shephard.com
123

Todd Sheridan

GlyphX Inc.
1435 N. 1200 W. Orem UT 84057
USA
www.glyphx.com
37

Dennis Sibeijn

NETHERLANDS
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19, 22, 175

Niels Sinke

Borgesusstraat 85b
Rotterdam Zuid Holland 3038 TE
NETHERLANDS
nielssinke@hotmail.com
146

Juan Siquier

C/Muelle 9, 4-izq. Albacete 2001
SPAIN
info@juansiquier.com
41

Dylan Sisson

Pixar Animation Studios
USA
www.dylansisson.com
133

Sergey Skachkov

Ivanova str., 38-185
Novosibirsk 630117
RUSSIAN FEDERATION
sws1@sibmail.ru
149

Marc Smith

GERMANY
www.marc3.de
119, 165

Wayne Smith

22 Huntingdon Road
Coventry West Midlands
CV5 6PU
UK
www.loose.plus.com
117

Glen Southern

sgfx
6 Barmouth Close
Knypersley
Stoke on Trent Staffs ST8 7XN
UK
glen@southernngfx.co.uk
36

Steven Stahlberg

7-6-2 Menara Hartamas
Sri Hartamas
Kuala Lumpur Selangor 50480
MALAYSIA
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66

Mark Stefanowicz

1225 Lake Shadow Circle,
#14104
Maitland FL 32751
USA
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77

Robinson Steinke

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GERMANY
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Manchester Greater
Manchester M3 4LB
UK
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84

Christer Sveen

Funcom A/S
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Oslo 0274
NORWAY
www.christersveen.com
8, 74-75

Levente Szabó

Fáskert u. 7.
Veszprém 8200
HUNGARY
bigfoot@index.hu
26

T

Nicolas Témèse

2161 Echassier
Laplaïne Québec J7m 1z1
CANADA
www.ntemese.com
168

Montree**Termrattanasirikul**

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Bangkok 10200
THAILAND
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Jan Ternald

Ovre Husargatan22
Göteborg 41314
SWEDEN
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158

Gary Tonge

Vision Afar
34 Wendover Rise
Allesley Park
Coventry Warwickshire CV5 9JU
UK
gary@vision-afar.com
137, 138

Francis Tsai

1221 Essex Street #8
San Diego CA 92103
USA
www.teamgt.com
57

Twitch Studios

Suite 2, Level 1, 2 Eden Street
North Sydney NSW 2060
AUSTRALIA
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50

Vovo Tzeng

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TAIWAN
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62

V

Onno Van Braam

Dorpsweg 156 A
Schellinkhout Noord-Holland
1697 KJ
NETHERLANDS
www.onnovanbraam.com
113

Mark Van Haitsma

3236 E. Chandler Blvd. #2096
Phoenix AZ 85048
USA
mark@monkeyhertz.com
163, 167

Phil Van Haitsma

Digital-X, 10201 S. 51st Street,
Suite 245, Phoenix AZ 85044
USA
www.digitalx3d.com
44

Mikaël "Le Duc" Verraest

A.T.H.O.M.
15, Rue de la Pannerie
Croix North 59170
FRANCE
www.athom.org
86, 98

Stefan Verreijt

NETHERLANDS
stev@skinz.org
180

Jose Luis Villar

amezti 41 igeldo 20008
San Sebastian Guipuzcoa 20008
SPAIN
jlvdill@euskalnet.net
50, 51

Michael Visser

NETHERLANDS
www.3D-Mike.com
83

Denis Vorobyov

2a Koroleva St. Kiyv 3357
UKRAINE
vorobyov@ics.com.ua
127

W

Jo Watanabe

AlienintheBox
Los Angeles
USA
www.alieninthebox.com
140

Jonathan Wells

Smoothe, Cairo Studios
4-6 Nile Street London N1 7RF
UK
www.smoothe.com
49

Oliver Wetter

Fantasio Fine Arts
GERMANY
www.fantasio.info
129, 185

Jonas Wikström

Realvis.com
Engelbrektsgatan 9
41127 Goteborg
SWEDEN
jw@realvis.com
124

Philip H. Williams

EYEWOO.COM
218 N. Narberth Ave.
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USA
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Z

Tom Wonder

GERMANY
tw@tw-email.de
180

Jennifer M. Wood

3410 Chase Road
Riverside CA 92501
USA
jwood77@earthlink.net
172

Chris Wren

Mondolithic Studios
Suite 6A - 1385 West 15th Ave
Vancouver BC V6H 1S2
CANADA
cdwren@mondolithic.com
186

Tong Wu

Room 203, No.9 Qingcaidong St
Xianlian Road,
Guangzhou
CHINA
wutongshu163@163.com
31, 33

Andrés Zapata

Stellarum
P.O. Box 12610
San Diego CA 92112-3610
USA
www.stellarum.com
94

Wang Zhang

Tianjin University
CHINA
nkzhw@eyou.com
76

Yan Zhao (Echo-CS)

Chinese Fantasy Magazine
Mailbox 33, Nangang Postoffice
Harbin Heilongjiang 150001
CHINA
Echo_CS1982@hotmail.com
72

Xu Zhelong

Magic Stone Inc.
314 room, NO13, 630 Lane
Quyang.RD., Shanghai 200092
CHINA
xuzhelong@163.com
42, 42, 126

Loïc "e338" Zimmermann

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10 000 Troyes
FRANCE
info@e338.com
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