EXPOSÉ 4

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EXPOSÉ 4

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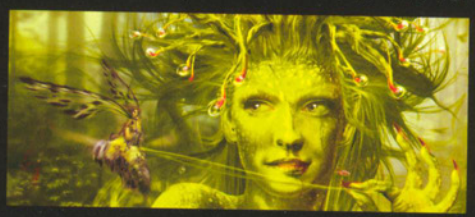

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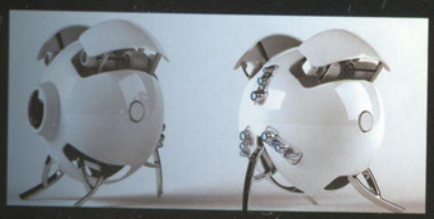

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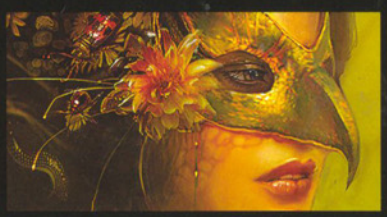
ADVISORY BOARD AND JURY

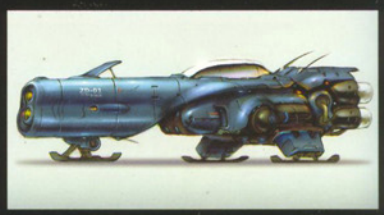
Each year we appoint an advisory board to assist in nominating and judging images for the EXPOSÉ awards. All of these people are either leading artists in their own right or are experienced and respected editors and reviewers of digital content and artists.



Linda Bergkvist is an award-winning artist from Sweden and a co-author of d'artiste Digital Painting. Though she originally studied English, Linda cut her studies short to work as an illustrator. She now spends her time as a part-time teacher of Photoshop at a local university and as a freelancer.

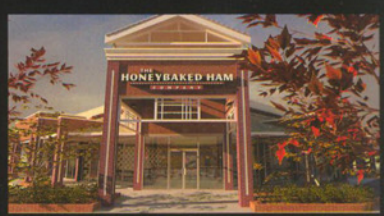
Christopher Sloan is the Art Director for the National Geographic Magazine. Sloan is also the magazine's specialist in paleontology and paleoanthropology, writing articles for National Geographic including 'Feathers for T. rex' as well as several award-winning children's books.

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.



Mu Chunxi is a 2D artist and graphic designer for Tencent Computer Systems Limited. He has worked as a columnist for several art and design magazines including 'Fantasy', 'Amazing Files' and 'Art & Design Digital Design'. Mu studied Mechanical Engineering at Jiin University.

Dan Curry is VFX Producer/Supervisor for 'Star Trek: Enterprise'. Dan has worked on the 'Star Trek' TV series since 1987, first as visual effects supervisor on 'Star Trek: The Next Generation', and then as Visual Effects Producer on 'Star Trek: The Next Generation', 'Star Trek: Deep Space Nine', and 'Star Trek: Voyager'.



Jeff Mottle is President and Founder of www.CGarchitect.com and is the Creative Director—North America for Smoothe, an award winning design firm based in London, Manchester and Calgary. Jeff has also worked for SMED International, one of the world's largest construction industry leaders.

Chen-Yi Chang is a Story Artist, Visual Development and Character Designer at Disney Feature. Among his many Disney credits are 'My Peoples', 'Home on the Range', 'Atlantis', 'Mulan' and 'Tarzan'. Chen-Yi has won a number of notable art/animation awards in the US and Taiwan.

Robin Cooper joined Pixar Animation Studios in February 1995 as a digital painter on 'Toy Story'. She served in the same capacity on Pixar's subsequent features, 'A Bug's Life', 'Toy Story 2', and 'Monsters, Inc.', and transitioned into texture design and art direction on 'Finding Nemo'.

Jinko Gotoh has more than 20 years experience working as a producer in the CG Industry with recent credits as Associate Producer at Pixar for 'Finding Nemo' and Director of Digital Production at Walt Disney Feature Animation. Her other credits include 'Space Jam', 'Dinosaur' and 'Fantasia 2000'.

Sharon Calahan is Director of Photography at Pixar Animation Studios. She joined Pixar Animation Studios in 1994 as lighting supervisor on the studio's first feature film, 'Toy Story'. She then served as director of photography on 'A Bug's Life', 'Toy Story 2' and 'Finding Nemo'.

EXPOSÉ 4 CATEGORIES

CHOOSING CATEGORIES

In EXPOSÉ 3 there were 13 categories with up to 27 images featured in each. As we watched the number of entries for EXPOSÉ 4 double in the last two weeks of the call for entries period to 5,200, it was quite obvious that major changes would be required. With nearly 1,300 entries for the Character categories and close to 1,000 entries for the Fantasy category there was no possible way to feature all of the great artwork with the same number of categories we used in EXPOSÉ 3. To feature more work in the popular categories we split them two and three times in some cases. Character in Repose and Character in Action became Portrait (Rendered), Portrait (Painted), Action and Conflict. Fantasy was split into Fantasy, Faery Folk and Creatures. Architecture was split into Interior and Exterior Architecture, and Environment was split into Environment, Matte Painting, and Science Fiction. In total, there are twenty categories for EXPOSÉ 4.

FANTASY

Ninja, Painter, Photoshop
Patrick Parish, CANADA

The Fantasy category for EXPOSÉ 4 was overflowing with great artwork so with close to 1,000 entries it was necessary to spin out the new categories of Faery Folk and Creatures to make more space for the great entries. The Fantasy category honored the highest achievement in the mythic fantasy style. Here, the artist's talent in evoking an emotional response or attachment with the image was paramount. This category focused on the mythic or fairytale theme of the work. Excellence in all technical aspects was a must evoke the necessary atmosphere. Just short of 10% of the EXPOSÉ 4 entries were in the Fantasy category with one in 16 entries making it into the book. Despite this, many more entries were worthy of inclusion in EXPOSÉ 4. The Master Award for Fantasy went to Carolyn White for 'Clothos' created in Photoshop. The Excellence Award went to Bjørn Endre B. Langeland for 'Cloud dancer' created in Photoshop.

EXTERIOR ARCHITECTURE

Rotunda Tower Night, 3ds Max, VRay, Photoshop
Richard Moss, Smoothe Ltd, GREAT BRITAIN

The number of architectural entries for EXPOSÉ 4 made it necessary to split them into Exterior and Interior Architecture categories. The quality of entries was uniformly high with a number of high-profile architectural firms submitting entries. The Exterior Architecture category awarded the best exterior architectural visualization, independent of style or setting. The category tested the artist's ability to create a space that was not just believable, but inspirational and evoked a desire to visit the location/building/space. Roughly 4% of the EXPOSÉ 4 entries fell within the Exterior Architecture theme with visualizations of high-rise and commercial buildings, homes, apartment buildings, and public structures. The Master Award for Exterior Architecture went to Lewis Quinn of Hayes Davidson for 'Parliament Building, Brussels' created in 3ds max and Photoshop. The Excellence Award went to Richard Moss of Smoothe Ltd for 'Rotunda Tower Night' created using 3ds Max, VRay and Photoshop.

INTERIOR ARCHITECTURE

The red room, 3ds Max, VRay, Photoshop
Eyal Shmuel, THE NETHERLANDS

With the addition of the Exterior Architecture category, it stood to reason that we'd need an Interior Architecture category too. An equal number entries were submitted for both categories. The Interior Architecture category awarded the best interior architectural visualization of a living or public space, independent of style or setting. This category tested the artist's ability to create an interior setting that was not just functional, but also welcoming. Roughly 4% of the EXPOSÉ 4 entries fell into the Interior Architecture category with one in nine entries making it into the book. Entries included visualizations of restaurant, retail, office, residential and lobby spaces. The Master Award for the Interior Architecture went to Geoffrey Packer for 'Radial layer vertical timber stair looking up' created using VIZ, VRay and Photoshop. The Excellence Award went to Paul Manning, of AHD-Imaging for 'Edwardian Manor' created using 3ds Max and VRay.

PORTRAIT (Painted)

His Only Friend, Painter, Photoshop
Marta Dahlig, POLAND

With over 1,000 character-based entries for EXPOSÉ 4, it was time to increase the number of categories to feature the remarkable character artwork. The new categories became Portrait (Painted), Portrait (Rendered), Action and Conflict. With the surge of 2D character entries, Portrait (Painted) was created to recognize the greatest talent in bringing a character to life. This was independent of style or of the organic or mechanical nature of the character. The defining criterion was the ability the artist demonstrated in bringing the subject to life. This encompassed technical skill, believability, composition and, perhaps most of all, emotion.

Close to 13% of the EXPOSÉ 4 entries qualified for the Portrait (Painted) category with one in 30 entries making it into the book. The Master Award for Portrait (Painted) went to Melanie Delon for 'Sucre d'orge' created using Photoshop. The Excellence Award went to John Kearney for 'Boudicca 3060 A.D.' created using Photoshop.

PORTRAIT (Rendered)

Sorceror elf, Maya, Photoshop
Seok Chan-yoo, Client: NAKO Interactive, KOREA

Though the number of 3D character-based entries did not keep pace with the growth of 2D entries, there were still a substantial number of quality entries received for the new Portrait (Rendered) category. Portrait (Rendered) recognized the greatest talent in bringing a 3D character to life. This was independent of style or the organic or mechanical nature of the character. The defining criterion for the category was the ability the artist demonstrated in bringing the subject to life particularly with texturing and lighting. Successful entries encompassed technical skill, believability, composition and, most of all, emotion. Close to 6% of the EXPOSÉ 4 entries qualified for the Portrait (Rendered) category with one in 20 entries making it into the book. The Master Award for Portrait (Painted) went to Greg Petchkovsky for 'Inter-dimensional predator' created using 3ds Max, VRay and ZBrush. The Excellence Award went to Hyung-jun Kim for 'Healing' created using 3ds Max, Brazil r/s and Photoshop.

ACTION

SpellHaste, Photoshop, Painter
Aleksi Briclot, Client: Wizards of the Coast, FRANCE

The Character in Action category from EXPOSÉ 3 became simply Action for EXPOSÉ 4 to allow for more than just single characters in action. The category honored the highest achievement in capturing a character, multiple characters or creatures in action. This category celebrated the artist that best captured the sheer power, energy and elegance of a character or characters in motion. Although many digital artists aspire to create animations that come to life, it is a rare talent to capture expressive motion frozen in a moment in time. Successful entrants created scenes full of drama to draw the viewer into the unfolding story. 3% of the EXPOSÉ 4 entries fell into the Action category with one in 13 entries making it into the book. The Master Award for Action went to Chih-Han Hsu for 'Leviathan' entry created using 3ds Max, ZBrush and Photoshop. The Excellence Award went to Skan Srisuwan for 'The conductor' created in Photoshop.

CONFLICT

Love and assassination, Maya, ZBrush, Photoshop
Monsit Jangariyawong, THAILAND

A new category for EXPOSÉ 4, Conflict provided a showcase to entries with battle or conflict as their central theme. Though many entries featured gruesome scenes, a large number were still successful by hinting at the impending bloodshed. The Conflict category recognized the greatest talent in creating a scene of conflict. The defining criterion for the category was the artist's ability to capture a moment of danger just passed or about to happen. Successful entries encompassed technical skill, composition and storytelling. Exactly 3% of the EXPOSÉ 4 entries fell into the Conflict category with one in 11 entries making it into the book. The Master Award for Conflict went to Ted Terranova for 'The Warmachine' created using 3ds Max and Photoshop. The Excellence Awards went to Alessandro Baldasseroni for 'Gun' created for Activision using 3ds Max and Photoshop and Monsit Jangariyawong for 'Love and assassination' created using Maya, ZBrush and Photoshop.

FAERY FOLK

The Carnivorous Sundew Fairy, Photoshop
Emile Noordeloos, THE NETHERLANDS

A new category for EXPOSÉ 4, Faery Folk was created to feature the more traditional fantasy creatures like those found in Celtic myths. Faery folk sometimes referred to as earth-spirits, tree-spirits or water-spirits can take the form of faeries, elves, ents or mermaids. The defining criterion for Faery Folk was the artist's ability to create wondrous characters inspired by the rich storytelling history of faery tales. Interestingly, with a couple of exceptions all of the entries featured friendly faery folk and friendly themes with only one entry in the book featuring a sinister character with her imps. Almost 2% of the entries for EXPOSÉ 4 fell into the category of Faery Folk with one in eight images making it into the book. The Master award for Faery Folk went to Patrick Parish for 'WoodWalker' created using Photoshop and Painter. The Excellence award went to Kyung Up Hyun for 'Angel Warrior' created using Painter.

CREATURES

Bubu the chameleon, LightWave 3D, Photoshop
Farkas Zsolt, HUNGARY

The Creatures category was a remodeling of the Creature in Repose category from EXPOSÉ 3. The majority of entries for the category focused on mythical creatures such as dragons with lizards, snakes and dinosaurs making up the rest of the entries. The one thing that almost every creature in the category featured was scales. The Creatures category recognized the greatest talent in bringing a creature (real or mythical) to life. This was independent of style or of the organic nature of the creature. The defining criterion was the artist's ability to bring the creature to life. This encompassed technical skill, believability and composition. 2.5% of the EXPOSÉ 4 entries were in the Creatures category with one in 11 entries making it into the book. The Master Award for Creatures went to Xiao-Chen Fu for 'China Summoner' created using Photoshop. The Excellence Award went to Glen Angus for 'Thor' created using Photoshop.

ENVIRONMENT

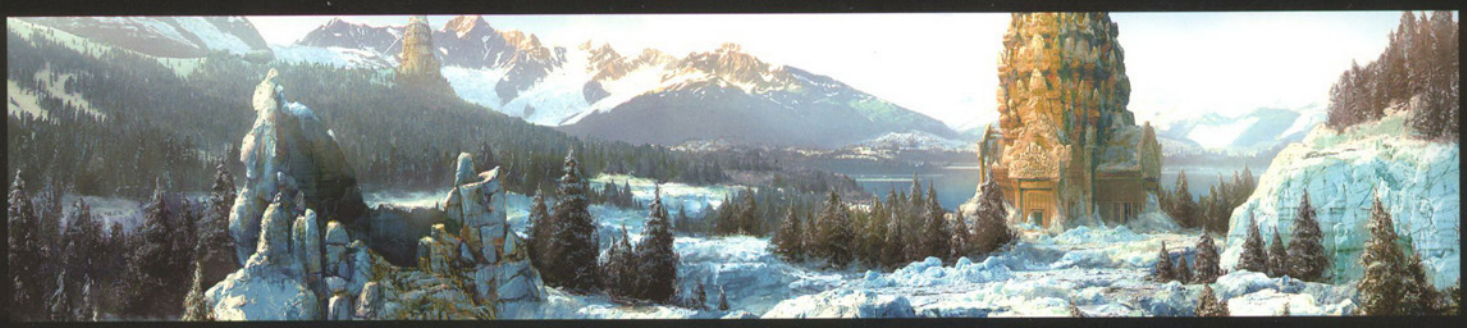
Crab Fort, Photoshop
Daniel Dociu, Arenanet, Client: Guild Wars, USA

The entries for the Environment category in EXPOSÉ 3 grew fast enough to include the new category of Cityscapes. For EXPOSÉ 4 the Environment category was once again on the move with enough entries to create a new category of Matte Painting. The Environment category recognized the best set or location. This could be indoors, outdoors, underwater, in space—wherever. The artist's ability to evoke a sense of wonder and a wish to see more was paramount. The category demanded a combination of artistic interpretation, detail and lighting to create a believable and evocative environment. 10% of the entries for EXPOSÉ 4 fell within the Environment theme with one in 40 entries making it into the book. The Master Award for Environment went to Daniel Dociu of Arenanet for 'Crab Fort' for client Guild Wars created using Photoshop. The Excellence Award went to Thierry Doizon of Steambot Studios for 'Beach 2' created using Photoshop.

CITYSCAPES

Gateway to Bethlehem, Poser, CINEMA 4D, Body Paint 3D, Photoshop,
Benedict Campbell, GREAT BRITAIN

The Cityscapes category for EXPOSÉ 4 featured a range of cityscapes from futuristic to alien and apocalyptic cities. The category recognized the greatest talent in realizing a cityscape independent of time or space. The defining criterion was the artist's ability to create a city or civilization which enticed the viewer to virtually visit a city of the past, present or future. Like the Environment category it demanded a combination of artistic interpretation, detail and lighting. Technical skill, believability, composition and mood were also crucial factors. 1.5% of the entries for EXPOSÉ 4 fell within the theme of Cityscapes with one in seven entries making it into the book. The Master Award for Cityscapes went to Daniel Dociu of Arenanet for 'Urban Canal' for client Guild Wars created using Photoshop. The Excellence Award went to Grand Master Stephan Martiniere for 'River of gods' for client Pyr created using Photoshop.



MATTE PAINTING

Frozen ruins, Photoshop
Shane Roberts, USA

Though the number of entries for the Environment category didn't increase substantially from EXPOSÉ 3, the quality of those entries did make it an easy decision to create a Matte Painting category. A matte painting is a set extension or environment which would be costly or impossible to recreate in the real world for a film, TV or game production. The majority of entries for the category were completed using only Photoshop. The Matte Painting category honored the artist's ability to create a compelling stage upon which an epic story could be told. Depth, scale, atmosphere and believability were all present in successful entries.

Roughly 1% of the entries for EXPOSÉ 4 fell into the Matte Painting category with one in three entries making it into the book. The Master Award for Matte Painting went to Dylan Cole for 'Cuotl City' created for client Blur Studio in Photoshop. The Excellence Award went to Deak Ferrand for 'City Gate' created in Photoshop.

SCIENCE FICTION

Marque and Reprisal, Photoshop
Dave Seeley, Client: Del Ray Books, Dave Stevenson, USA

With both the Environment and Character categories featuring plenty of science-fiction work, the choice to add a Science Fiction category was simple. A common trait of all the successful entries in this category was the "lived-in" feel of the environments. There will undoubtedly be dirt in the future and like the dirt of today it will accumulate everywhere. Science Fiction recognized the greatest talent in creating a believable environment or character with hints of its origins in the not-too-distant past. The defining criterion was the artist's ability to create an environment or character which though familiar, appeared otherworldly and technologically advanced.

Roughly 3% of the entries for EXPOSÉ 4 fell within the Science Fiction theme with one in nine entries making it into the book. The Master Award for Science Fiction went to Sparth for 'Ellipsoid Complex' created using Photoshop. The Excellence Award for went to Frederic St.Arnaud for 'Tourism on Venus' created using Photoshop.

ABSTRACT & DESIGN

Grass life, CINEMA 4D, Photoshop
Anderson Oliveira, Zero 3 Design, BRAZIL

The Abstract & Design category recognized the most outstanding image that was predominantly abstract. Here, the artist's design and artistic expression were paramount in creating an image that defied categorization and excelled in its pure design and visual appeal. The number of entries in this category increased from EXPOSÉ 3 making the choice of styles to feature all the more challenging. The category was well represented by fractal-type illustrations along with more current exploded abstract designs and familiar traditional designs. 8% of entries for EXPOSÉ 4 fell into the Abstract & Design category with one in 30 images getting into the book. The Master award for Abstract & Design went to Tim Borgmann for 'Fragment 0105.7902c' created using SoftimageXSI and Photoshop. The Excellence Award went to Cherie Treweek and Jannes Hendrikz for 'Fruit in water' created using Photoshop.

PRODUCT DESIGN & STILL LIFE

Homage to Master Claesz, 3ds Max, ZBrush, VRay, Body Paint 3D
Kornél Ravadits, HUNGARY

The Still Life category made a comeback from EXPOSÉ 2 combined with a new category of Product Design to capture entries that fell between the other categories. Most of the entries for this category were product-based, but there were also standout entries of still life scenes. The Product Design & Still Life category awarded the most outstanding image that demonstrated excellence in technical design and execution. This included the intricacy of the design and the technical excellence of the modeling, texturing, and lighting. Roughly 4% of the entries for EXPOSÉ 4 were in the Product Design & Still Life category with one in 17 entries making it into the book. The Master Award for Product Design & Still Life went to Kornél Ravadits for 'Homage to Master Claesz' created using 3ds Max, ZBrush, VRay and Body Paint 3D. The Excellence Award went to Carles Piles for 'The Vermeer's Window' created using CINEMA 4D, Body Paint 3D and Photoshop.

HORROR

Bram Stoker's Dracula, Painter
Patrick Jones, AUSTRALIA

The Horror category came into being when the Surreal entries got too scary or where the character-based designs were obviously created with a horror theme. This category ahead of all others called for a suspension of revulsion to judge the technical aspects of the work along with the intended reaction from the viewer. The Horror category recognized the most disturbing image of the horror genre or of characters in horrible situations. Unlike the Humorous or Whimsical categories, Horror was all about feeling squeamish about the subject matter. Not surprisingly, the greatest reactions to images in EXPOSÉ 4 were reserved for the entries in this category. 2% of the entries for EXPOSÉ 4 were in the Horror category with one in six entries making it into the book. The Master Award went to Jean-Yves Lelcercq for 'Horror 01' with model Brigitte created using Photoshop. The Excellence Award went to Wendell Penedo for 'The face' created using Photoshop.

SURREAL

Forbidden Area, Painter
Hong Kuang, SINGAPORE

The Surreal category first made an appearance in EXPOSÉ 3 when it became apparent that a substantial amount of entries were based on surreal visions. The breadth of entries in the Surreal category for EXPOSÉ 4 was surprising with many familiar styles being represented to a very high standard. The Surreal category recognized the highest achievement in bringing a surreal character or scene into being. The defining criterion was the artist's ability to create a dreamlike or nightmarish scene which invoked an emotional response ranging from wonder to disturbance. This encompassed technical skill, composition and an emotional response. Over 8% of the entries for EXPOSÉ 4 were in the Surreal category with one in 25 entries making it into the book. The Master Award for Surreal went to Andrew Mamo for 'Telluric Form' created using Photoshop. The Excellence Award went to Dennis Sibeijn for 'Caged tree' created using Photoshop.

HUMOROUS

Astro Cityzen - Turmoil of the city, Photoshop
Leong Wan Kok, MALAYSIA

The Humorous category was a little easier to fill for EXPOSÉ 4 after splitting off a Whimsical category to accommodate entries that were fun, but not necessarily funny. The Humorous category recognized the most amusing image, whether 2D or 3D, cartoon, humorous, satirical or just plain ridiculous. The Humorous category was all about making the viewer smile and even laugh out loud. Humor is a subjective concept—what one person finds hysterically funny might only elicit a smirk from someone else. Many of the entries made the category easy to judge with a straightforward, wry humour. 4% of entries to EXPOSÉ 4 fell into the Humorous category with one in 13 entries making it into the book. The Master Award for Humorous went to Chris Ollis for 'Bill's snowmen' created using 3ds Max and Paint Shop Pro. The Excellence Award went to Blaz Porenta for 'Torturing Poor Mushroom' created using Photoshop.

WHIMSICAL

Hidden Treasure, Photoshop, Painter
Philip Straub, USA

The new Whimsical category was a fast starter garnering almost one in ten of the total EXPOSÉ 4 entries. The new category didn't have any of the pressure of the Humorous category which demanded as a minimum a smile or a laugh. Far more entries were created with a lighthearted feel or in a style that sought to convey happiness rather than a punch line. The majority of entries in this category were ideally suited as illustrations for children's books. Close to 8% of the entries for EXPOSÉ 4 fell into the Whimsical category with one in 25 entries making it into the book. The Master Award for Whimsical went to Andre Kutscherauer for 'Self illumination' created using 3ds Max, mental ray, Rhino and Photoshop. The Excellence Awards went to Ken Wong for 'The Mock Turtle's Story' created using Photoshop and Wes Ware for 'Furniture on the Run' created for client Gish Sherwood & Friends (Guardian Windows) using CINEMA 4D and Photoshop.

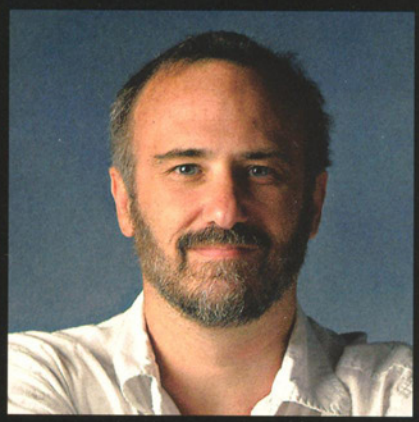
TRANSPORT

Finishing Line, 3ds Max, Photoshop, ZBrush
Alexander Preuss, GERMANY

The Transport category is a staple of EXPOSÉ with a healthy number of entries year-in/year-out. Rather than just motor vehicles, the Transport category has consistently showcased all forms of transport from Earth-bound vehicles to space-going craft. The Transport category awarded the best device for moving about in. Whether exotic vehicle, classical Venetian gondola or space-freighter, this category sought out the best images of modes of transportation. The defining quality sought 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. Roughly 5% of the entries for EXPOSÉ 4 were in the Transport category with one in 12 entries making it into the book. The Master Award for Transport went to Fernando Faria for 'Docking' created using Maya and Photoshop. The Excellence Award went to Kurt Miller for 'Railroad Tycoon 3' created using 3ds Max, Bryce and Photoshop.

THE PUBLISHERS

Leonard Teo | Founder &
Director, Ballistic Media



Mark Snoswell | President of the CGSociety &
Creative Director, Ballistic Media

A brief look back

In EXPOSÉ 2, I wrote about the 'Digital Renaissance' and how digital tools have opened the floodgates for a new era of content creation. What you are holding in your hands represents the explosion of digital imagery that is emerging from our community. With EXPOSÉ 4, artists have clearly outdone themselves by raising the quality of imagery higher than ever before and setting the standard by which digital art is judged.

It is astonishing to think that this all began one lonely evening in December 2001 when CGTalk.com was born. As the online forum grew, so did the amount of artwork posted. Artists carried on with their lives, and their online artwork would disappear, never to be seen again. Unlike the traditional art community, which benefits from multitudes of publications, the fledgling digital art world did not have such books. We needed our own publications to showcase and archive our work for generations to enjoy!

With this idea in mind, and the work of our passionate community as the foundation, we came up with a "best of" book for CGTalk. We called it EXPOSÉ, and cheekily gave it a description of 'Finest digital art in the known universe'! Mark and I founded Ballistic Media in May 2003 and in true Ballistic fashion, we published our first book in less than 90 days. EXPOSÉ 1 was a landmark event for the digital art world as it presented digital art in a way that could be enjoyed by the masses. EXPOSÉ shows people what digital art is, and what can be achieved with digital tools.

The prevalence of the digital arts movement can be witnessed with the rise of the CGSociety (www.CGSociety.org). Since launching in April 2005 as a result of combining all our community websites including CGNetworks and CGTalk, it has become the largest global society of digital artists. With over 200,000 community members, the CGSociety is at the forefront of the digital arts movement; spearheading innovation and enhancing the community by providing the best platform to learn, network and share.

It has been an incredible journey, made memorable by the acclaim of the community that we serve and that continues to be our driving force. The CGSociety and its thousands of members are raring to see where this wave takes them and the exciting future that awaits.

The future has arrived—and it looks amazing

The breadth and quality of images entered for EXPOSÉ 4 are truly astounding. EXPOSÉ grew out of the CGTalk community and had a high-end computer graphics focus initially. That's no longer true as we have seen in the images entered this year. Now, in 2006 the world of digital artists have adopted us and the CGSociety can truly claim to represent the whole spectrum of digital artists. Figure painters, illustrators, surrealists, cartoonists, concept, matte painting, manga, games, film, fantasy, science fiction and every other genre of digital artist equally claim EXPOSÉ and the CGSociety as their home now.

Unfortunately, we can't fit every genre of art in EXPOSÉ. This year we expanded the categories and pages but more than ever we have agonized over the vast wealth of excellent art that won't make it into print. However, we now have our CGPortfolio service which allows artists to profile their work in their very own private portfolio on the CGSociety site.

It is an exciting time to lead the global society of digital artists. We have just completed our first animation competition in conjunction with the Game Developers Conference. In the near future animation, cinematic and interactive works will gain much stronger support. The next version of CGPortfolio will support movie formats. We will also expand our range of online education extending the huge success of the CGWorkshops we now run regularly.

In everything we do we have strived to focus the company and community on visual storytelling. The results of this are perhaps best seen in the regular challenges we run. There has been a dramatic increase in the quality and depth of work since including example stories at the outset and getting entrants to submit the stories behind their images.

Digital Artists are in a stronger position than ever before to use new technology to tell powerful stories that touch the hearts of many others. There is no better measure of our success than to see and hear of the success stories of artists we touch—and the wider community of people their work touches. To all our artists—we salute you.

CGSOCIETY
SOCIETY OF DIGITAL ARTISTS

CGSociety.org

Grand Master

Stephan Martiniere

Variable star
Photoshop
Client: Tor Books
Stephan Martiniere, USA

GRAND MASTER

The EXPOSÉ 4 Grand Master Award winner, Stephan Martiniere, is an internationally renowned science fiction and fantasy artist. He is the recipient of numerous awards including three EXPOSÉ Master and six Excellence awards, and Silver and Gold Spectrum awards. An accomplished concept artist, Martiniere has worked on movies such as 'I Robot', 'Star Wars' (episodes Two & Three), 'Virus', 'Red Planet', 'Sphere', and 'The Time Machine'.

Stephan Martiniere

About 25 years ago, Stephan started his career as a young man working with DIC, the French company that was making the animated series Inspector Gadget. DIC was outsourcing animation to Japan and they hired Martiniere as a character and background designer with still a year to complete in animation school. "What started as a one month proposition turned out to be seven years!" exclaims Martiniere. "After 'Inspector Gadget', I was traveling back and forth between Asia, America and Europe." As a young French man trying to finance his studies Stephan had no hesitation traveling for work. Stephan admits to being completely unprepared for the Asian culture. "I had never left France. My vision of Japan was of bamboo, samurais, geishas and the old-looking traditional Japanese look. I was catapulted overnight into downtown Tokyo in the Blade Runner universe. I had no idea such an environment existed. My visual senses were overwhelmed but in a very exciting way", admits Martiniere.

Learning

Stephan worked on "Gadget" for six months, and then was sent to the States to work on 'Heathcliff' then back in Japan to work on 'Jayce and The Wheel Warriors'. For seven years he was sent by DIC to work between LA, Tokyo and Paris. While growing up in France, Stephan was already very familiar with American comics and artists such as Jack Kirby, John Buscema, Bernie Wrightson and Will Eisner. The American influence on his drawings was strong. Manga and Anime didn't exist in France or the US yet, and he had never seen anything like it before going to Tokyo. At age 19, Stephan was thrown right in. "Anime made an impact on my style but more so in the way I visualize and convey an emotion in a design or a story" he explains, "Anime's technical simplification in particular has a way to quickly and effectively convey an emotion with minimal information. It's like a stylistic Zen approach to design and story telling. I found it fascinating."

Directing

After spending eight years in animation and later moving to California, Martiniere found himself directing various animated TV shows for DIC. Most of the time these jobs were an exercise in problem solving. There was very little creative joy built-in at the end of every mission until one day he was handed a kid's show called 'Madeline'. "It's funny", Martiniere adds, "because the only reason this show ended up in my hands was because I'm French and the show is about a little French girl who lives in Paris. This turned out to be very lucky. Because of the small size of my team I ended up wearing the director and art director's hat as well as designing characters, background and props, doing storyboards and writing. It was extremely enjoyable. The show became a tremendous success and won numerous awards. After that I knew it would be very difficult to have a chance like that again. I decided that it was the right time to move on."

Back to learning

Martiniere had a strong urge to go back to design, and, right on cue, Landmark Entertainment hired him as a concept designer and illustrator to work on two theme parks in Japan. The job was demanding, but he was able to refine his skills as a concept designer. After two enjoyable years Stephan went back to animation for a little while and directed five more 'Madeline' animated specials. During that period Stephan started to establish some contacts within the film industry and was contracted to work on 'Star Trek: The Experience'.

Photoshop

'Star Trek: The Experience' was a motion ride film in Las Vegas. Martiniere was doing storyboards and concept drawings while Craig Mullins was doing the paintings based on Martiniere's concept drawings. "Craig was one of the first artists using Photoshop as a painting tool in the entertainment industry. When I was shown Craig's paintings my jaw was on the floor. The results were immediately impressive. I knew this was what I was looking for", explains Martiniere. He dived into digital painting with no hesitation. At the time, he didn't know anything about computers or Photoshop: "I had just spent close to $10,000 on computer equipment and I didn't know how to turn it on." With Mullins' help over several months, he learned very quickly. "Photoshop created a major shift in my career", says Stephan. He met more and more people in different creative fields, and now with Photoshop under his belt, a wider variety of freelance job offers came his way.

Films

Luc Besson's 'Fifth Element' was the first major film Martiniere worked on. Although his part in the project was minimal, it was the beginning of a very fruitful career in the film industry. As Martiniere continued to further his reputation in theme parks and animation he also established himself as an illustrator and concept designer in the film industry working on movies such as 'Dragon Heart 2', 'Red Planet', 'Virus', 'The Astronaut's Wife', 'The Time Machine', 'Star Wars' (Episodes 2 and 3) and 'I, Robot'.

Book covers

Book covers were something that Stephan wanted to do for many years: "As a kid I was buying sci-fi books mainly because of the cover art. I was a huge fan of Chris Foss." His first cover was for a story from Jack Williamson Terraforming the Earth. "Doing book covers is one of the most enjoyable and rewarding thing for me", says Stephan. "As an artist, book covers offer individual recognition. Coming from a background in movies and animation where everything is part of a huge machine, you have no idea where your work goes and how it's being used. It's rare when you can see it all on the screen. As an artist it's important to be able to show people what you do and receive feedback. It validates your art and yourself as an artist. Book covers are exciting because they are "undiluted".

A Shadow in Summer
For this painting I wanted to convey an ancient Mediterranean feel, reminiscent of Aladdin's fables. I was very pleased with the top half portion.
[above]

Skinner
"The challenge for this painting was to create a ship with living, breathing sails. I decided to explore several ideas including jelly fish membranes and insect wings. At the end I felt that bat wings would be the better choice."
[above]

Para 4
Client: Penny Farthing Press
"An exploration of the process of subtracting paint to reveal layers built under (scratching technique). This is the most interesting and satisfying painting of the series. The result feels very spontaneous and aggressive."
[right]

Style
Stephan Martiniere's style is eclectic. He is very comfortable switching from 'cartoony' style to realistic, from whimsical to science fiction. Martiniere feels this is due to his ability to wear different "hats" in projects. "I always like the creative aspect of things that have never been done before. It's what drives me. The idea of devising completely new worlds and new ways to draw elements is extremely rich and rewarding. Especially when it comes to sci-fi and fantasy; it's all about dreaming worlds. That is my background, and it transfers into my art. It's a bit of American, Japanese and European styles combined together in a melting pot."

Photoshop techniques
Over the last several years, Martiniere has started to explore different techniques in Photoshop. A process he calls a "scratching technique" is outlined in his first book, Quantum Dreams. It is a technique based on erasing or subtracting paint, as opposed to adding it. This technique of erasing reveals layers built under. "Erasing a piece of paint with an eraser in Photoshop creates a very aggressive line and precise shape", explains Martiniere. "It's like cutting a piece of paper. It's very direct, graphic and spontaneous, almost impressionistic, reminiscent of John Berkey. My experiments with Photoshop have somehow taken me to a place where I found the satisfaction of a unique self-expression in digital painting."

Games
In 2001, with Martiniere established as an accomplished professional in the entertainment industry he was approached by Cyan, the company behind Myst. "I had always admired what Rand Miller had created with the Myst universe especially with Riven and Exile. At the time Cyan was working on expanding the Myst universe. Rand Miller was looking for somebody who could bring a cinematic feel to the new game." Stephan was hired as the Visual Design Director. His role was to create a cinematic vision and shepherd that vision through the production pipeline. For three years, Stephan found himself involved in every visual aspect of the project: designing environments, characters and props as well as participating in the story. He also found himself collaborating with a team of very talented people. "The experience was extremely rewarding", he admits. After Cyan, Stephan worked for several other companies, including 3-DO, Pandemic, Disney Interactive, Ion Storm and Naughty Dog.

Midway games
After producing 'Psi-Ops', Midway Games was gearing up for its first Next Generation game: 'Stranglehold', the sequel to John Woo's movie 'Hardboiled'. The compelling goal in the game industry has been "convergence between film and game" and

Midway was determined to have a strong art team and somebody with a solid cinematic and artistic experience to create and drive a vision. Martiniere was hired as the Visual Design Director. "My role is much more comprehensive at Midway than it was at Cyan. I'm also working with a much bigger team. As the Visual Design Director I'm responsible for creating the artistic and cinematic vision for the game and carry that vision through the production pipeline. I am also responsible for bringing a cinematic and narrative feel to the project by doing storyboards and collaborating with the cinematic team. It's like having the role of both a production designer and a director. It's a very exciting and challenging role."

Full circle

Looking back on his career, Stephan believes he has come full circle: "I started 25 years ago at a turning point in the TV animation industry with new markets, exciting possibilities and with aspiration to grow as an artist. I now find myself again, at a turning point in a new industry with even more exciting possibilities. And still with aspiration to grow."

Stranglehold, Crane area
Client: Midway Games
"This painting was done for Midway's game 'Stranglehold'. I wanted to create a fictitious yet compelling and believable environment based on various existing Asian locations. The color palette is monochromatic with color accents to visually draw the player to different areas of interest. This painting also explores the mood and cinematic feel as well as the game play possibilities."
[top]

Stranglehold, Junk area
Client: Midway Games
"Past the Junk Area is another surprising reveal moment forcing the player to pause and visually digest its surrounding. Like the Junk Area, these visual establishing moments help pace the game."
[above]

City in Winter
Client: Tor Books
"This painting was created after 'A Shadow in Summer' which used a warm color palette. By contrast, City in winter uses a cooler color palette. I spent a lot of time on this painting using scratching and filtering techniques. I also used classic painting techniques with a variety of artistic brushes."
[right]

Cloud dancer
Photoshop
Bjørn Endre B. Langeland,
NORWAY

Excellence

Fantasy

Master

Fantasy

Clothos
Photoshop
Model: Anastasiya Tarasenko
Carolyn White, USA

The Wizard Lord
Photoshop
Client: Tor Books
Raymond Swanland, USA *[top]*

Homo sapiens macrotus
Photoshop
Francis Tsai, USA
[above]

Ardneh's Sword
Photoshop
Client: Tor Books
Raymond Swanland, USA *[top]*

Demon Prince
Photoshop
Kekai Kotaki, USA
[above]

Nessus and Dejanire
Painter, Photoshop
Eric Tranchefeux, FRANCE
[top]

Come if you dare
Painter, Photoshop
Uwe Jarling, GERMANY
[above]

The Golden hills of Westria
Photoshop
Client: Tor Books
Raymond Swanland, USA *[top]*

Journey home
Photoshop
Kekai Kotaki, USA
[above]

Breathing

The giants to bulid the dream on
Painter
Jian Guo, CHINA
[left]

Ninja
Painter, Photoshop
Patrick Parish, CANADA
[right]

May gods bless the baby king
Painter
Jian Guo, CHINA
[far left]

Book of the romance
Painter, Photoshop
Jian Guo, CHINA
[left]

Valenar Elf
Photoshop
Client: Wizards of the Coast
Francis Tsai, USA
[right]

Blood garden
Photoshop
Tae Young Choi, Midway Games, USA
[top]

Hunter's Moon
Painter, Photoshop
Jason Chan, USA
[above]

Mantis queen
Photoshop
Monsit Jangariyawong, THAILAND
[top]

The Gift
Photoshop
Kerem Beyit, TURKEY
[above]

Aion Underground
Photoshop
Benita Winckler, GERMANY
[above]

Junk Angel
Painter, Photoshop
Jason Chan, USA
[above]

Old prophet
Painter
Jiansong Chen, CHINA
[top]

Virgo Story
3ds Max
Soa Lee, KOREA
[above]

The Mistress of Water
Photoshop, Painter
Sujin Oh, KOREA
[top]

Samurai waterfalls
Photoshop, Painter
Corey Loving, USA
[top]

Celestial Fishermen
Photoshop
Jerome Moo, MALAYSIA
[above]

Master

Exterior Architecture

Parliament building, Brussels
3ds Max, Photoshop
Client: Ingenhoven und Partner Architekten
Lewis Quinn, Hayes Davidson, GREAT BRITAIN

Excellence

Exterior Architecture

Rotunda Tower Night
3ds Max, VRay, Photoshop
Richard Moss, Smoothe Ltd., GREAT BRITAIN

Innovation Centre
Sketchup, Photoshop
Scott Hammerstein, AUSTRALIA
[top]

Lyon by Night
3ds Max, VRay
Gareth Thatcher, GREAT BRITAIN
[above]

Flinders Link
Sketchup, Photoshop
Scott Hammerstein, AUSTRALIA
[top]

Little Bay Sydney
3ds Max, VRay, Photoshop
Client: Sunland Group
Ivolve Studios, AUSTRALIA *[above]*

Store Street
3ds Max, VRay
Gareth Thatcher, AHD-Imaging,
GREAT BRITAIN
[top]

EX nic
VIZ
Chen Qingfeng, Chen3D.com,
CHINA
[above]

Singapore Development
3ds Max, finalRender, Photosho
Client: Ingerhoven & Partners
Alex Morris, Hayes Davidson,
GREAT BRITAIN *[top]*

New York Tower
3ds Max, finalRender, Photoshop
Lewis Quinn, Hayes Davidson
GREAT BRITAIN
[top]

Hatton gardens
3ds Max, VRay
Anthony Hartley-Denton,
GREAT BRITAIN
[above]

Times Square
Photoshop, Maya
Client: Alpha-Vision
Frederic St.Arnaud and
Alexandre Boucher, CANADA *[top right]*

Masterplan Middlesbrough
Photoshop, VRay, Photoshop
Simon Hindle, Hayes Davidson, GREAT BRITAIN
[top]

Rich Men's House in the Hills
3ds Max, Photoshop
András Onodi, Wing Architects, HUNGARY
[above]

Waterfront Living
AutoCAD, CINEMA 4D, Photoshop
Client: Westmark Developments Ltd
Stephen Leworthy, Holder Mathias Architects, GREAT BRITAIN *[top]*

Lyon by Day
3ds Max, VRay
Gareth Thatcher, AHD-Imaging, GREAT BRITAIN
[above]

Master

Interior Architecture

Radial layer vertical timber stair looking up
VIZ, VRay, Photoshop
Geoffrey Packer, GREAT BRITAIN

Edwardian Manor
3ds Max, VRay
Paul Manning, AHD-Imaging,
GREAT BRITAIN

Excellence

Interior Architecture

Redview
3ds Max, VRay, Photoshop
Wolfgang Ortner, mm-vis, AUSTRIA
[top]

Guess concept store
3ds Max, VRay, Photoshop
Laura Simonsen, Luna Vision, AUSTRALIA
[above]

The red room
3ds Max, VRay, Photoshop
Eyal Shmuel, THE NETHERLANDS
[top]

Night light
3ds Max, VRay, Photoshop
Gustavo Enrique Capote, GREAT BRITAIN
[above]

Fine Dining
AutoCAD, AccuRender, Photoshop
Kamal Birdi, A J Visions, BAHRAIN
[top]

Before the Dinner Rush
3ds Max, VRay, Photoshop
Randall Smith, Corgan Media Lab, USA
[above]

Exile
Sketchup, Photoshop
Scott Hammerstein, AUSTRALIA
[above]

Nímes's sweet home
3ds Max, VRay, Photoshop
Laurent Priad, Nuages, FRANCE

Lowry House Section
3ds Max, VRay
Paul Manning, AHD-Imaging, GREAT BRITAIN
[top]

Department
3ds Max
Jesus Humberto Selvera Sanchez, MEXICO
[above]

Lounge
3ds Max, VRay, Photoshop
Omar Fernandes, Urban05, PORTUGAL
[above]

Esprit-shop Brussels
3ds Max, Photoshop
AniMotionS,
BELGIUM
[above]

Sweet sweet
3ds Max, VRay, Photoshop
Client: Suez
Laurent Priad, Nuages, FRANCE
[above]

The Office
3ds Max, VRay, Photoshop
Yuri Pitomtsev, Transparent House, USA
[top]

Lobby
3ds Max, VRay, Photoshop
Eyal Shmuel, THE NETHERLA
[above]

toshop
ETHERLANDS

Radial layer staircase
VIZ, VRay, Photoshop
Geoffrey Packer, GREAT BRITAIN
[top]

Minter foyer
Sketchup, Photoshop
Scott Hammerstein, AUSTRALIA
[above]

Bank of Communications
3ds Max
Xu Zhelong, CHINA
[top]

Master

Portrait (Painted)

Sucre d'orge
Photoshop
Melanie Delon, FRA

Boudicca 3060 A.D.
Photoshop
John Kearney, GREAT BRITAIN

Excellence

Portrait (Painted)

My Stage
Photoshop
Kira Gagliardi, AUSTRALIA
[left]

Marel
Painter, Photoshop
Jason Chan, USA
[right]

Hero
Photoshop
Matt Stubbington, Big Sesh Studios, UK
[left]

JASON CHAN

My queen
Photoshop
Rodrigue Pralier, CANADA
[top]

Drama
Photoshop
Sandra Kristin Steffensen,
NORWAY *[above]*

Qin 3
Painter, Photoshop, ArtRage
Client: Le 7éme Cercle
Aleksi Briclot, FRANCE *[above]*

Gone
Photoshop, Painter
Linda Bergkvist, SWEDEN
[top]

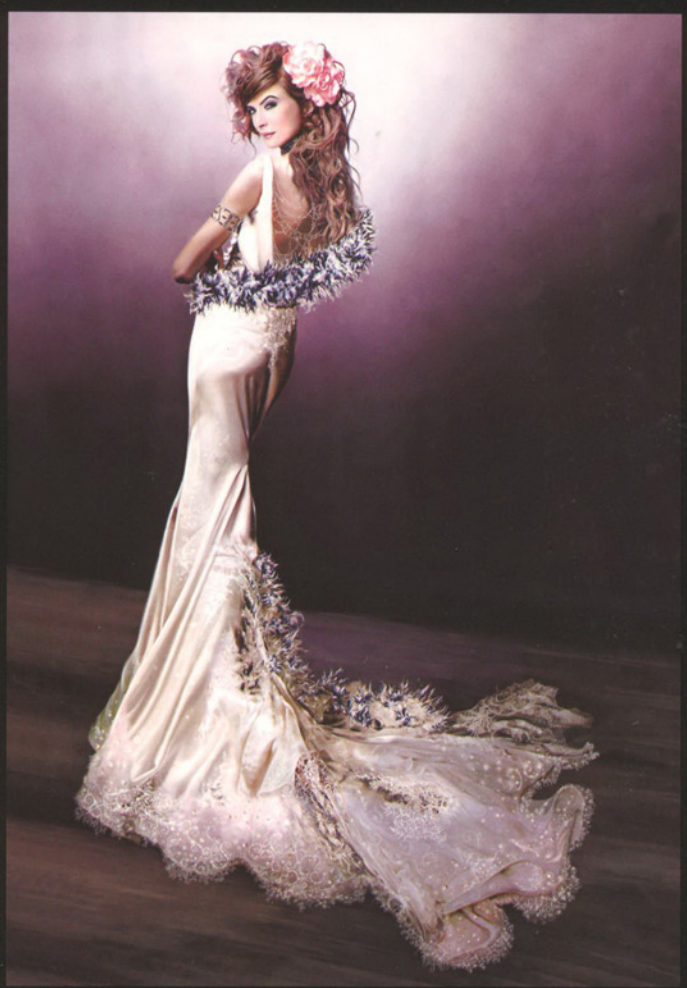
Goddess
Photoshop
Matt Stubbington, Big Sesh Studios, USA
[above]

The old man and his trusty friend
Painter, Photoshop
Uwe Jarling, GERMANY
[top]

A Pirate's Life For Me
Photoshop
Daniel Lieske, GERMANY
[above]

Mene
Painter, Photoshop
Jiansong Chen, CHINA
[top]

The Jackal of Nar
Painter, Photoshop
J.S Rossbach, FRANCE
[right]

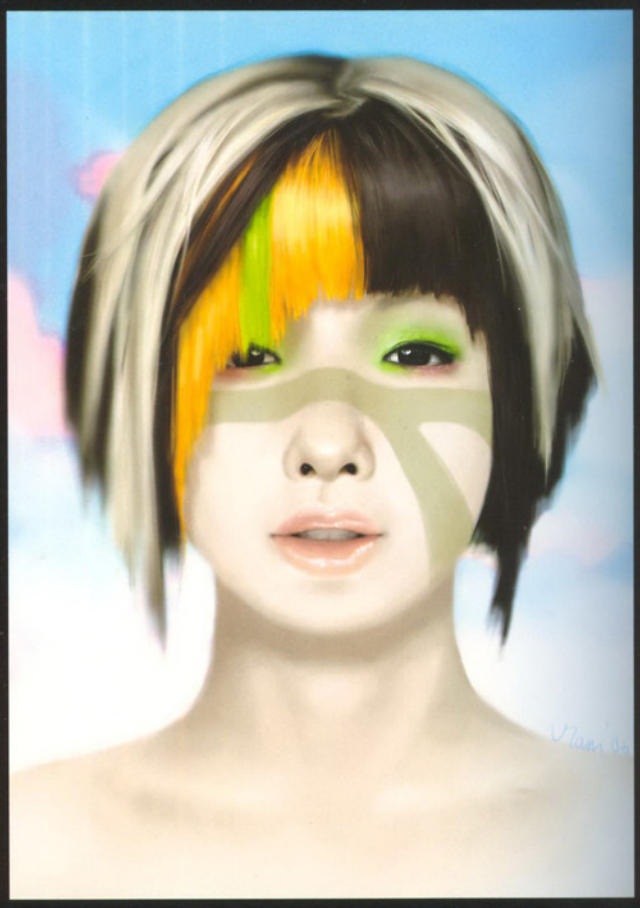


Ayako and the Black Rabbit
Painter
Katarina Sokolova, UKRAINE
[top]

Amadria
Painter
Katarina Sokolova, UKRAINE
[above]

One of the four glorious generals of Yuan dynasty: Chi Laowen
Photoshop, Painter
Weng Ziyang, CHINA *[above]*

His Only Friend
Painter, Photoshop
Marta Dahlig, POLAND



In your dreams
Photoshop
Raffaele Marinetti, ITALY
[top]

Milani
Photoshop, Painter
Nicholas Miles, GREAT BRITAIN
[above]

Lighter
Photoshop
Vanessa Tam, CANADA
[above]

Cutie
Photoshop
Client: Computer Arts
Hui Tian, CHINA *[right]*

Master

Portrait (Rendered)

Inter-dimensional predator
3ds Max, VRay, ZBrush
Greg Petchkovsky, AUSTRI

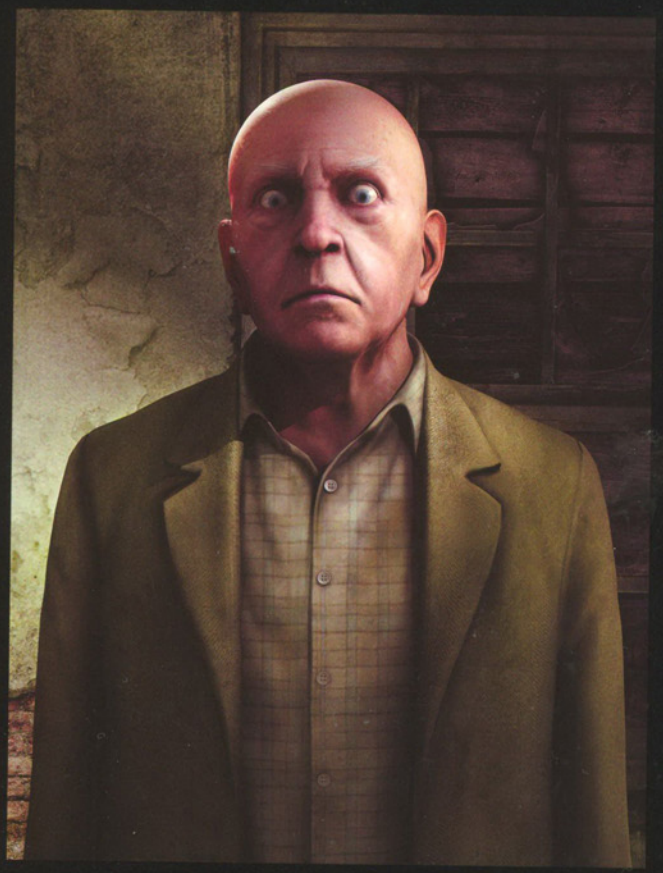
Healing
3ds Max, Brazil
Hyung-jun Kim

redator
sh
AUSTRALIA

Rendering
3ds Max, Brazil r/s, Photoshop
Hyung-jun Kim, KOREA

Excellence

Portrait (Rendered)



Mister Quixote
SoftimageIXSI, ZBrush, Photoshop
Antonio Jose Gonzalez Benitez, SPAIN
[top]

Fat Mafia Boss
SoftimageIXSI, ZBrush, After Effects, Photoshop
Sven Rabe, GERMANY
[above]

The Oddfather
LightWave 3D, Photoshop
Pete Sussi, USA
[top]

Skull Le Violoniste
3ds Max, Photoshop
Florian Delarque, FRANCE
[top]

Grotesque head 6
Maya, mental ray, ZBrush
Julian Johnson-Mortimer, GREAT BRITAIN
[above]

Grotesque head 3
Maya, mental ray, ZBrush
Julian Johnson-Mortimer, GREAT BRITAIN
[top]

I am waiting
3ds Max, Deep Paint, Combustion, Photoshop
Kanghui Wang, CHINA
[top]

Sleep
3ds Max, Combustion, Brazil r/s, Deep
Kanghui Wang, CHINA
[above]

Chrysopale
3ds Max
Olivier Ponsonnet, FRANCE

Sorceror elf
Maya, Photoshop
Client: NAKO Interactive
Seok Chan-yoo, KOREA
[top]

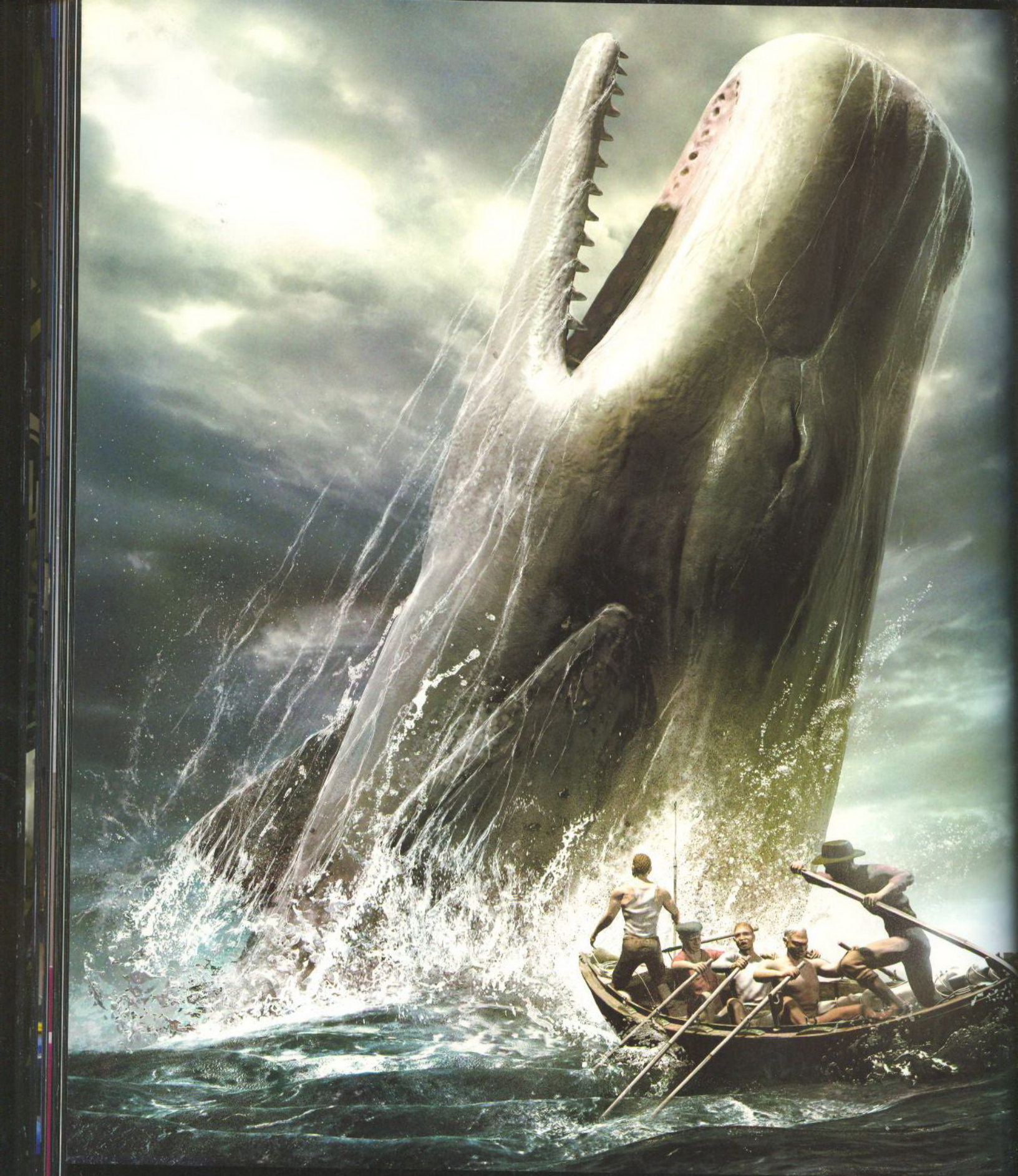
Mage
Maya, Photoshop
Seok Chan-yoo, KOREA
[above]

Taming the Dragon
Photoshop, 3ds Max, Painter
Derek Herring, USA

Neptuna
Maya, Photoshop
Marcin Balcerzak, CANADA
[top left, above]

GEMMA-1
Poser, Photoshop, CINEMA 4D
Benedict Campbell, GREAT BRITAIN
[left]

Cate ECU
Maya, Photoshop
Glenn Dean, USA
[right]



Master

Action

Leviathan
3ds Max, ZBrush, Photoshop
Chih-Han Hsu, Auran, AUSTRALIA

he conductor
hotoshop
an Srisuwan, THAILAND

Excellence

Action

Runaway Sanctuary
Photoshop
Jerome Moo, MALAYSIA
[top]

Knife Hand
Painter
Weiye Yin, CHINA
[above]

Blade wing
Photoshop, Painter
Monsit Jangariyawong, THAILAND
[above]

Hrolf Kraki
Painter, Photoshop
Client: Pocket
J.S Rossbach, FRANCE

The druid
Photoshop
Daniel Lutz,
SWITZERLAND
[top]

SpellHaste
Photoshop, Painter
Client: Wizards of the Coast
Aleksi Briclot, FRANCE
[above]

Mazinger
3ds Max, VRay, Photoshop
Jose Manuel Liébana Santamarta,
SPAIN

Autumn messenger
Photoshop
Dana Daukshta, LATVIA
[above]

Hanuman
Maya, Body Paint 3D, ZBrush, Photoshop
Udom Ruangpaisitporn, THAILAND
[left]

Heat Stroke
Photoshop
Client: Penguin Books, Ray Lundgren
Dave Seeley, USA
[right]

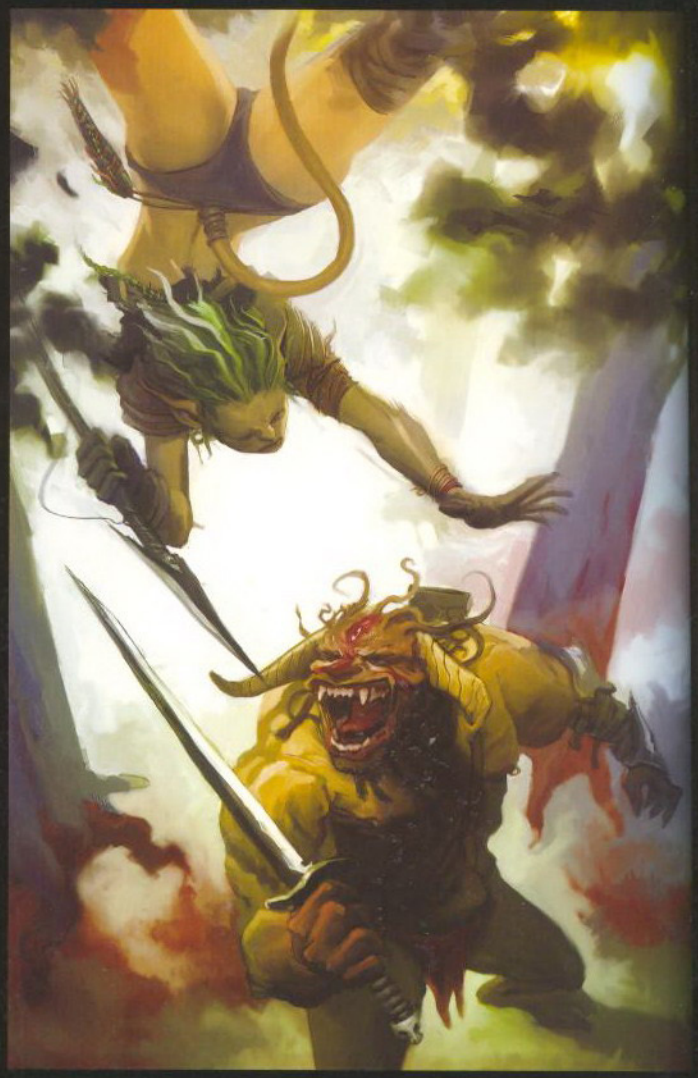
Seeley.

The Battle of Bunker Hill
Photoshop
Client: Harcourt School Publlishers/Stephen Wirt
Dave Seeley, USA
[top]

Horse Action
Photoshop
Art Director: Farzad Varahramyan
Francis Tsai, High Moon Studios, USA
[above]

The Warmachine
Max, Photoshop
Ted Terranova, USA

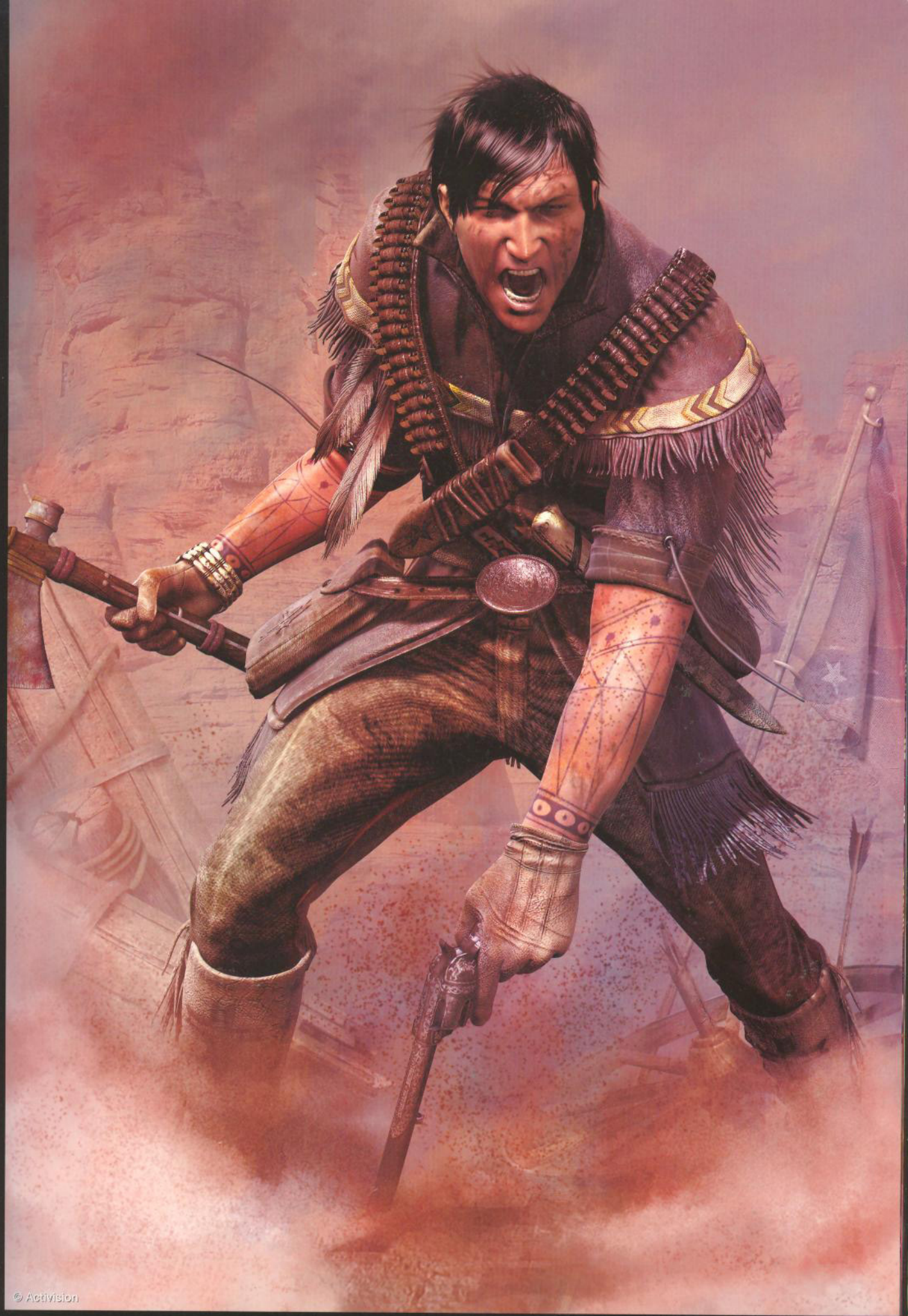
Master
Conflict



The Brutal Ballad of Fangus Klot
Photoshop
Client: Oddworld Inhabitants
Raymond Swanland, USA
[top]

Stormwind Battle
Photoshop
Simon Robert,
ROMANIA
[above]

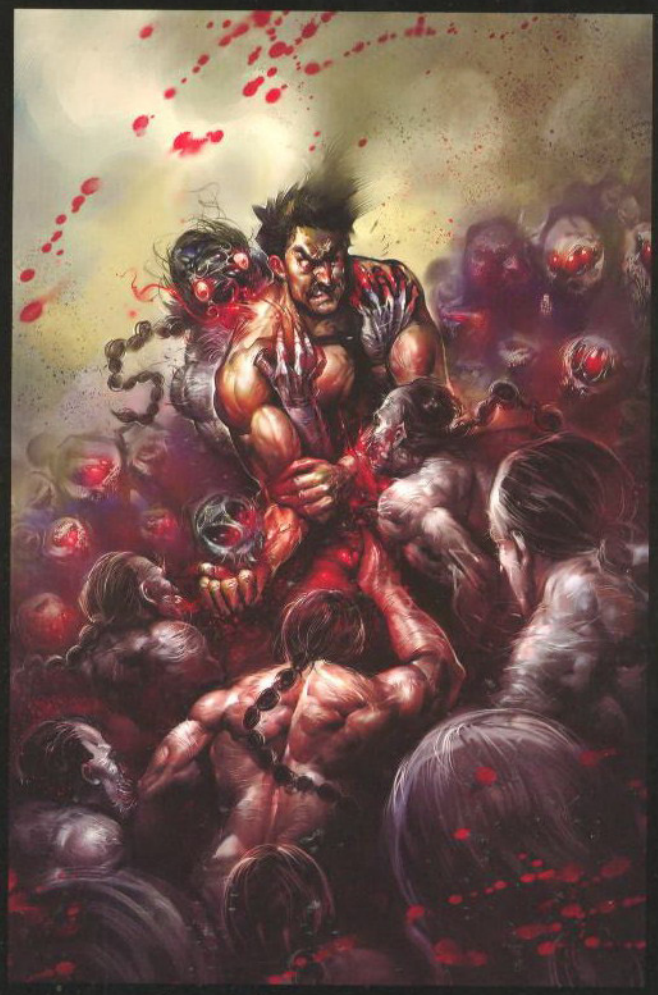
Encounter in the forest
Painter, Photoshop
Luis Nunez de Castro,
SPAIN
[top]



Gun
3ds Max, Photoshop
Client: Activision
Alessandro Baldasseroni,
Massiveblack Inc., ITALY

Excellence

Conflict



Cadmian's Choice
Photoshop
Client: Tor Books
Raymond Swanland, USA
[top left]

Madman Diary
Painter, Photoshop
Don Mak, HONG KONG
[above]

Master of Chains
Photoshop
Client: Wizards of the Coast
Raymond Swanland, USA
[left]

Love and **assassination**
Maya, ZBrush, Photoshop
Monsit Jangariyawong, THAILAND

Excellence

Conflict

The Last War
Photoshop
Dehong He, CHINA

Final battle
Photoshop
Viktor Titov, FX-Line, RUSSIA
[top]

Tornor
Photoshop
Client: Terre de brume
Eric Scala, FRANCE
[above]

© Games Workshop Ltd.

Ashes of Middenheim
Photoshop
Client: Games Workshop Ltd.
Christer Sveen, NORWAY

Master

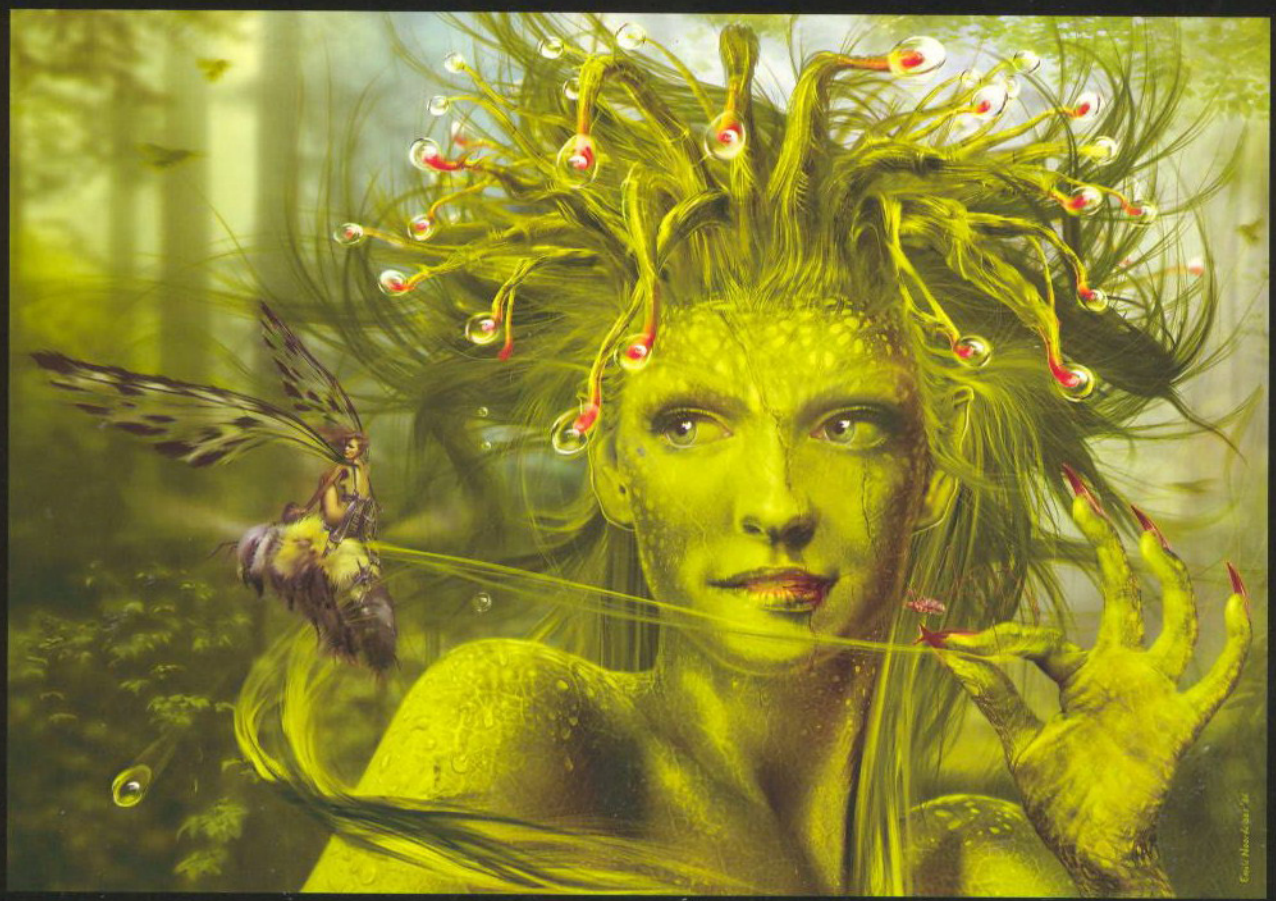
Faery Folk

WoodWalker
Photoshop, Painter
Patrick Parish, CANADA

Angel Warrior
Painter
Kyung Up Hyun, KOREA

Excellence

Faery Folk



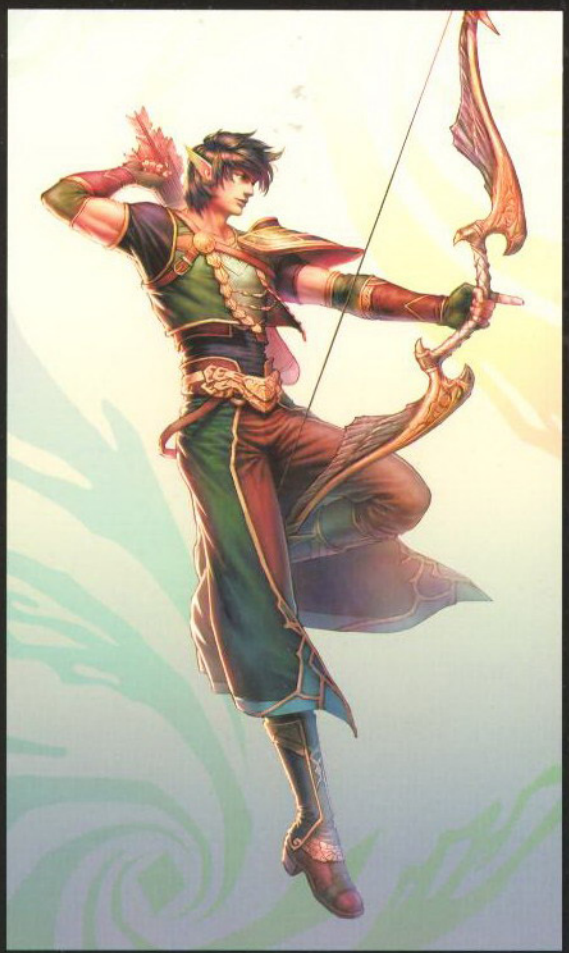
The Carnivorous Sundew Fairy
Photoshop
Emile Noordeloos, THE NETHERLANDS
[top]

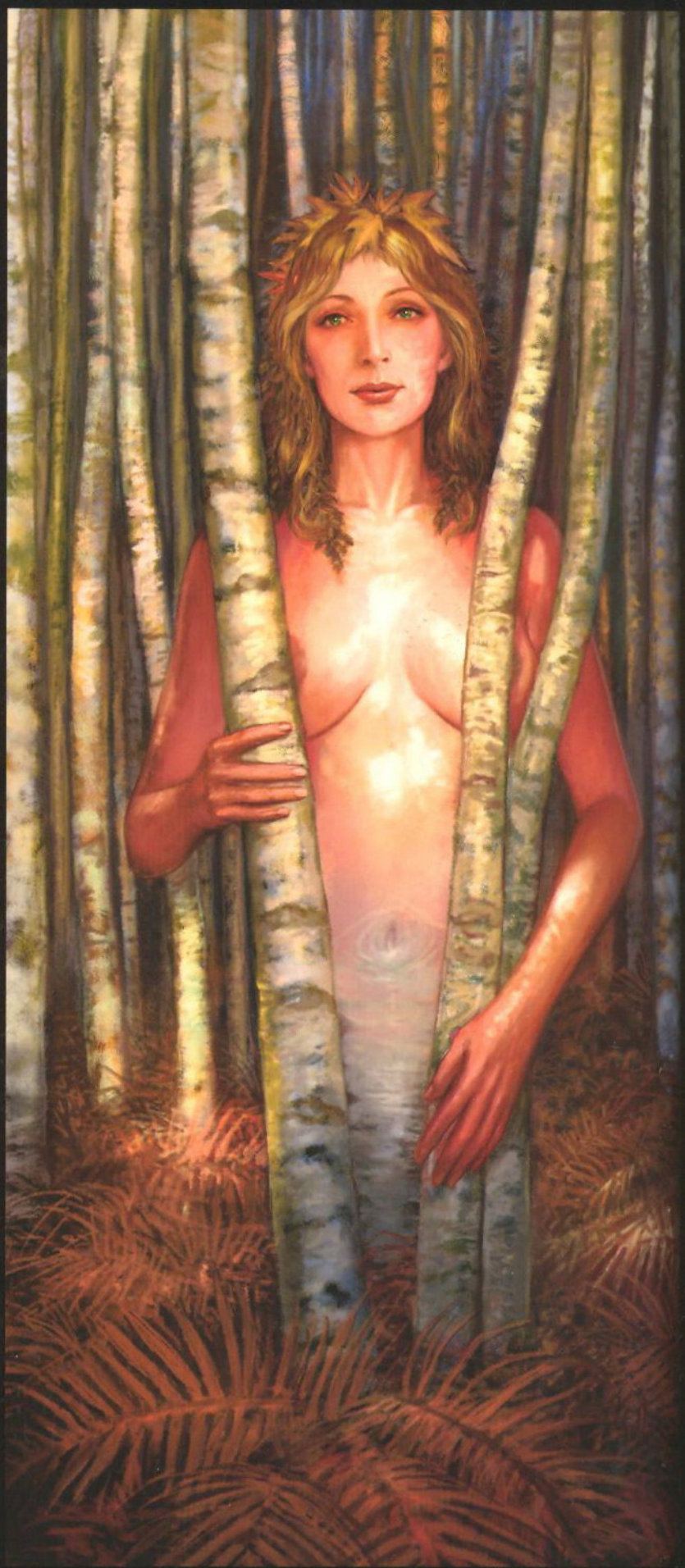
Forest Fairy
Painter, Photoshop
Chris Young, GREAT BRITAIN
[above]

Glimpse of Summer
Photoshop
Linda Bergkvist, SWEDEN
[right]

Dark Fairy
3ds Max, Photoshop, VRay
Avinash Hegde, INDIA

Jadefox
Photoshop
Benita Winckler, GERMANY





LeafAngel
Painter
Scott Altmann, USA
[top]

Archer
Photoshop, Painter
Cho Kyoung-min, KOREA
[above]

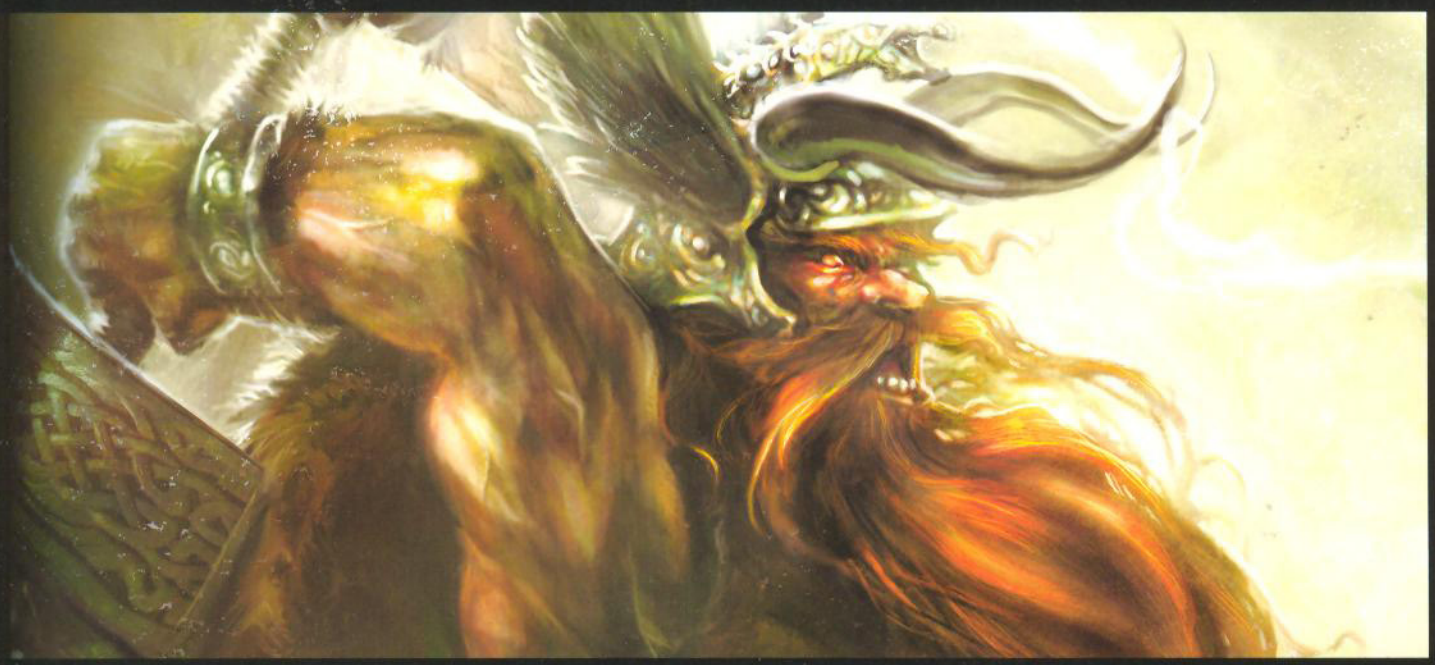
Les Bouleaux
Photoshop
Alexandre Tuis, FRANCE
[above]

Affaire de Coeur of Young
Photoshop
Christopher Anderson, NC Soft, USA

Master

Creatures

China Summoner
Photoshop
Client: Beijing Motie Culture,
Xiao-Chen Fu, CHINA



Thor
Photoshop
Glen Angus, USA

Excellence

Creatures

12 Miles Til Vargo
Painter
Simon Dominic Brewer,
GREAT BRITAIN
[top]

Leap of Faith
Photoshop, Painter
Adam Vehige,
USA
[above]

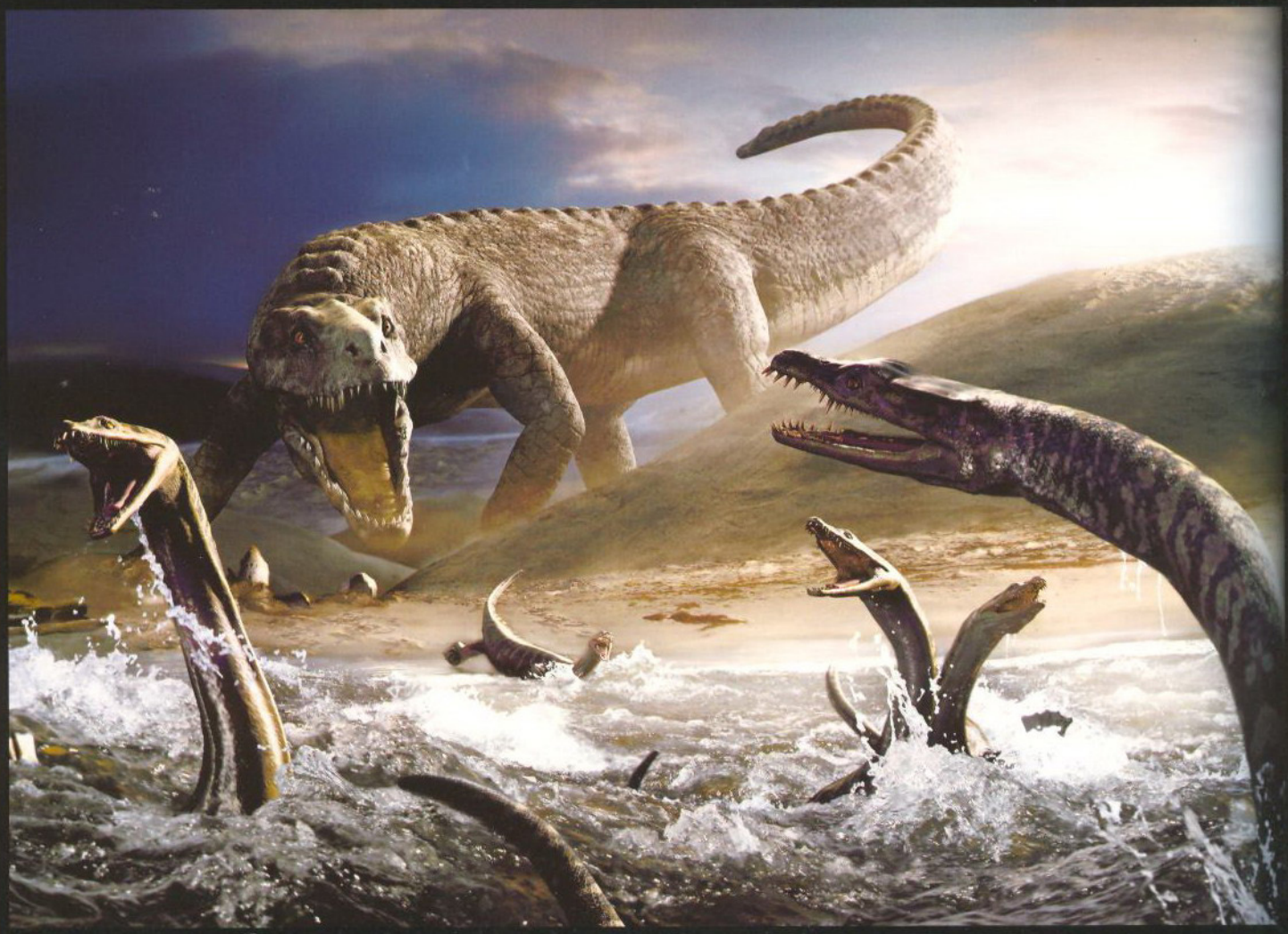
Loving
Painter, Photoshop
Udom Ruangpaisitporn,
THAILAND
[top]

Rocza and Loiosh
Photoshop
Client: Phoenix Publishing
Kerem Beyit, TURKEY
[right]

Little beast
LightWave 3D, Photoshop
Farkas Zsolt, HUNGARY
[left]

Bubu the chameleon
LightWave 3D, Photoshop
Farkas Zsolt, HUNGARY
[top]

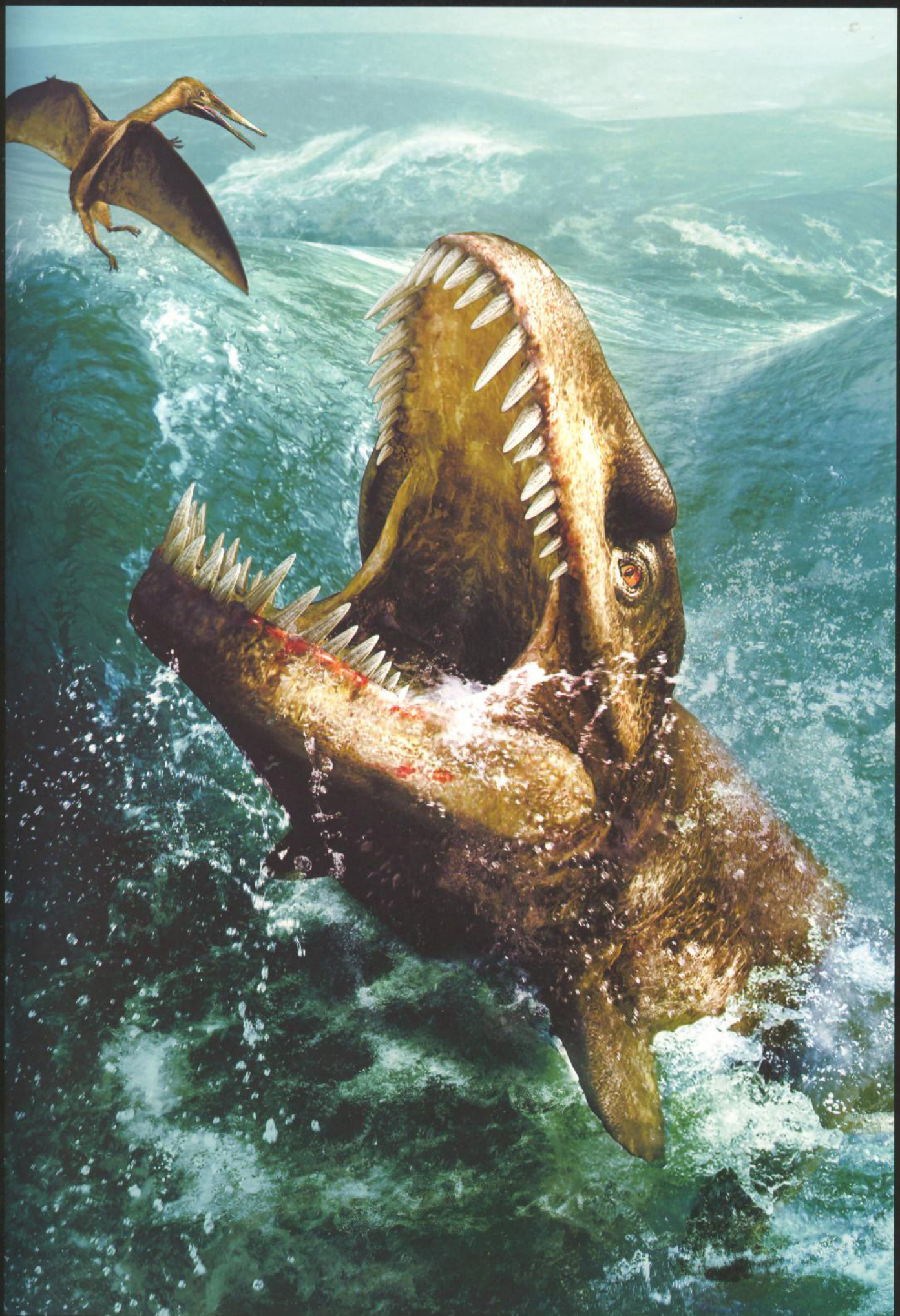
Lilly from 'The Chronicles of Nerm'
3ds Max, Photoshop
Chris Wilson, USA
[above]



Nothosaurus babies
Maya, Photoshop, Premiere
Client: National Geographic
DAMNFX, CANADA
[above]

Emerald Valley
Photoshop
Mike Hall, GREAT BRITAIN
[left]

Godzillasuchus
Maya, Photoshop, Premiere
Client: National Geographic
DAMNFX, CANADA
[right]



Master

Environment

Crab Fort
Photoshop
Client: Guild Wars
Daniel Dociu, Arenanet, USA

High city
Photoshop
Marc Simonetti, FRANCE

Beach 2
Photoshop
Thierry **Doizon**, Steambot Studios,
CANADA

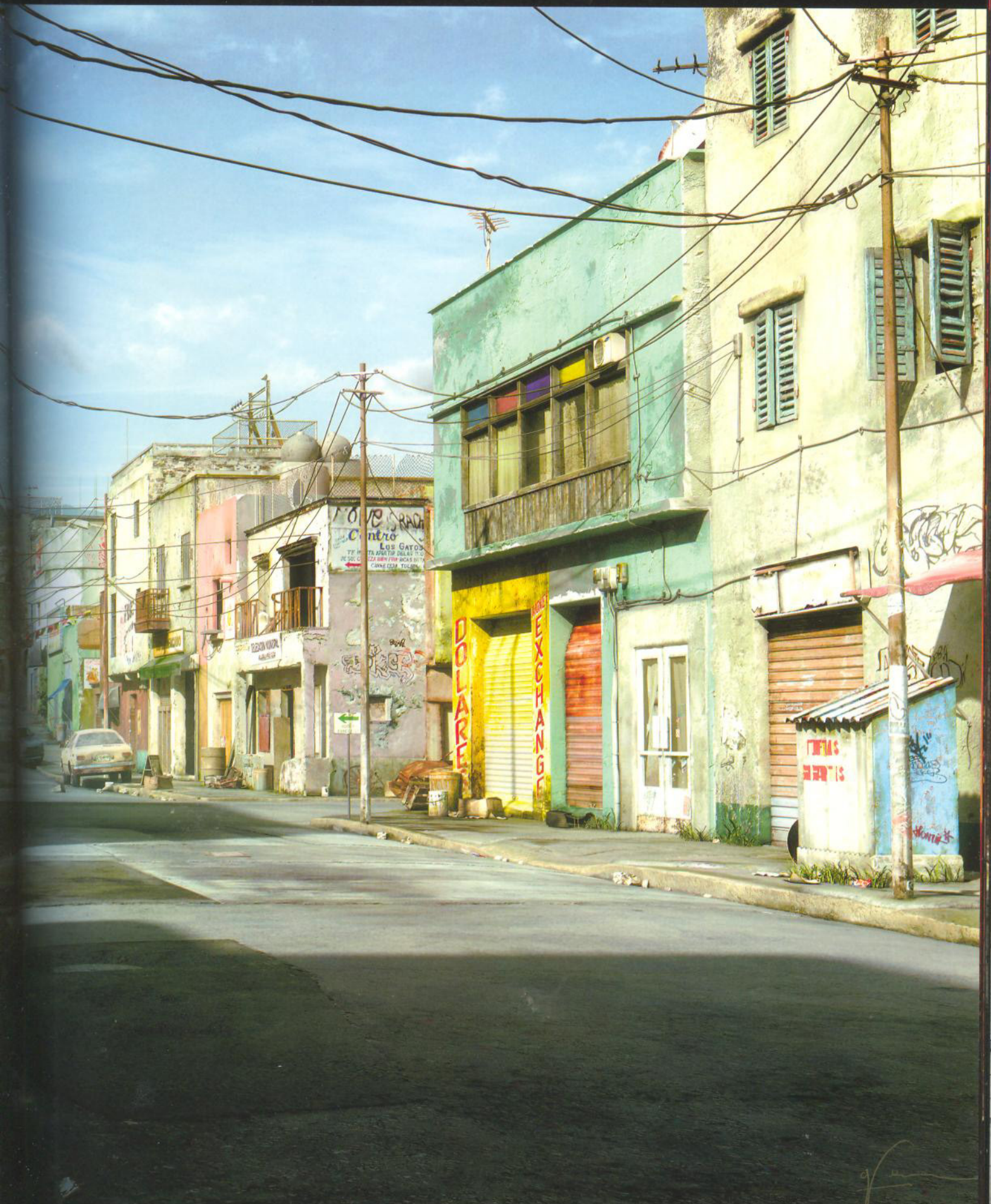
Excellence

Environment

The Dr. Hartog Mansion
Photoshop
Marijn Giesbertz,
THE NETHERLANDS
[above]

Entering Bermuda Triangle
Photoshop
Blaz Porenta, SLOVENIA
[left]

The Mausoleum
Photoshop, Painter
Kino Scialabba, USA
[right]



Suburbs of Mexico city
3ds Max, Photoshop, After Effects
Client: MagicLab
Olivier Vernay-Kim, FRANCE

The Gate
Photoshop
Bruno Gentile,
CANADA
[left]

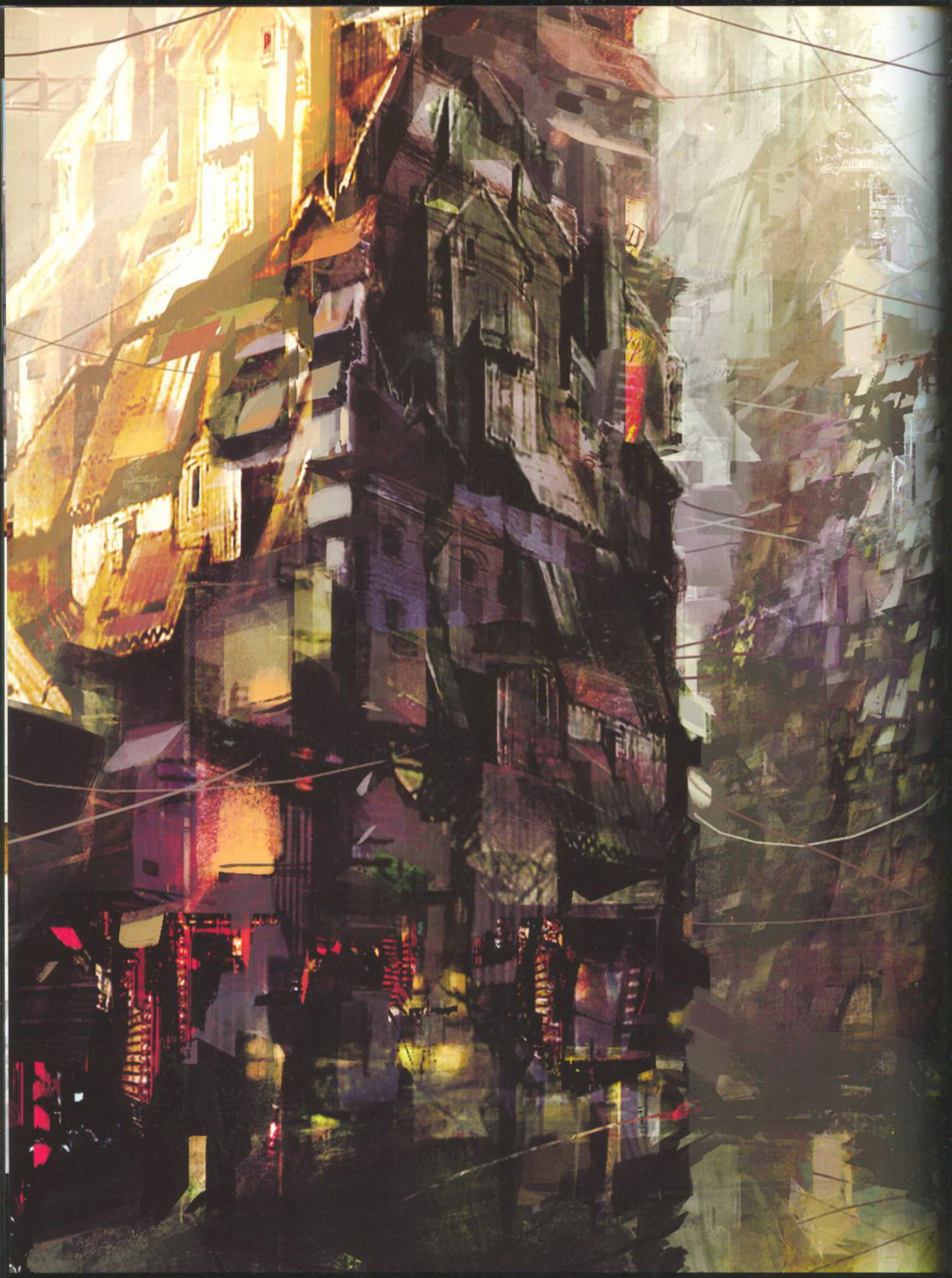
New Mecca
Photoshop
Ales Horak,
CZECH REPUBLIC
[right]

Ancient Sanctuary
Photoshop
Michael Corriero,
USA
[left]

Josun Temple
Photoshop
Patrick Jensen,
PDI/DreamWorks Animation,
USA
[left]

The Demon's Wall
Photoshop
Sergey Skachkov,
RUSSIA
[above]

Yellow World 1
Painter
Client: Wizkids, Inc.
Kian Chai Ng, USA
[above]



Master

Cityscapes

Urban Canal
Photoshop
Client: Guild Wars
Daniel Dociu, Arenanet, USA

Bangkok : 2056
LightWave 3D, Photoshop
Ekarat Abhiratvorakul, Colorzync Co., Ltd., THAILAND
[top]

Slow Decay
Maya, mental ray, Photoshop
Toni Bratincevic, Vizije s.f.t., CROATIA
[above]

River of gods
Photoshop
Client: Pyr, Prometheus Books
Stephan Martiniere, USA

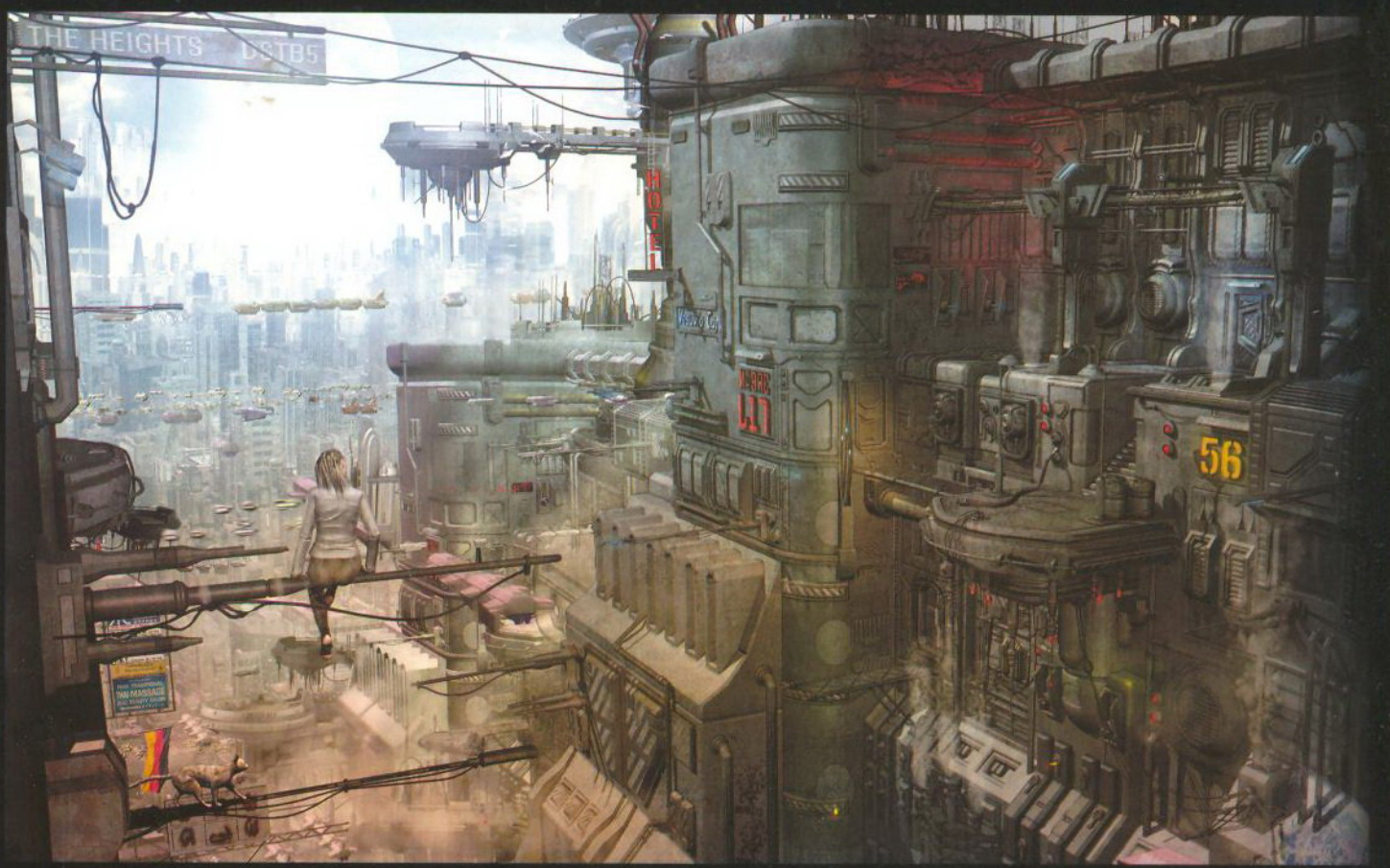
Excellence

Cityscapes

Kambir
Photoshop
Tomasz Jedruszek, POLAND
[top]

City Ruins
Photoshop, SoftimageIXSI
Natiq Aghayev, CineAlliance, AZERBAIJAN
[above]

The flying saucer
Photoshop
Marc Simonetti, FRANCE
[right]



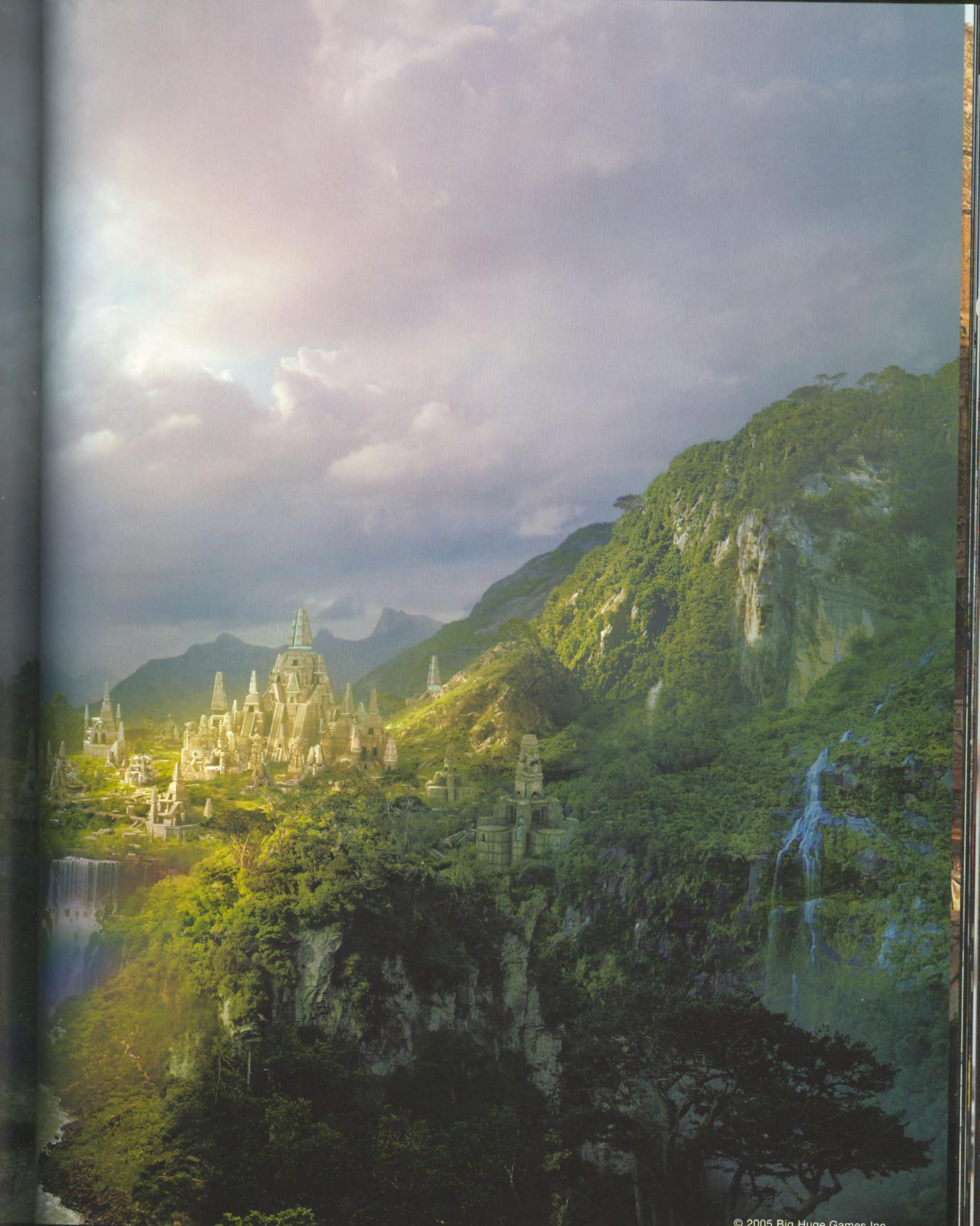
Gateway to Bethlehem
Poser, CINEMA 4D, Body Paint 3D, Photoshop
Benedict Campbell, GREAT BRITAIN
[top]

Urban future
3ds Max, Photoshop
Stefan Morrell, NEW ZEALAND
[above]

Megalopolis
Photoshop, Universe
Daniel Rutter, USA
[above]

Master

Matte Painting



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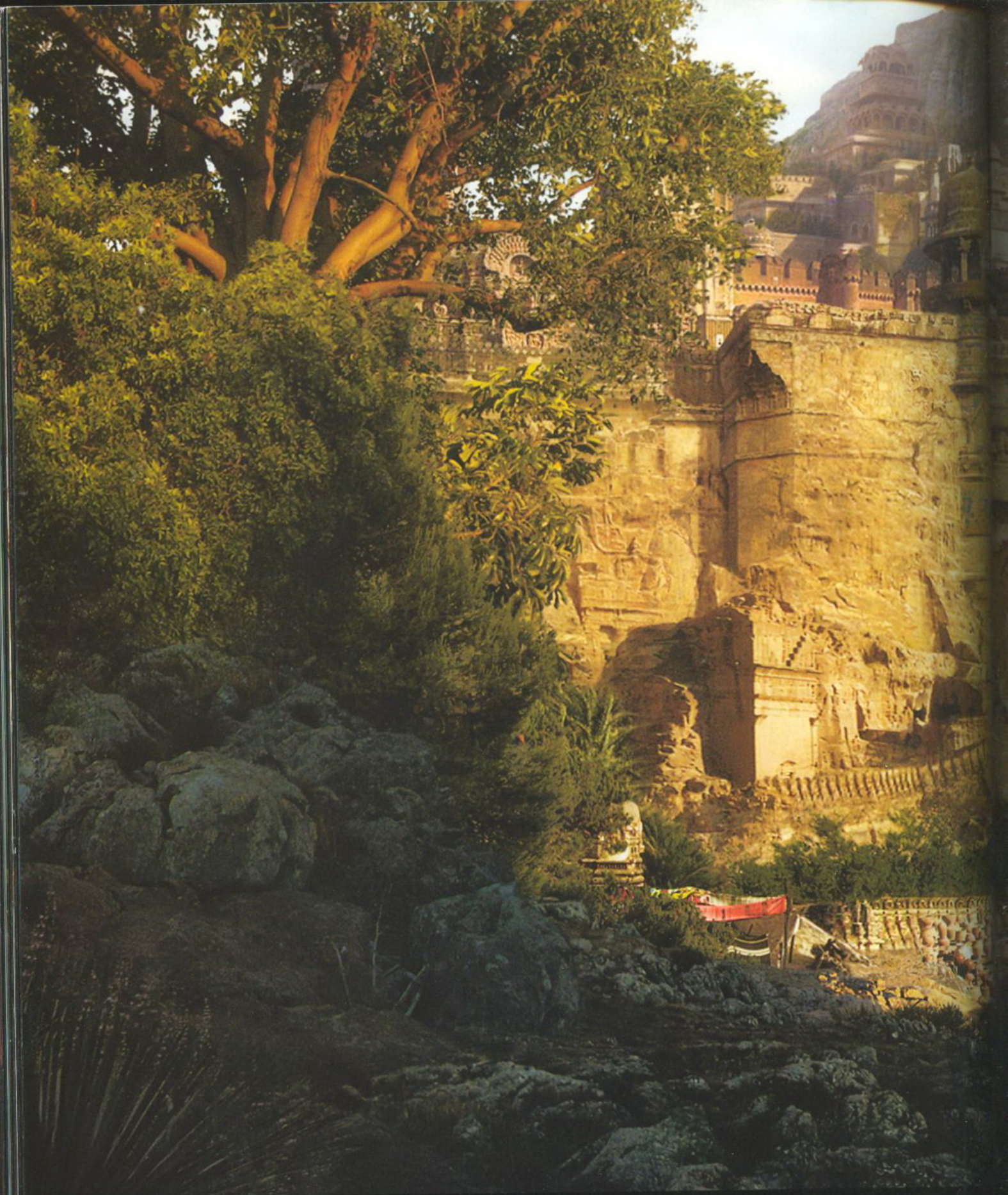
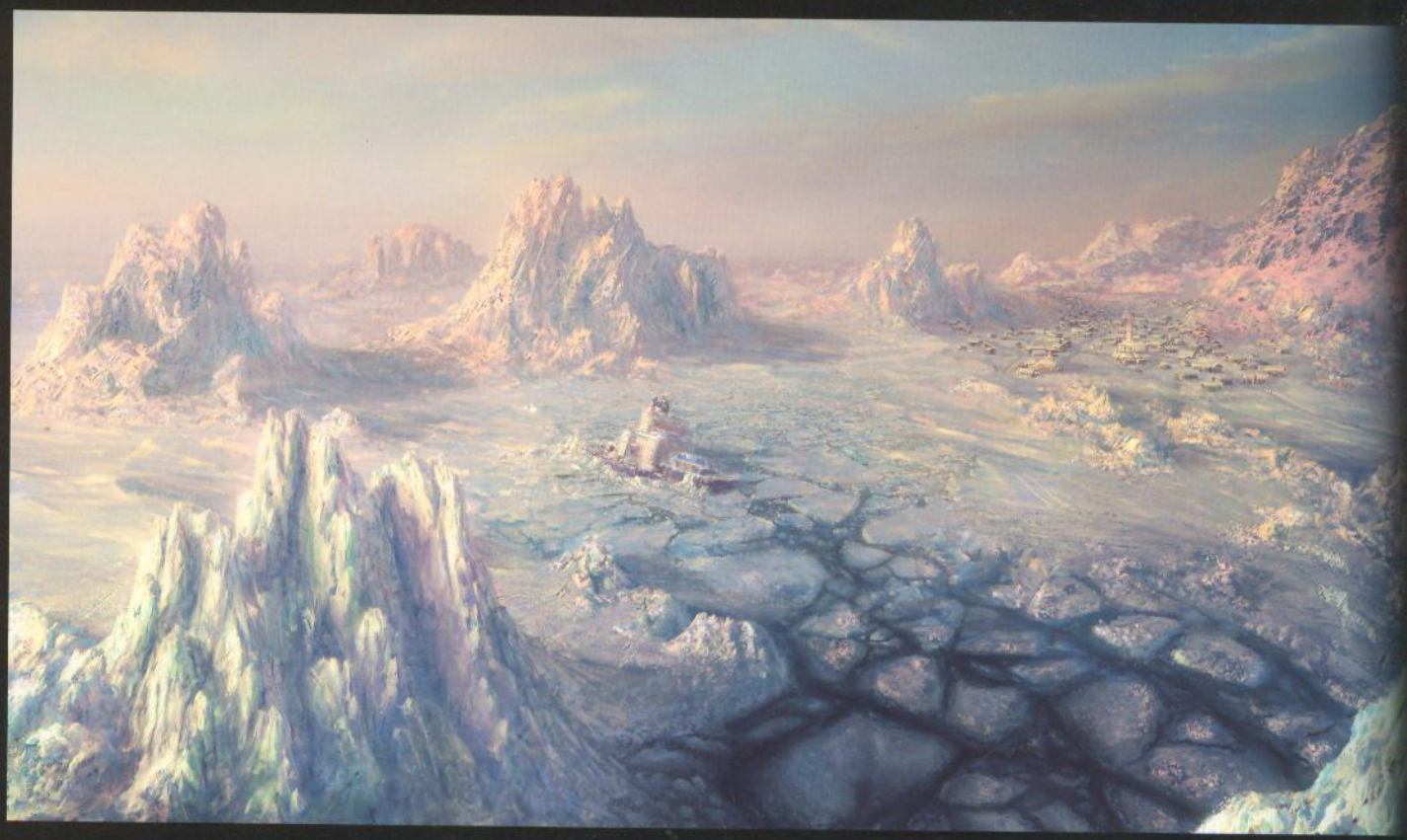
Cuotl City
Photoshop
Client: Blur Studio
Dylan Cole, USA



Excellence

Matte Painting

City Gate
Photoshop
Deak Ferrand, HatchFX, USA



Environment: Icescape
Painter, Photoshop
Daniel Kvasznicza, I-NetGraFX/Alpha-Vision, CANADA
[top]

Frozen Ruins
Photoshop
Shane Roberts
USA
[above]

Environment: **Post apocalypse**
After Effects, Photoshop
Daniel **Kvasznicza**, I-NetGraFX/Alpha-Vision, CANADA
[top]

City on the beach
Photoshop
Wala`a Haddad, Rubicon, JORDAN
[above]

Venetsia
Photoshop
Shane Roberts, USA

Mogura
Vue d'Esprit, Photoshop
Thomas Juul Krahn, DENMARK
[top]

Budapest: fantasy landscape
Photoshop, 3ds Max
Kornél Ravadits, HUNGARY
[center]

Futuristic cemetery procession
Photoshop
Emmanuel Shiu, USA
[above]

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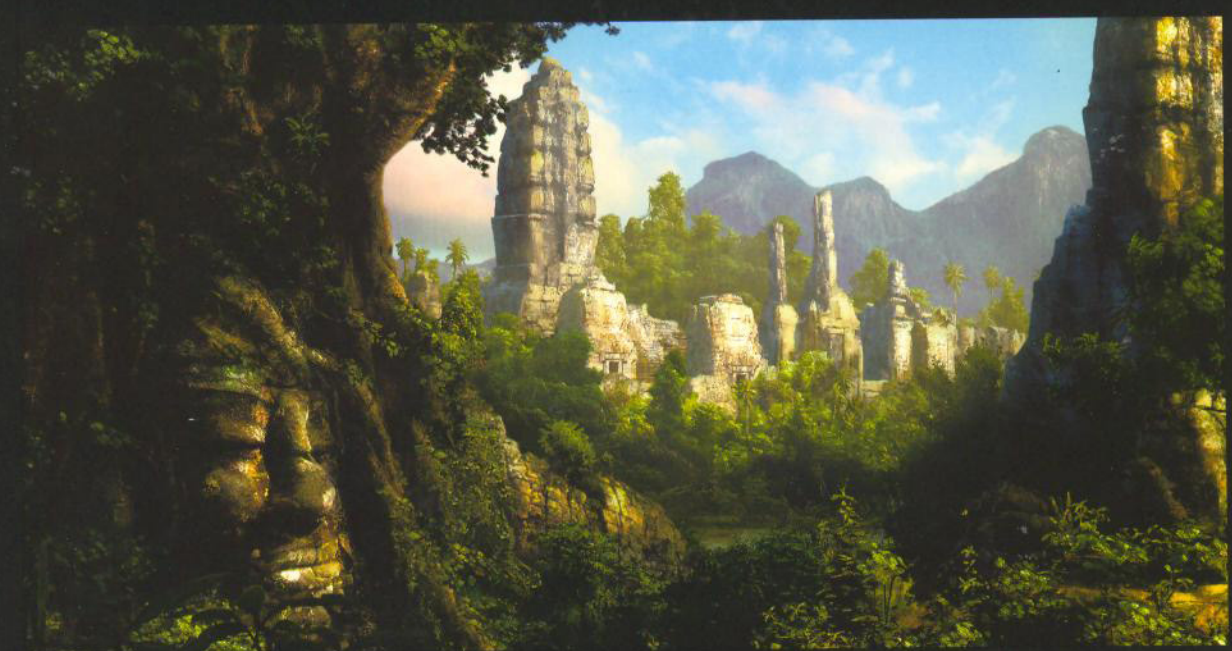
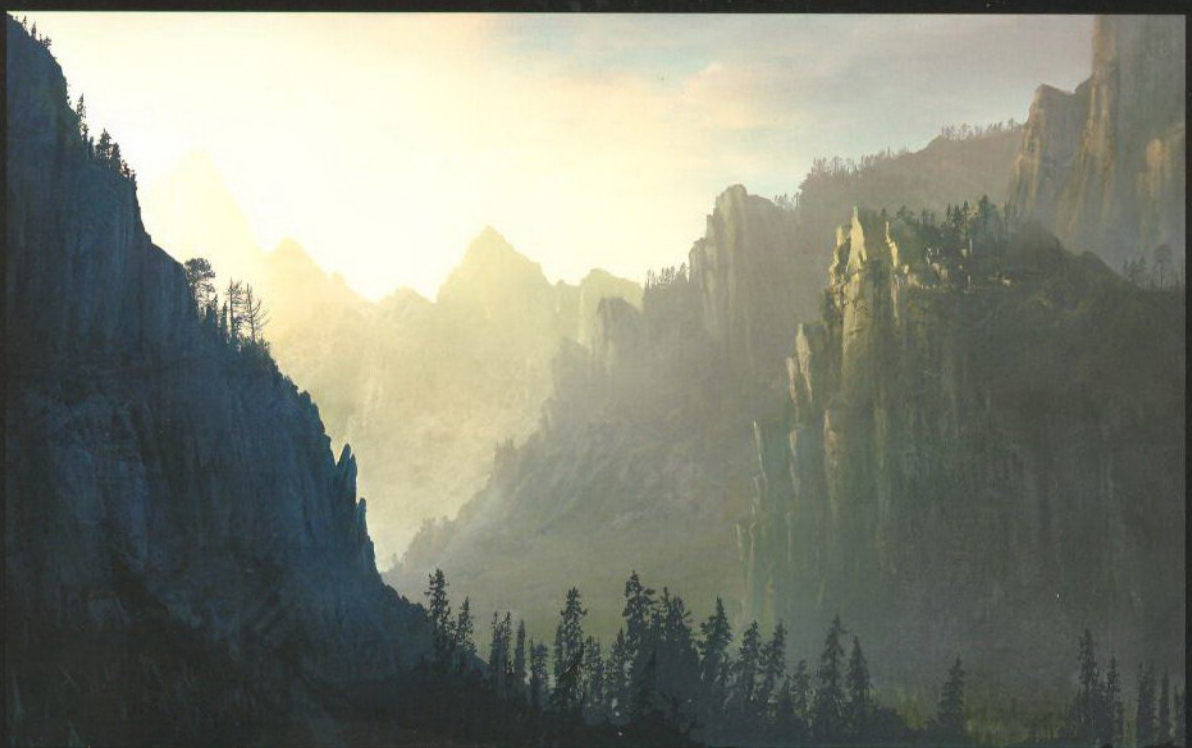


Mountain Village
Photoshop
Client: Imagine FX
Tim Warnock, The Next Side, CANADA *[top]*

Alim City and the Glass Desert
Photoshop
Client: Blur Studio
Dylan Cole, USA *[center]*

Ruined
Photoshop
Shane Roberts, USA
[above]



Castle Matte
Photoshop
Tim Warnock, CANADA
[above]

Valley
Photoshop
Raphael Lacoste, CANADA
[left]

Afternoon Light
Maya, Photoshop
Philip Straub, USA
[right]

Master

Science Fiction

Ellipsoid Complex
Photoshop
Sparth, USA

Tourism on **Venus**
Photoshop
Frederic **St.Arnaud**, CANADA

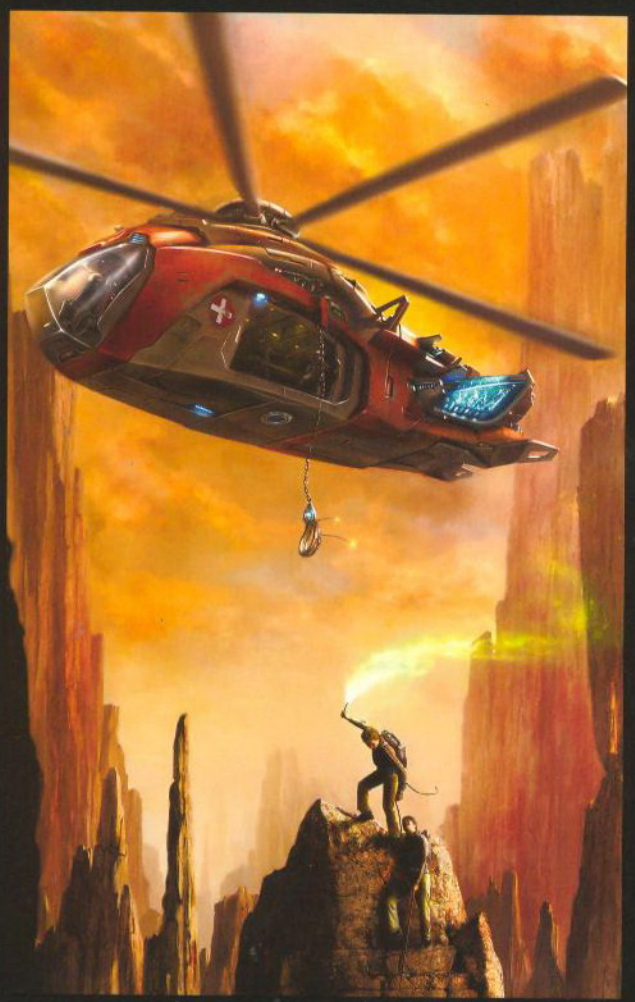
Excellence

Science Fiction

Farewell
Photoshop
Tim Warnock, CANADA
[above]

Captured
Photoshop
Christian Lorenz Scheurer, USA
[left]

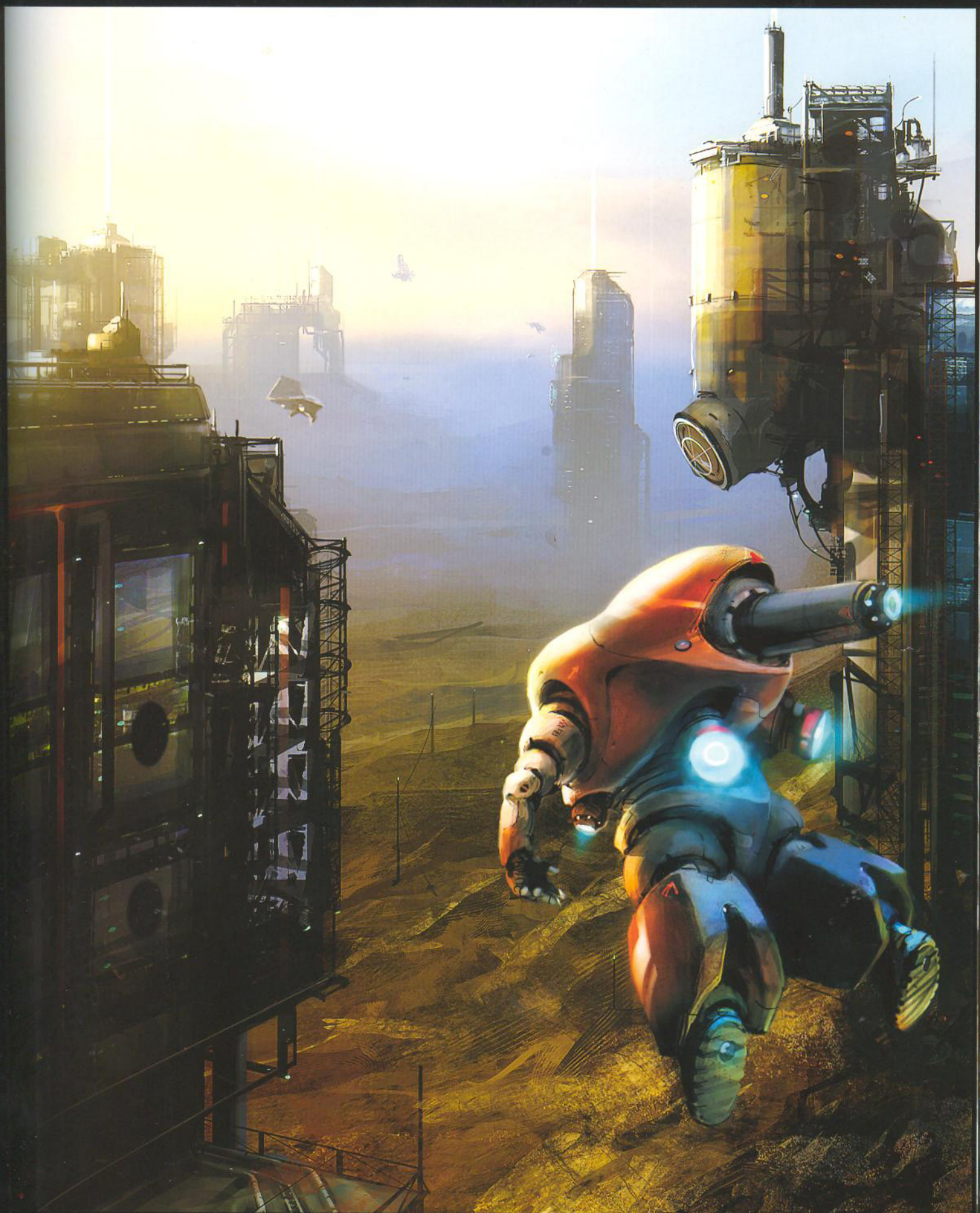
Monolith
Photoshop, Painter
Philip Straub, USA
[right]



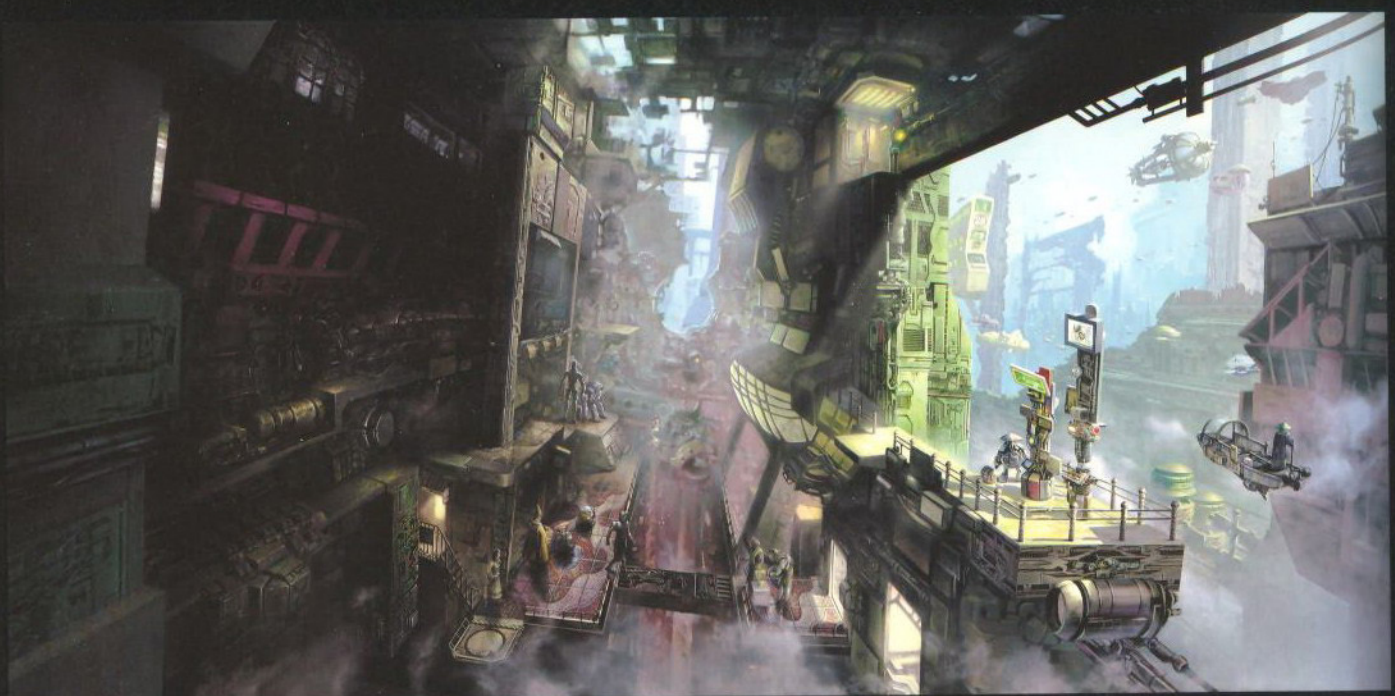
Rescue on Kandhar
Painter, Photoshop
Fahrija Velic, GERMANY
[top]

Sophia 5
Photoshop
Bruno Werneck, USA
[above]

Ghost Mariner
Painter
Innokentii Shevchenko, RUSSIA
[top]



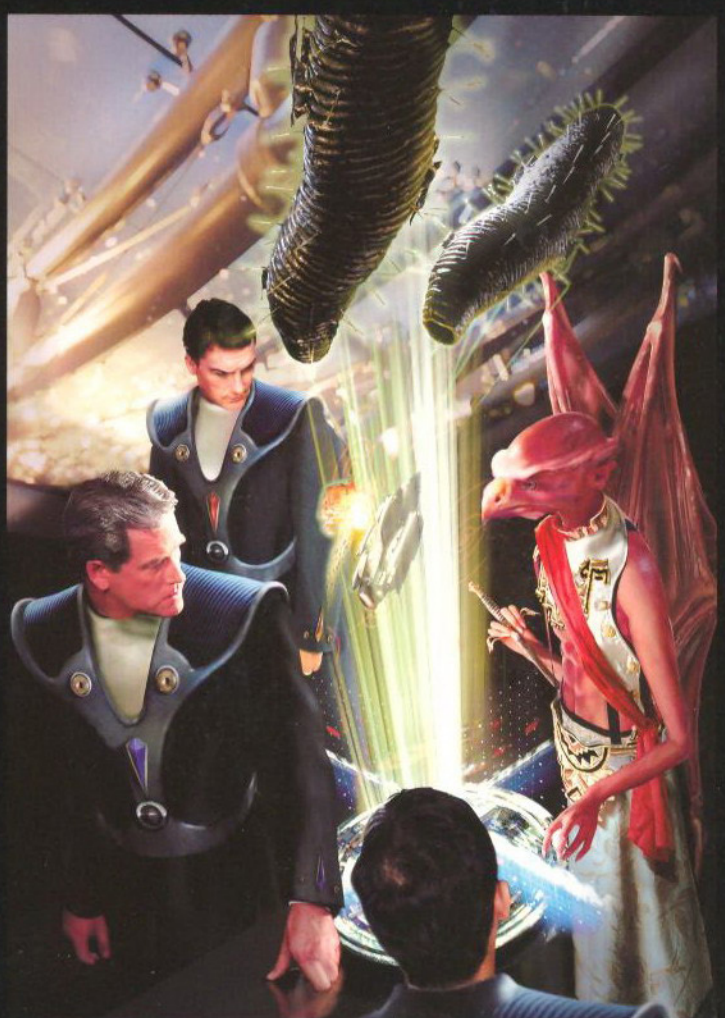
Envi 13
Photoshop
Thierry Doizon, Steambot Studios, CANADA



Fleet
Photoshop
Kerem Beyit, TURKEY
[above]

Keras station
Photoshop
Yi Xiao, CHINA
[left]

Rollomech from 'The Chronicles of Nerm'
3ds Max, Photoshop
Chris Wilson, USA
[right]



Marque and Reprisal
Photoshop
Client: Del Ray Books, Dave Stevenson
Dave Seeley, USA
[above left]

Game Player
Photoshop
Shinjiro Nobayashi, JAPAN
[above]

The Dark Ascent
Photoshop
Client: Tor Books, Irene Gallo
Dave Seeley, USA
[left]

Walking Robot
Photoshop
Liu Yang, CHINA
[right]

Master

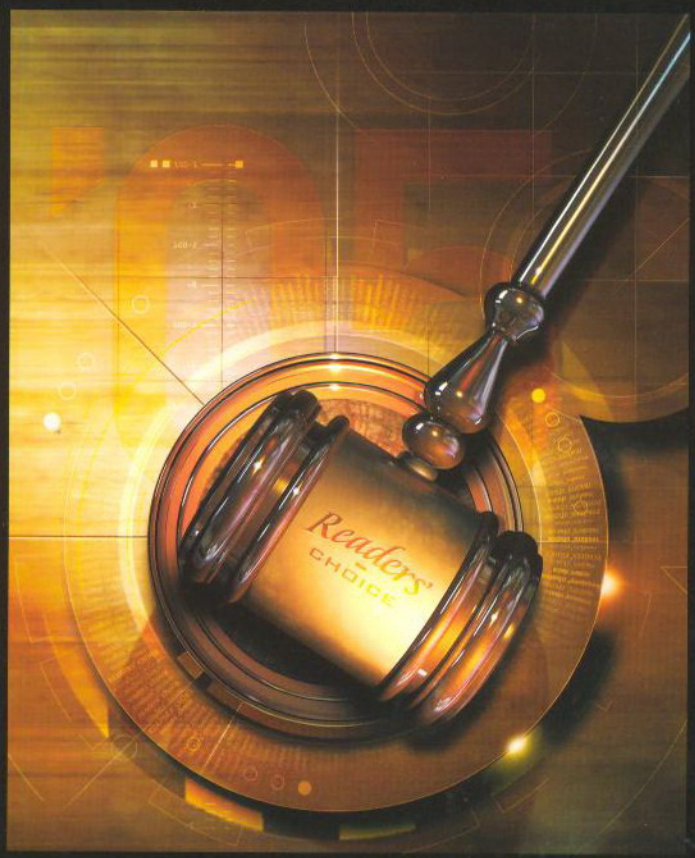
Abstract & Design

Fragment 0105.7902c
SoftimageIXSI, Photoshop
Tim Borgmann, BT-3D,
GERMANY

Fruit in **water**
Photoshop
Cherie Treweek and Jannes Hendrikz,
SOUTH AFRICA

Excellence

Abstract & Design



The Verdict
Maya, Photoshop, Illustrator
Ryan Etter, USA
[top]

Mail bin
Maya, Photoshop
Jose Luis Estefania Hernandez, SPAIN
[above]

Mechanics of Time
LightWave 3D, Photoshop
Frolow Maciej, POLAND
[top]

Creation
Painter
Chet Phillips, USA

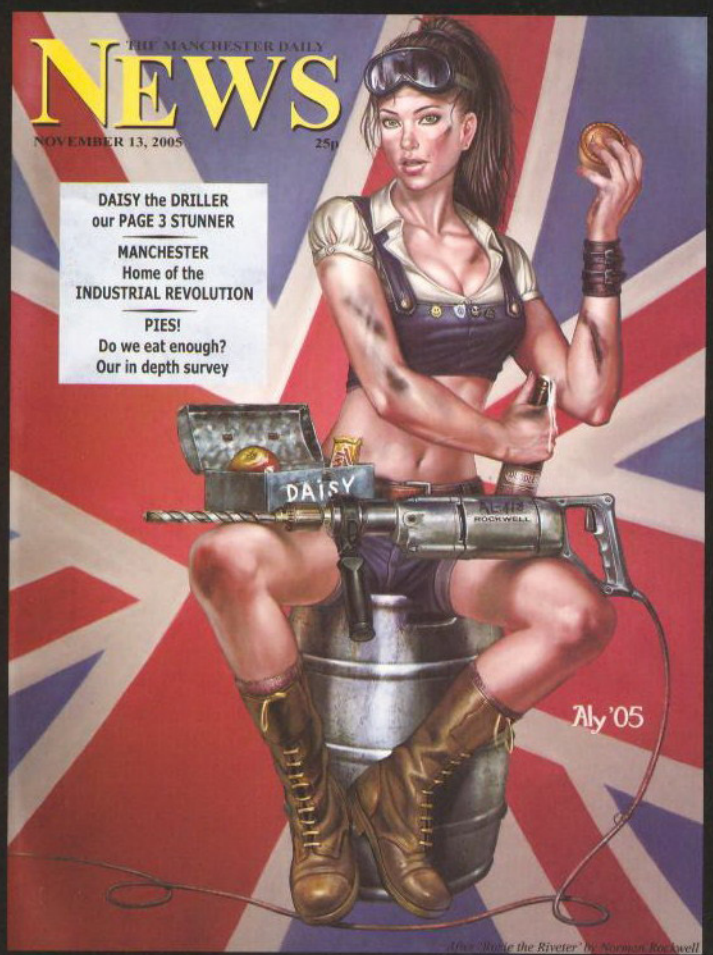
Dragon Flies
CINEMA 4D, Photoshop
Anderson Oliveira, Zero 3 Design, BRAZIL
[left]

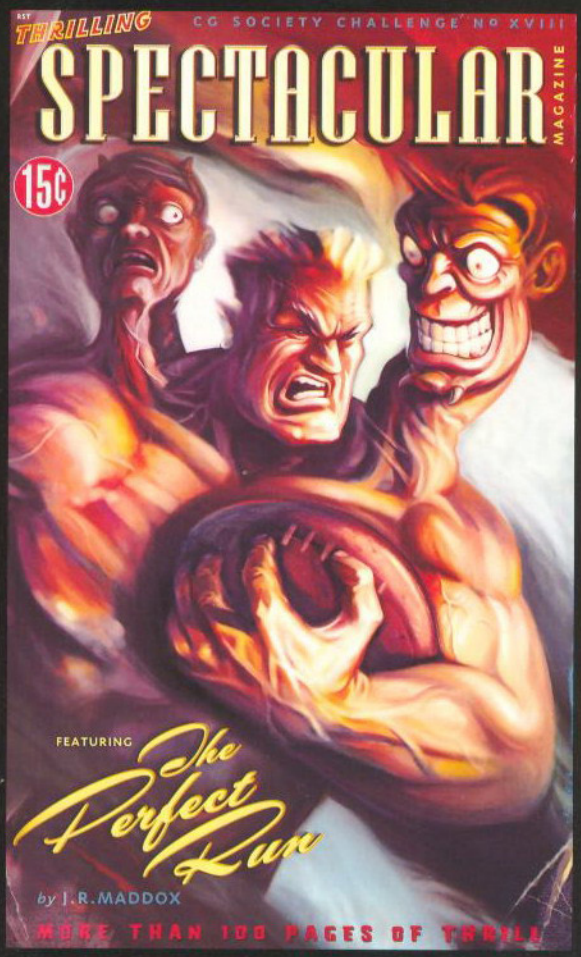
Let there be light
Photoshop
Werner Hornung, FRANCE
[right]

Grass life
CINEMA 4D, Photoshop
Anderson Oliveira, Zero 3 Design, BRAZIL
[left]

Comatules
LightWave 3D, Photoshop
Jean-Marc Labal, USA
[left]

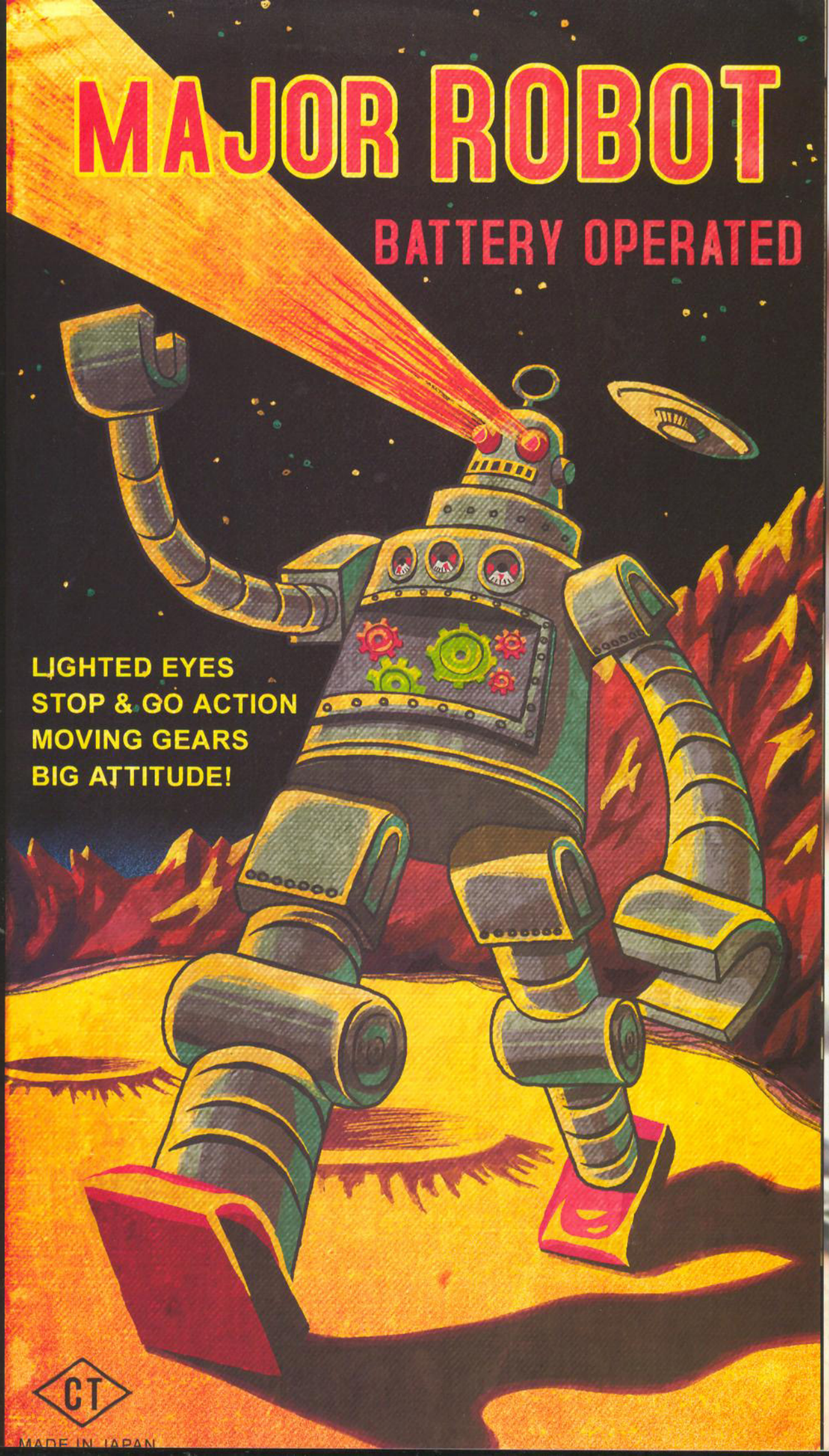
PRODUCCIONES
ROLANDO DE ANDA
PRESENTA A
PRINCESA DEL ESPACIO
TULIPÁN
¡CARNICERÍA!
¡AVENTURA!
¡ASTRONAVES!
...Y MAS!
PRESENTADO A MANUELA DIEGO COMO LA PRINCESA
Y CON JOSE VENEGAS ELENA MARQUES
DIRECCIÓN DE JUAN BASTILLO


THE MANCHESTER DAILY
NEWS
NOVEMBER 13, 2005
25p
DAISY the DRILLER
our PAGE 3 STUNNER
MANCHESTER
Home of the
INDUSTRIAL REVOLUTION
PIES!
Do we eat enough?
Our in depth survey
DAISY
Aly '05


1ST
THRILLING
CG SOCIETY CHALLENGE No XVIII
SPECTACULAR
MAGAZINE
15¢
FEATURING
The Perfect Run
by J.R.MADDOX
MORE THAN 100 PAGES OF THRILL

Princesa **Tulipán**
Painter, Photoshop
Kevin **Dart**, USA
[left]

Major **Robot**
Photoshop
Chris **Turnham**, USA
[right]



Daisy the **Driller**
Photoshop
Aly **Fell**, GREAT BRITAIN
[far left]

PerfectRun
Photoshop
Ralf **Stumpf**, GERMANY
[left]

Master

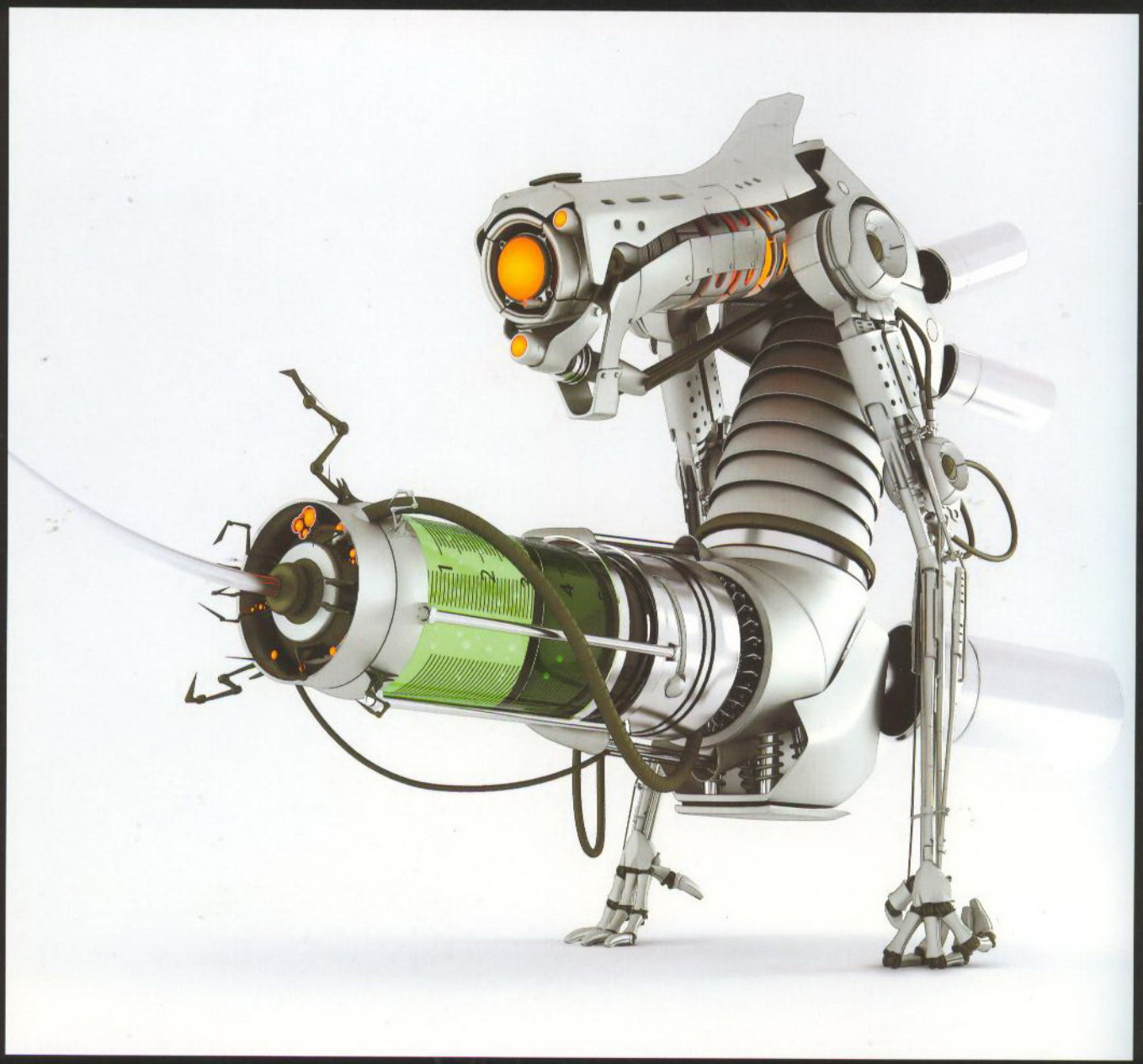
Product Design & Still Life

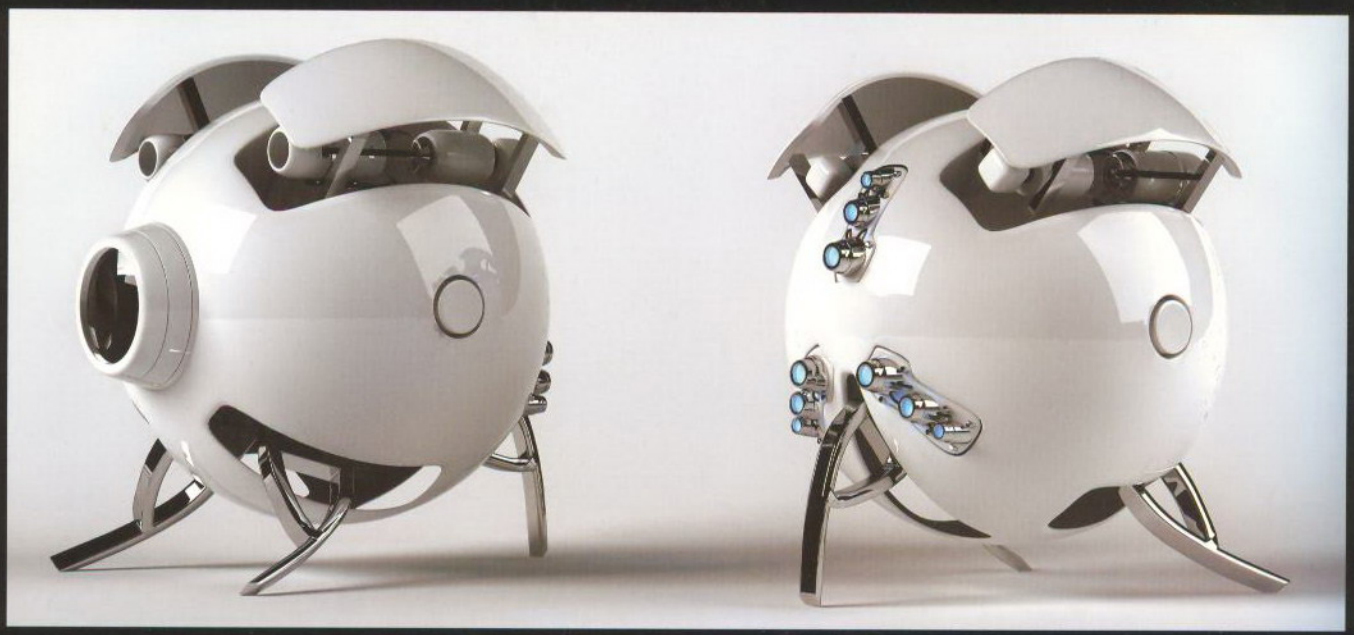
Homage to Master Claesz
3ds Max, ZBrush, VRay, Body Paint 3D
Kornél Ravadits, HUNGARY

The **Vermeer's Window**
CINEMA 4D, Body Paint 3D, Photoshop
Carles Piles, SPAIN

Excellence

Product Design & Still Life

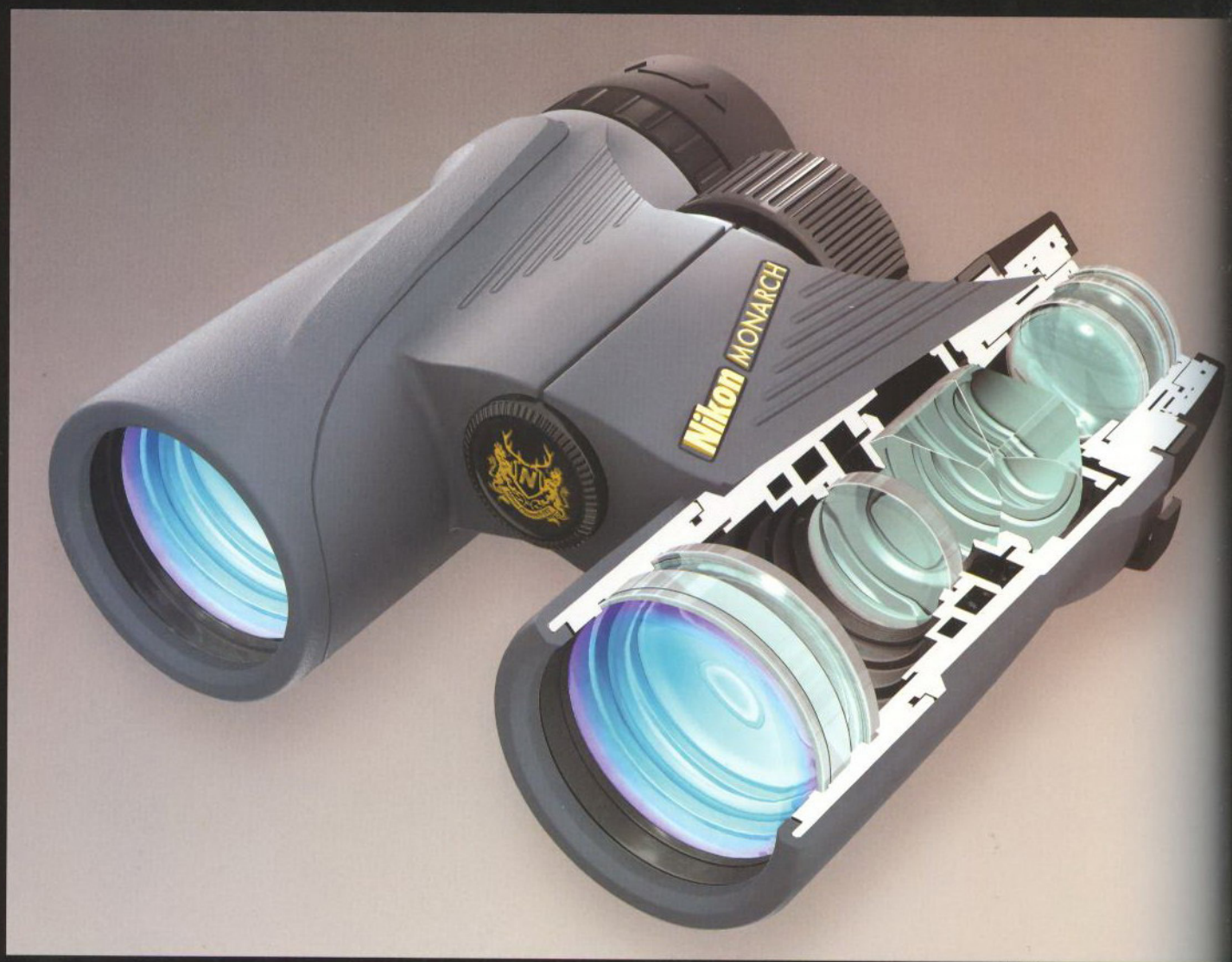




Battle-Medical Droid
3ds Max, VRay, Photoshop
Sergey Aleynikov, RUSSIA
[top]

Evil Webcam
3ds Max, VRay, Photoshop
Wade Muller, AUSTRALIA
[above]

Ceramics
3ds Max, Photoshop, VRay
Bilal Khalid, PAKISTAN



Nikon Monarch ATB Cutaway
Maya, Photoshop, FreeHand
Client: Nikon, Inc.
Lance Hitchings, Hitchings Design
USA
[above]

Samsung details
Maya, mental ray
Client: Samsung
Gastón Emery, SPAIN
[far left, left]

Toa Whenua
Maya, mental ray
Sergio Ghazarian, BULGARIA
[right]

Shoot with style
Illustrator, Photoshop
Mike McGregor, BELGIUM
[left]

7up
3ds Max, Photoshop, VRay
Bilal Khalid, PAKISTAN
[right]

Ducati Concept Watch
Illustrator, Photoshop
Mike McGregor, BELGIUM
[left]

7UP

Master

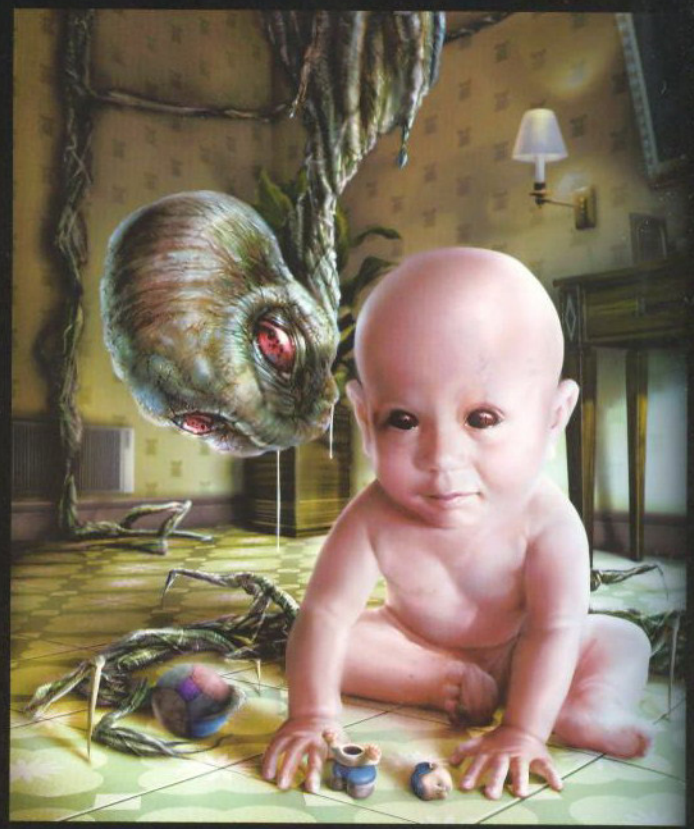
Horror

Horror 01
Photoshop
Model: Brigitte
Jean-Yves Lelcercq, BELGIUM

The face
Photoshop
Wendell Penedo, BRAZIL

Excellence

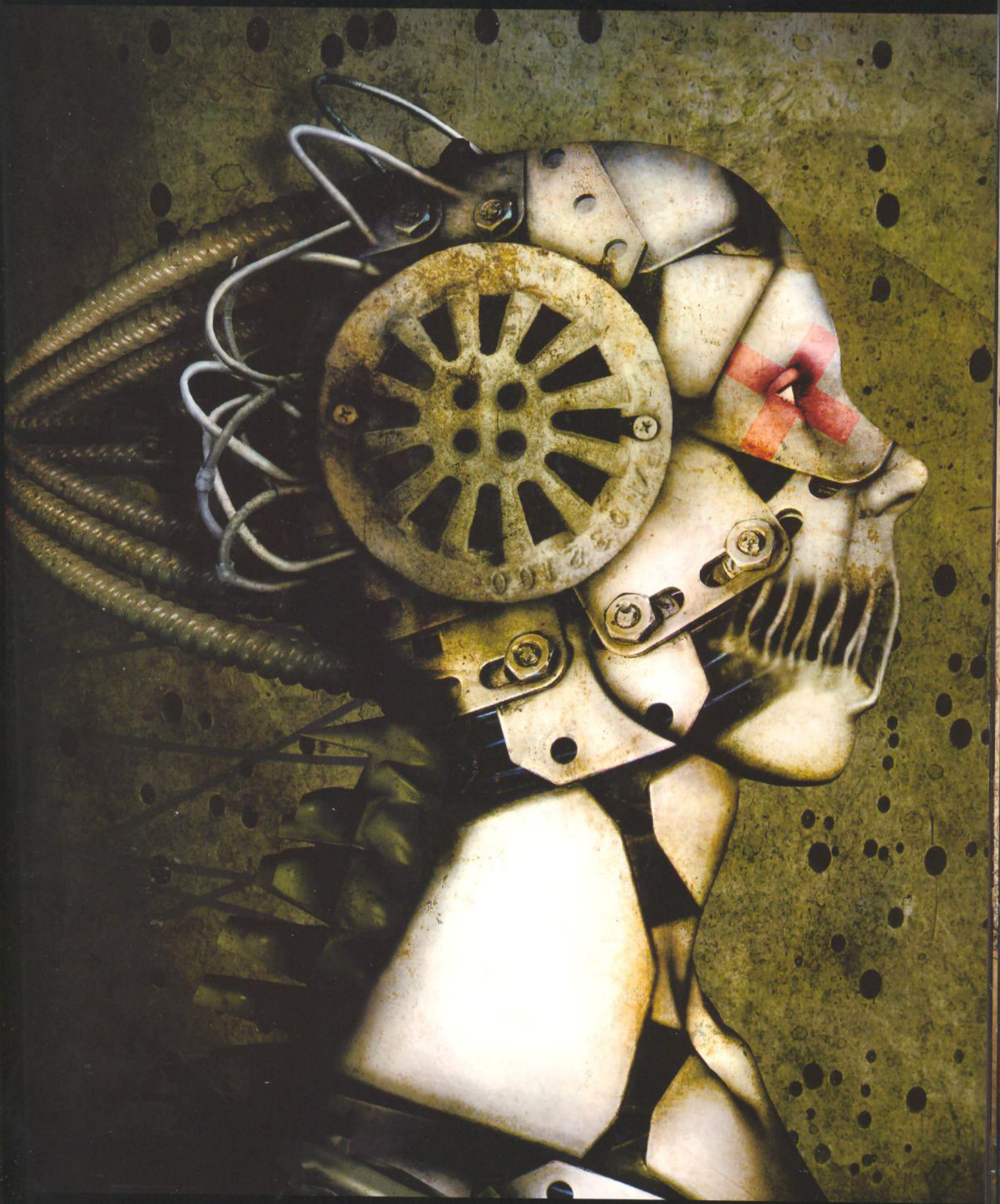
Horror



Nocturnal Predator
Photoshop
Michael Corriero, USA
[top]

Unveil my pain
Photoshop
Teodoru Badiu, AUSTRIA
[above]

The Keeper
Photoshop
Von Caberte, PHILIPPINES
[top]

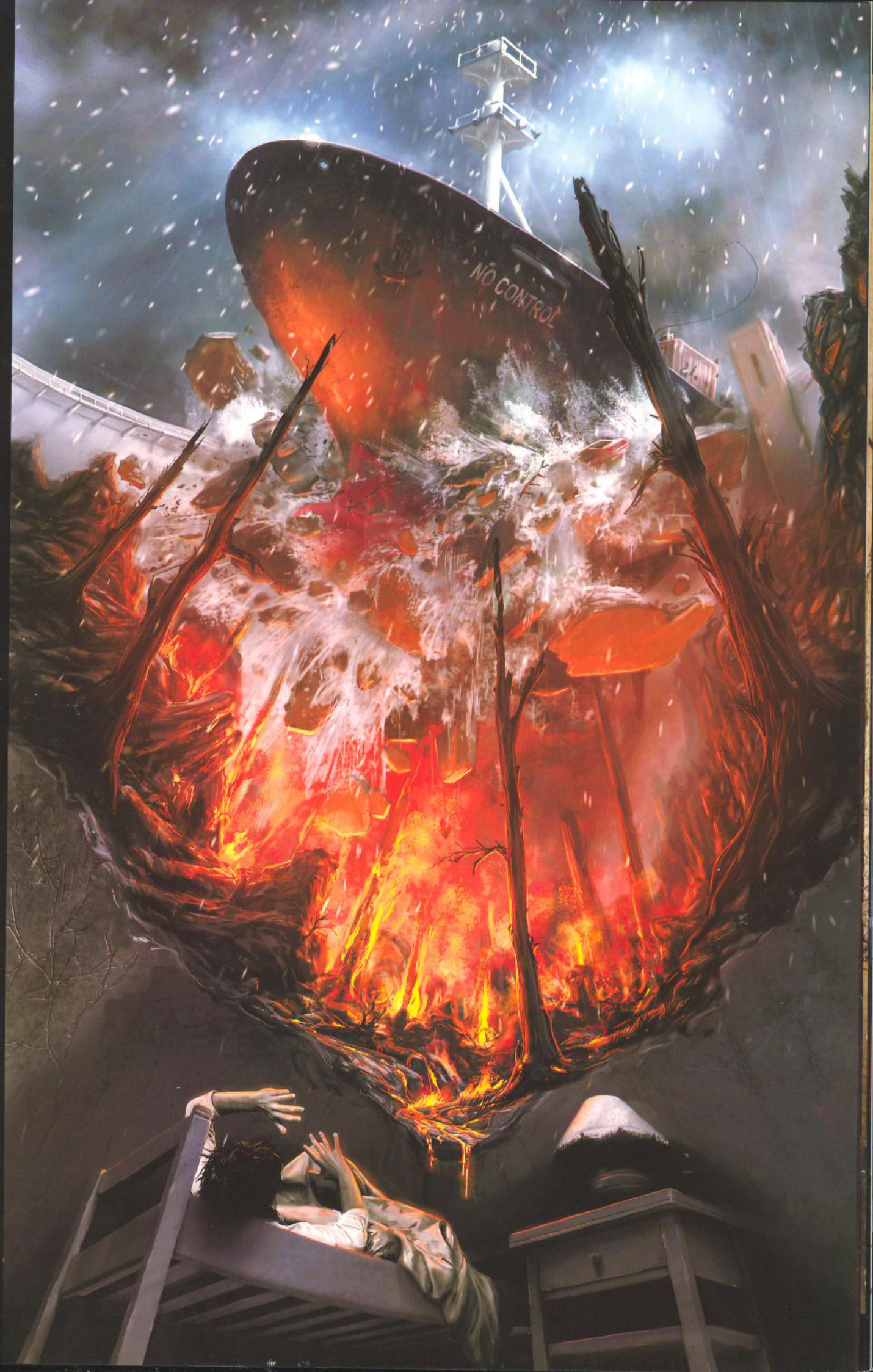


Nadina Das
Poser, Paint Shop Pro, Photoshop
Client: Nadina Das
Shelley Bergen and Antti Isosomppi,
Groundfrost Illustration and Design,
CANADA

Abandoned Asylum Surgery
Painter
Cyril Van Der Haegen, USA
[left]

No Control
Photoshop, 3ds Max
Marcel Baumann,
SWITZERLAND
[right]

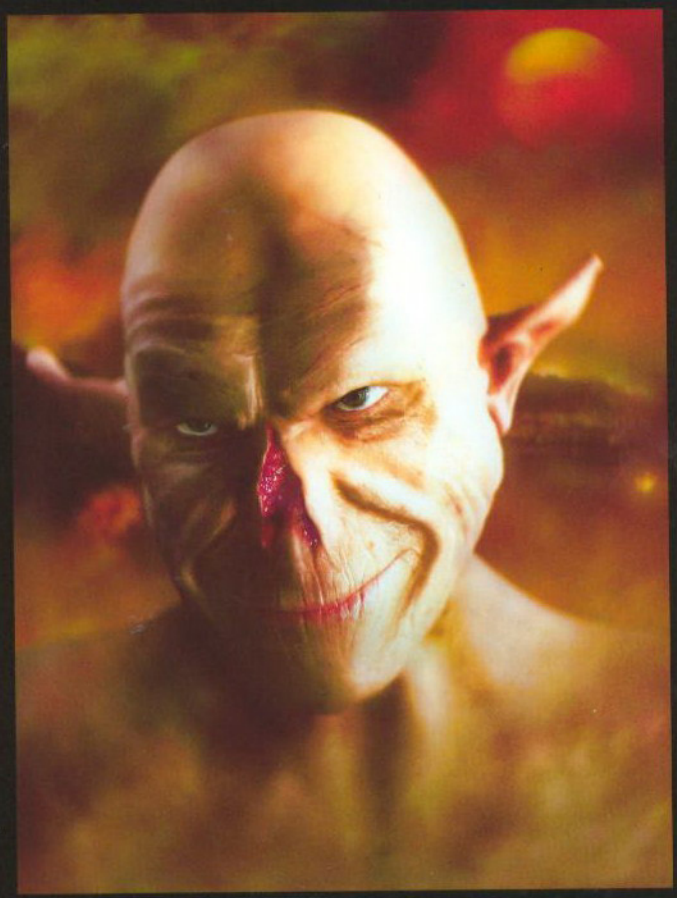
Reaper
Photoshop
Art Director: Farzad Varahramyan
Dave Wilkins,
High Moon Studios, USA
[left]


NO CONTROL

Deaths Dance
Photoshop
Blaz Porenta, SLOVENIA
[left]

Bram Stoker's Dracula
Painter
Patrick Jones, AUSTRALIA
[right]

PJONES 003

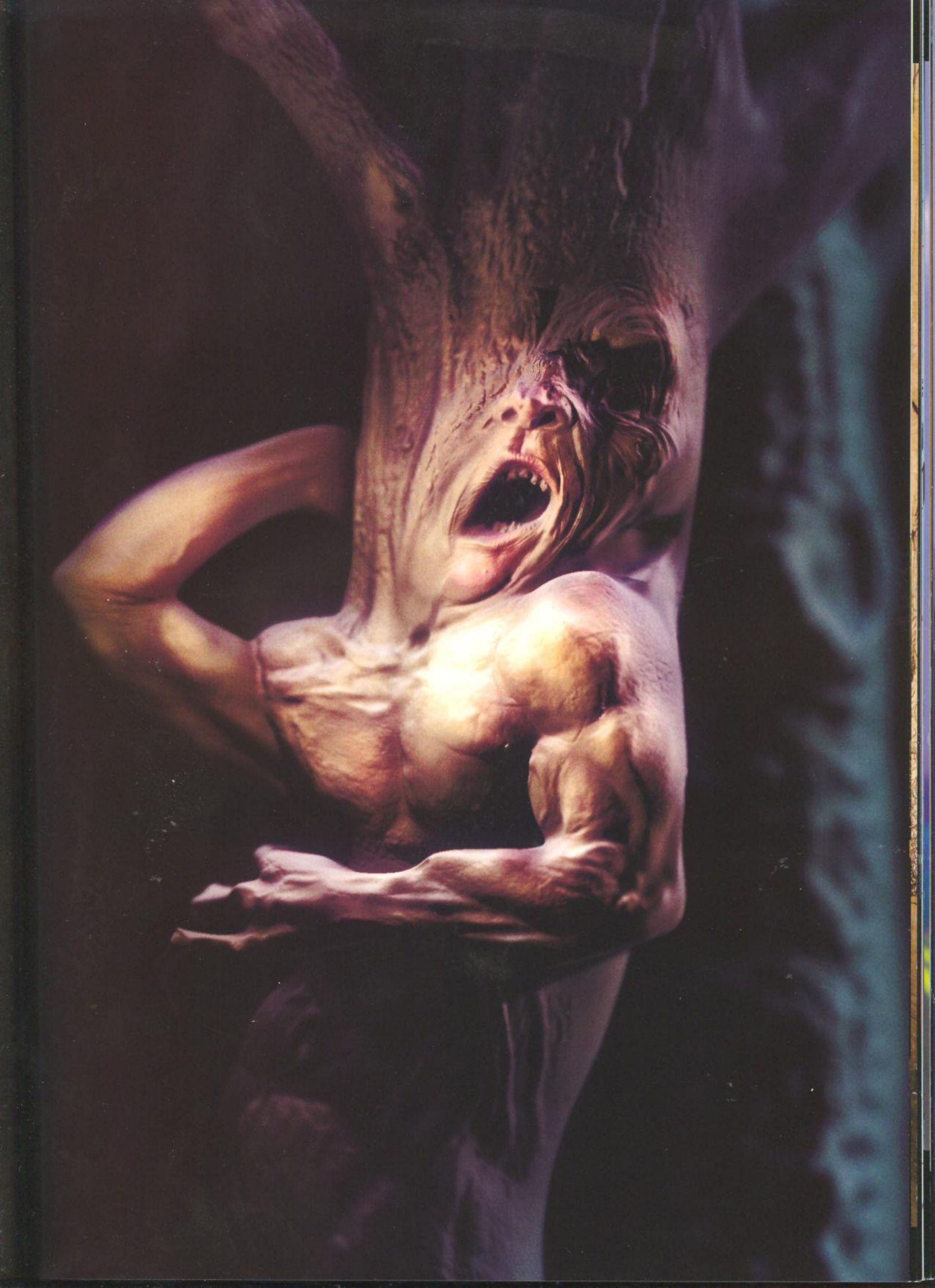


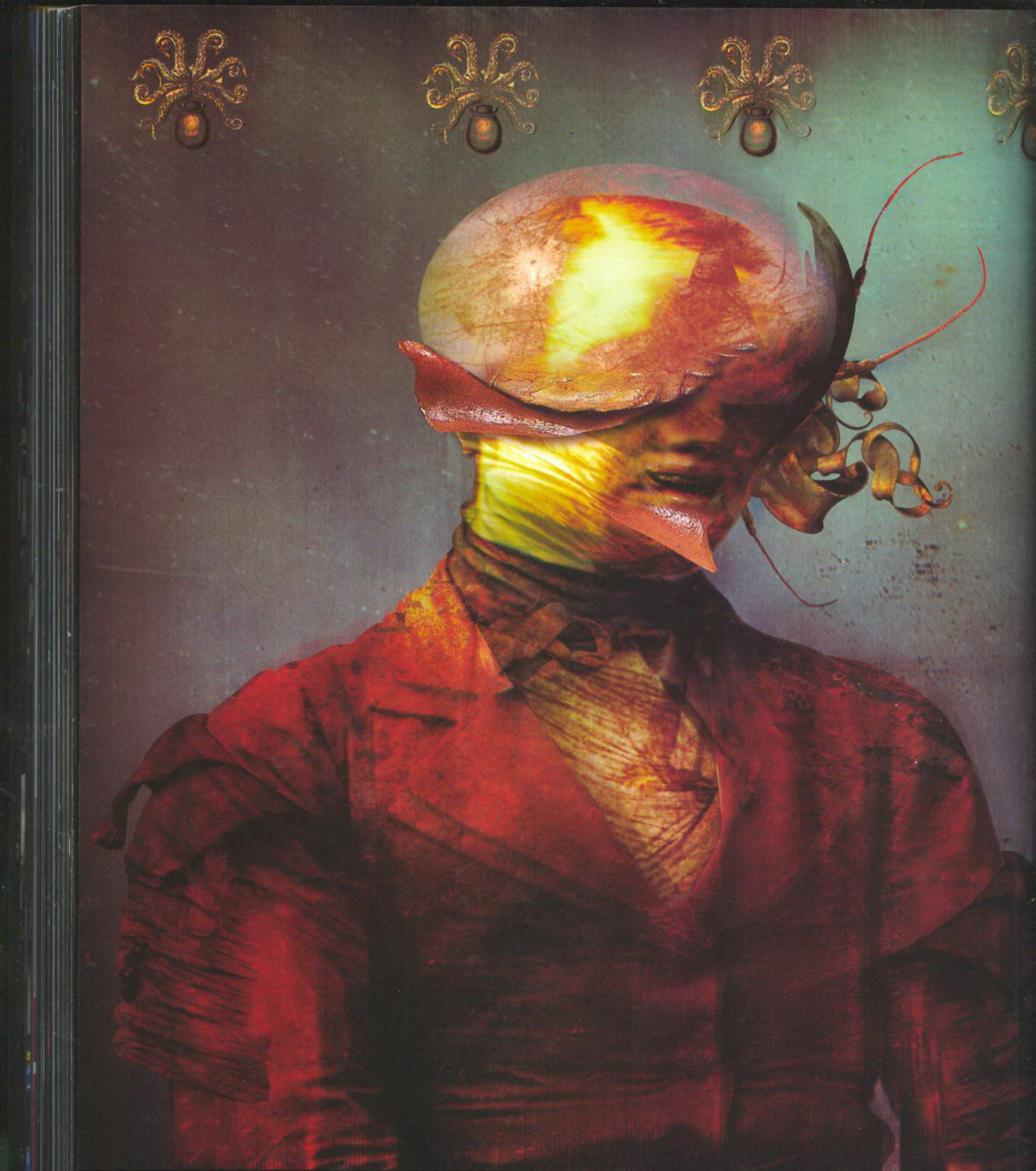
Grotesque Head 2
Maya, mental ray, ZBrush
Julian Johnson-Mortimer,
GREAT BRITAIN
[top]

Frankenstein
Maya, Blender 3D, Photoshop
Rodrigo Lloret Crespo, Pyro Studios
SPAIN
[above]

Todesengel
Photoshop
Egil Paulsen,
NORWAY
[top]

Treemare
LightWave 3D, ZBrush,
ZbornToy, Messiah:studio
Timur 'Taron' Baysal, USA
[right]





Master

Surreal

Telluric Form
Photoshop
Andrew Mamo, AUSTRA

Caged tree
Photoshop
Dennis Sibeijn, THE NETHERLANDS

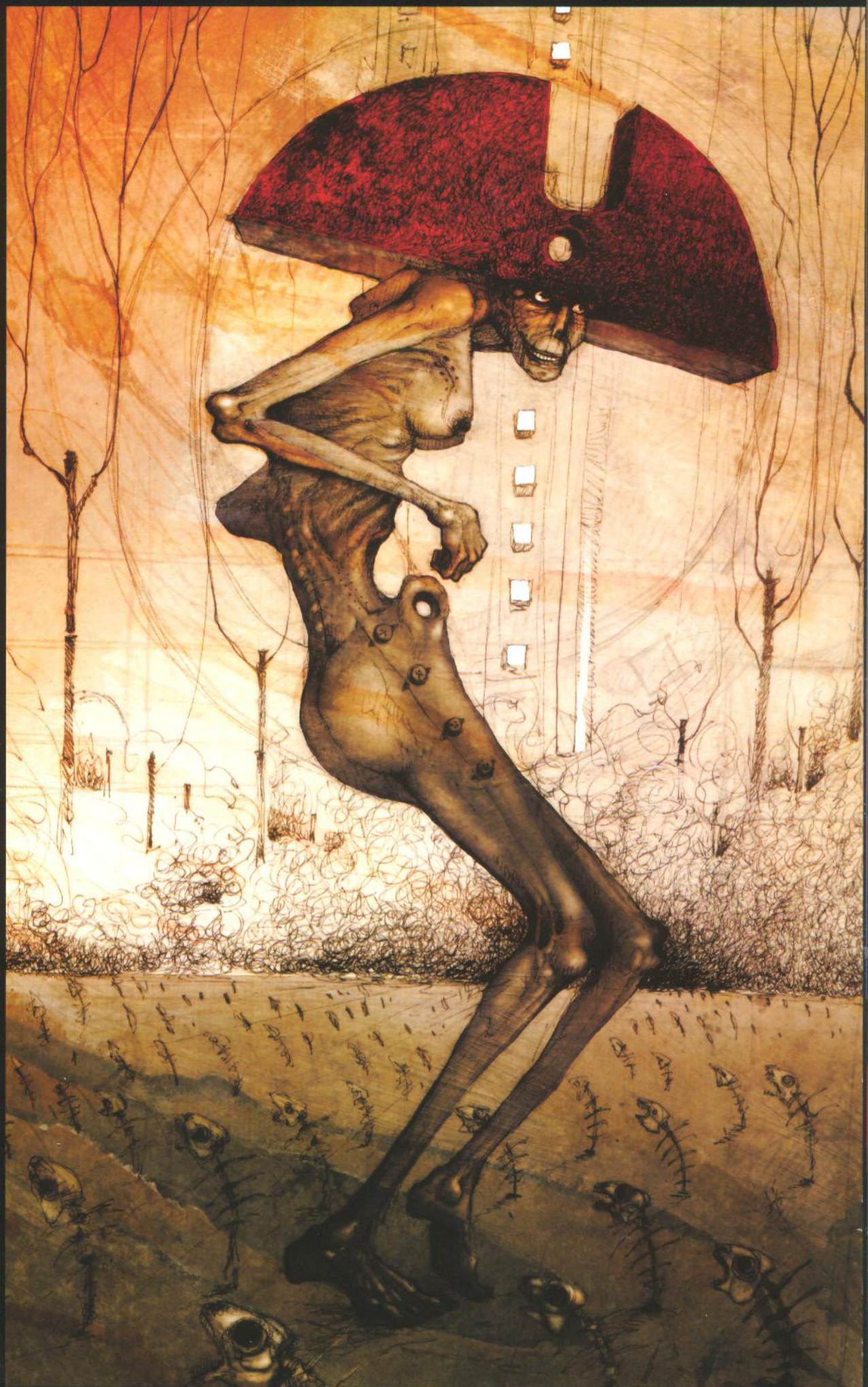
Excellence

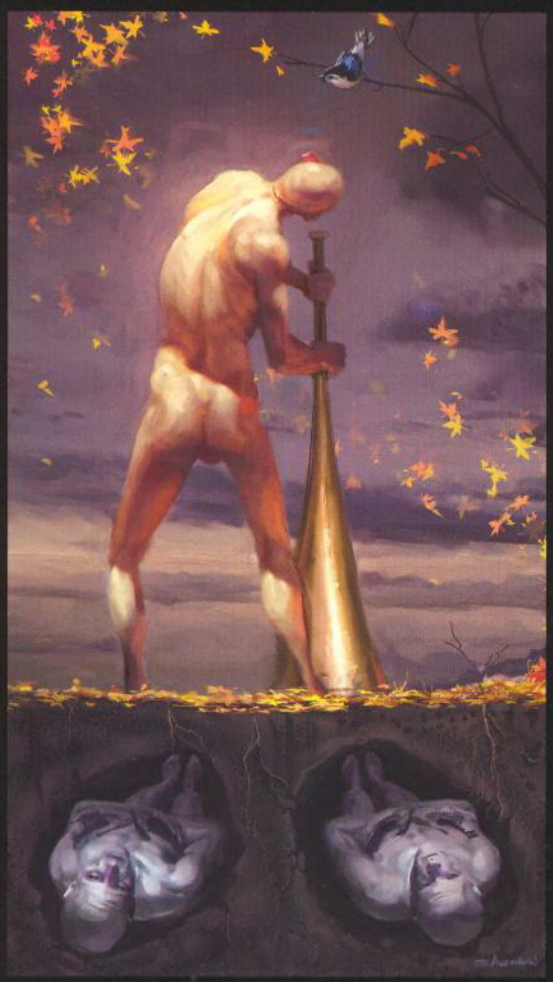
Surreal

Seen it all
Painter
Client: Korn
Andrew Jones,
Massive Black Inc.,
USA
[left]

Sombrero
Photoshop
Juan Manuel Moreno,
ARGENTINA
[right]

Divine intervention
Photoshop
Cherie Treweek and Jannes Hendrikz,
SOUTH AFRICA
[left]



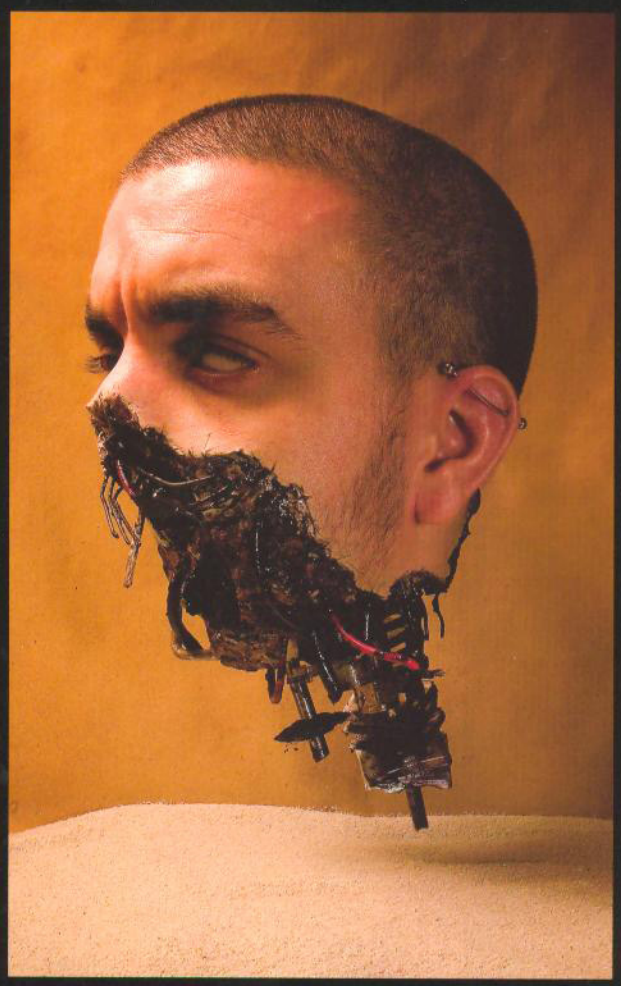


Listening
Painter
Christian Alzmann, USA
[top]

On pale horses
Painter, Photoshop
Andrew Jones, Massive Black Inc., USA
[above]

Fishing from a higher point of view
Photoshop
Sebastian Holmer, GERMANY
[top]

Strawberry Ice
Photoshop
Markus Neidel, GERMANY
[top]



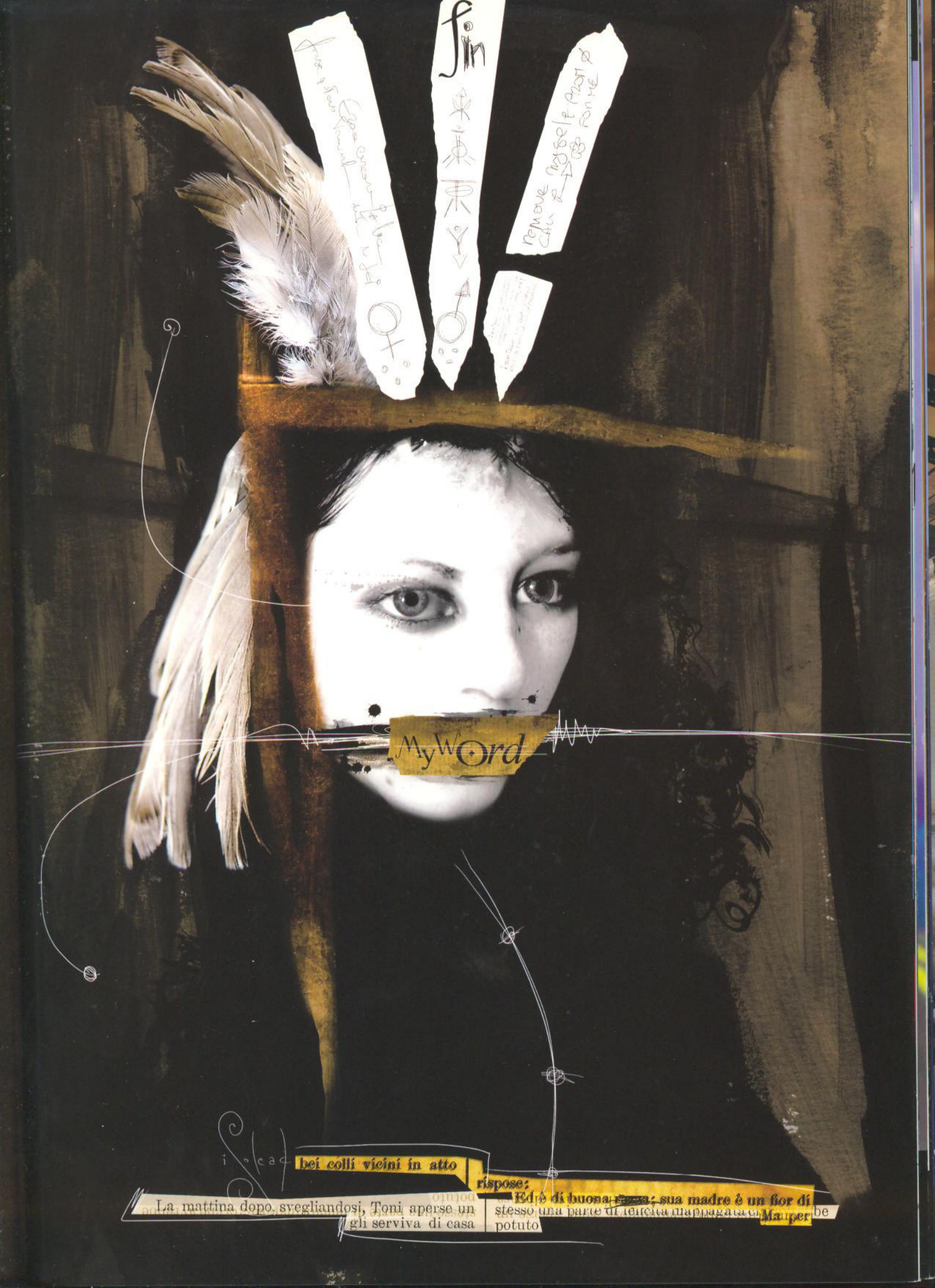
Instant Karmageddon
Photoshop
Sebastian Baumer, GERMANY
[above]

cyborg.head
Photoshop
Jonathan Kemp, CANADA
[top]

Self-Consciousness
Photoshop
Mirjam Laater, ESTONIA
[above]

Forbidden Area
Painter
Hong Kuang, SINGAPORE
[above]

Words
Photoshop
Daniele Cascone, ITALY
[right]


fin
MyWord
bei colli vicini in atto
rispose:
Ed è di buona
sua madre è un fior di
La mattina dopo svegliandosi, Toni aperse un
gli serviva di casa
potuto

Welcome
Photoshop
Alexandru Preiss, USA
[top]

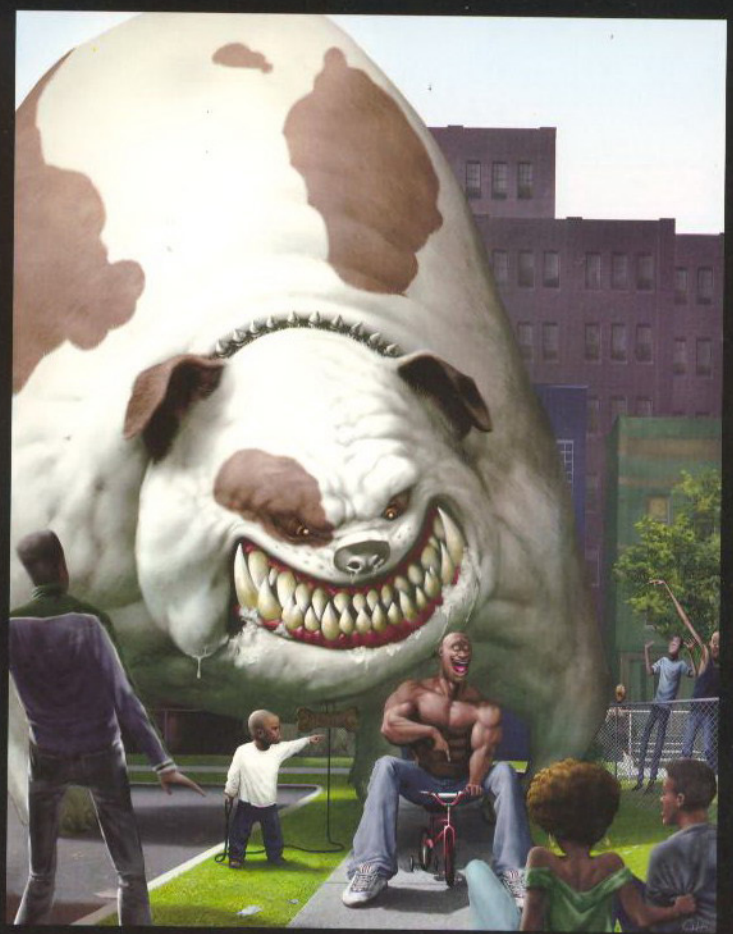
Targeting audience
Photoshop
Egil Paulsen, NORWAY
[above]

Orientation
Photoshop, Painter
Jiansong Chen, CHINA

Master

Humorous

Bill's snowmen
3ds Max, Paint Shop Pro
Chris Ollis, GREAT BRITAIN

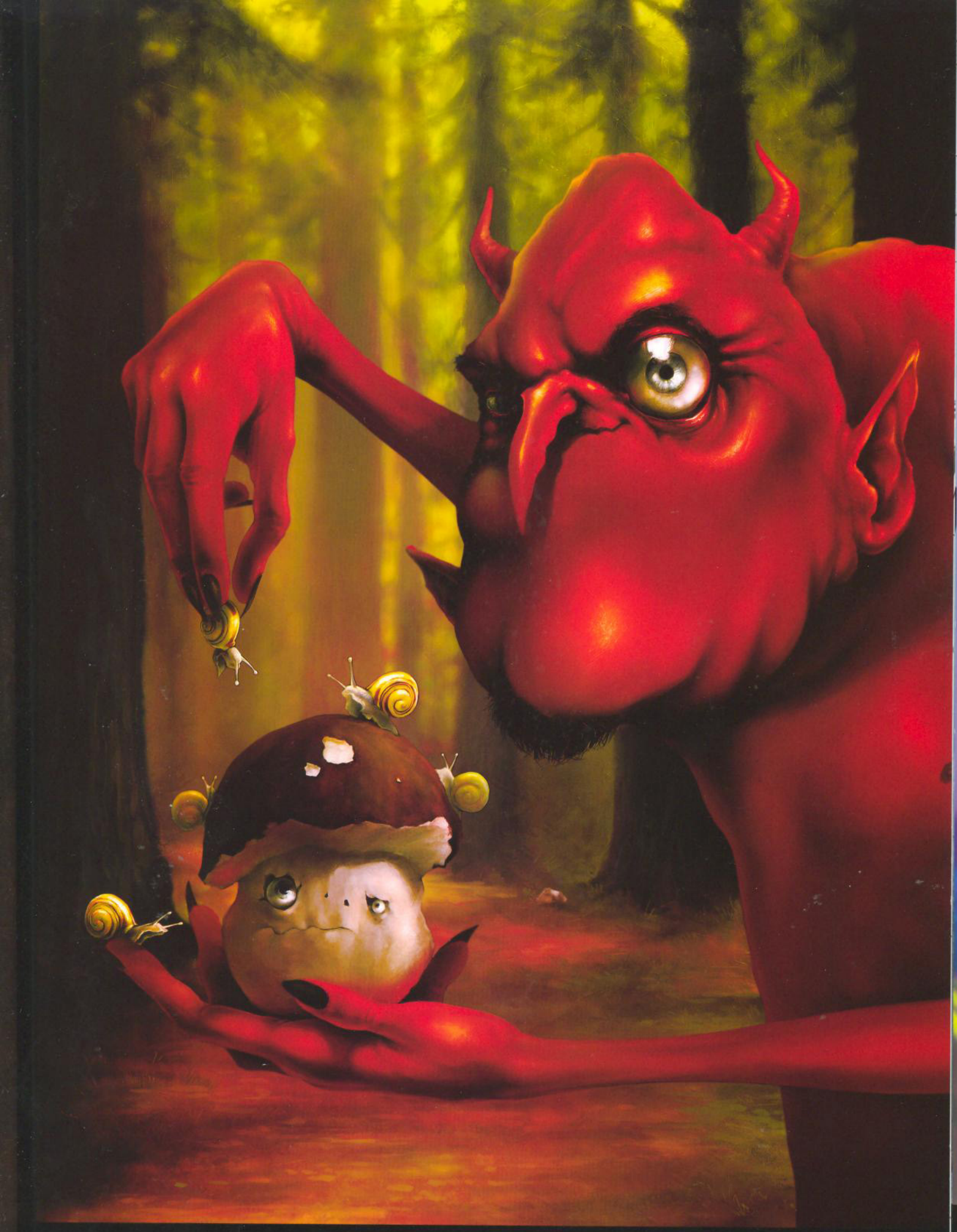


My Red Bike
Photoshop, Sketchbook Pro
Bobby Chiu, CANADA
[top]

Blind Ninja Bunny
Photoshop
Ramón Acedo, SPAIN
[above]

Rock star
Painter
Bobby Chiu, CANADA
[top]

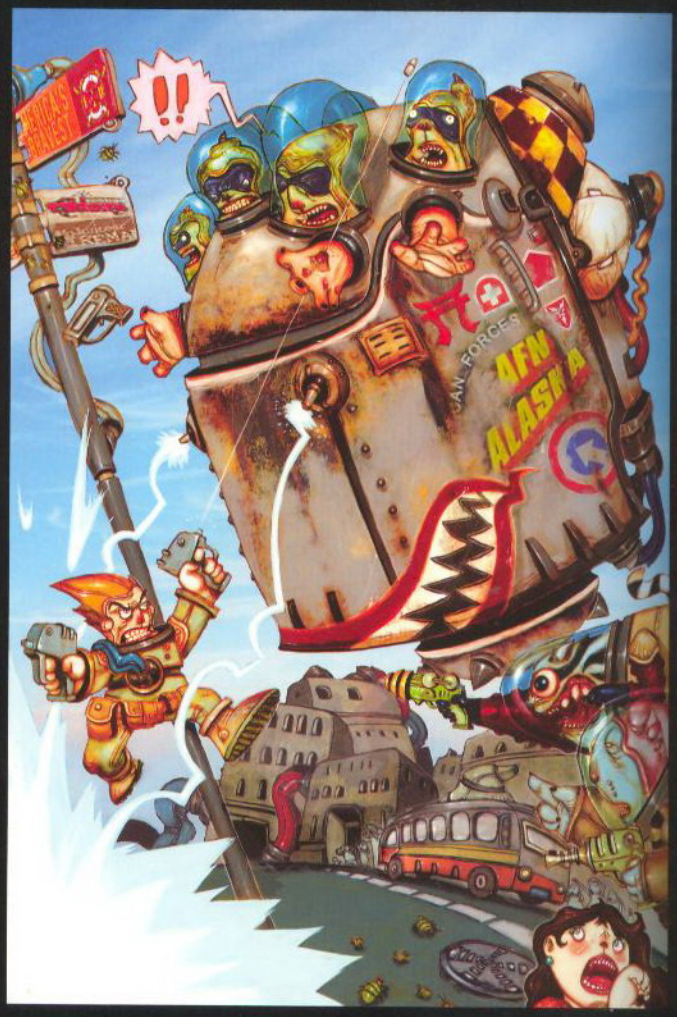
Belle Capone
Photoshop, Painter
Oliver Wetter, GERMANY
[above]



Torturing Poor Mushroom
Photoshop
Blaz Porenta, SLOVENIA

Excellence

Humorous



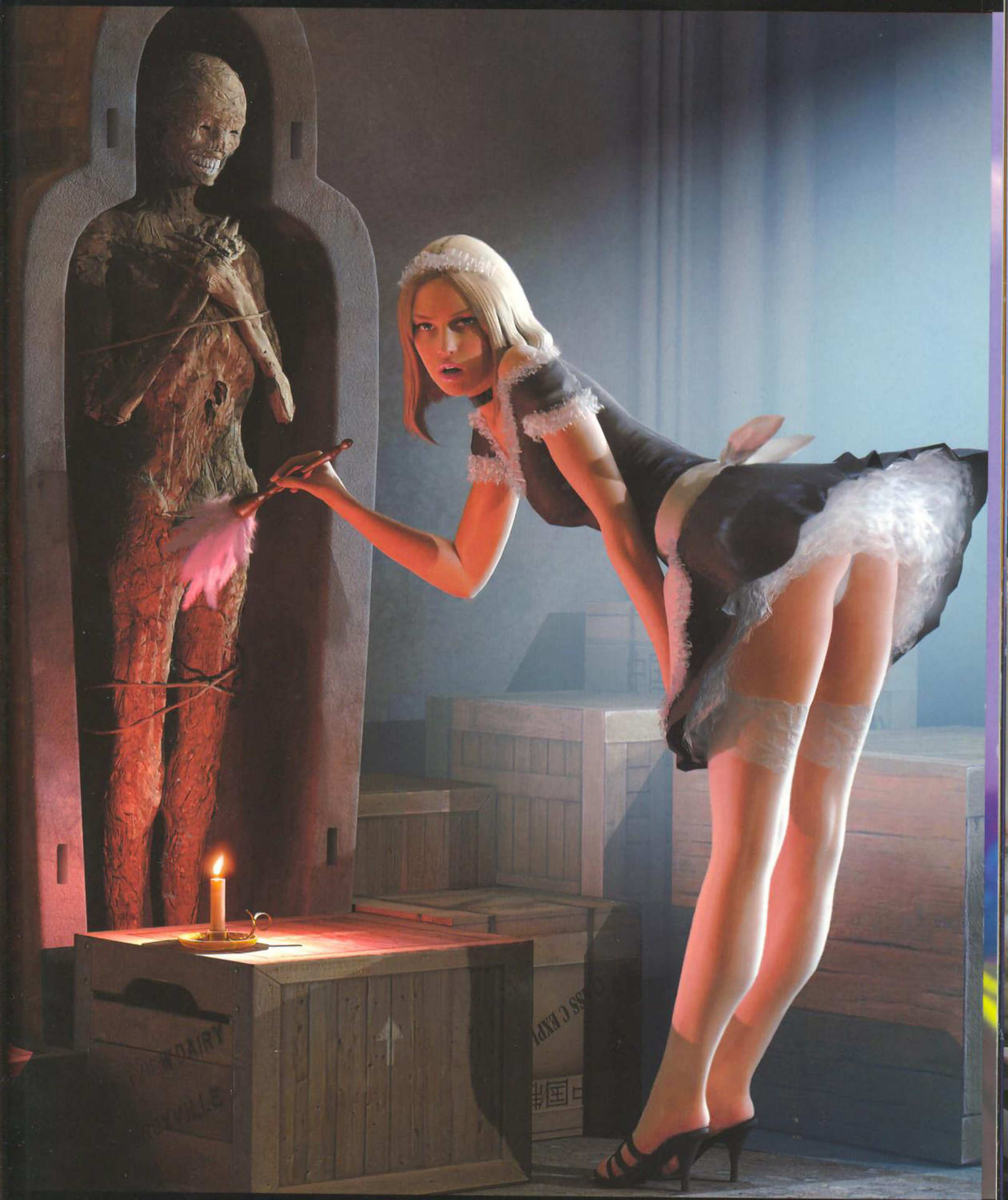
At the Stroke of The Shooting Star
Photoshop
Jeff Miracola, USA
[top]

Monkey Girl: The Chase
Photoshop
Jonny Duddle, GREAT BRITAIN
[above]

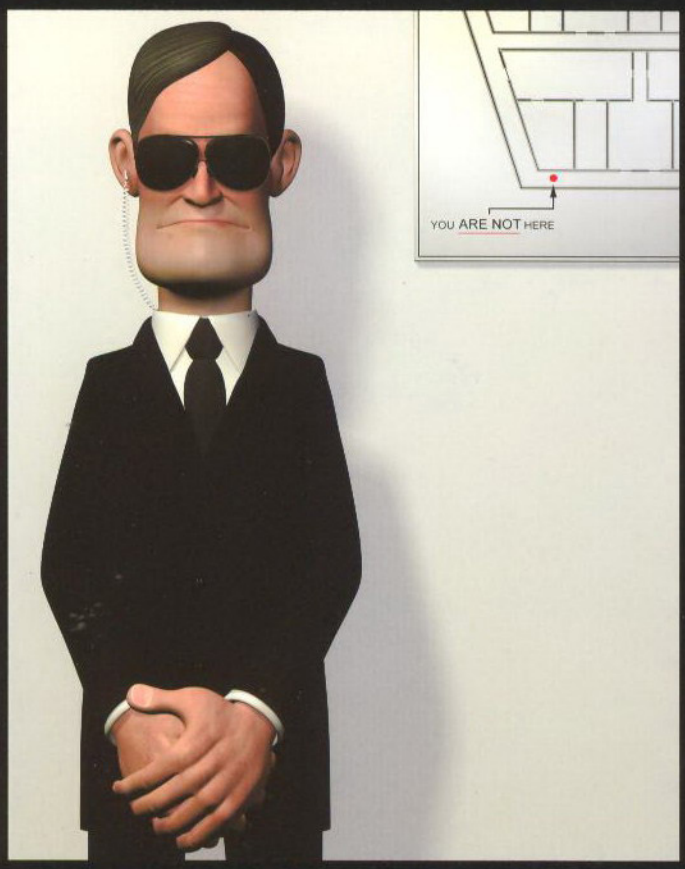
Astro Cityzen: Turmoil of the city
Photoshop
Leong Wan Kok, MALAYSIA
[top]

Nurse
Photoshop
Alexandre Simionescu, BELGIUM
[right]

I will despoil you and conquer your eyes
Photoshop
Jack Youngblood, GREAT BRITAIN



Fifi and the Mummy
Maya, Photoshop
Steven Stahlberg, MALAYSIA



My exciting life as a secret agent
LightWave 3D, Photoshop
Marco Fantechi, MeduNecer, ITALY
[top]

Tot Rod
Maya, Photoshop
Lance Hitchings, Hitchings Design, USA
[above]

Office Girl
Photoshop
Thitipong 'Pao' Jitmakusol, THAILAND
[top]

Traffic
Painter, Photoshop
Chuck Grieb, USA

Master

Whimsical

Self illumination
3ds Max, mental ray, Rhino, Photoshop
Andre Kutscherauer, GERMANY

Friends
Photoshop
Kekai Kotaki, USA
[top]

Franken's Flute
Photoshop
Jonny Duddle, GREAT BRITAIN
[above]

The Mock Turtle's Story
Photoshop
Ken Wong, AUSTRALIA

Excellence

Whimsical

Excellence

Whimsical

Heliophobic Furnishings
CINEMA 4D, Photoshop
Client: Gish Sherwood & Friends; Guardian Windows
Creative Director: Roland Gibbons
Wes Ware, USA

Shrooms
Photoshop
John Shannon, MALTA
[top]

Hidden Treasure
Photoshop, Painter
Philip Straub, USA
[above]

The end of Wonderland
Painter, Photoshop
Riana Møller, DENMARK
[top]

Night Flower
Photoshop
Denis Zilber, ISRAEL

Astro Cityzen-DumDum Parade
Photoshop
Leong Wan Kok, MALAYSIA
[top]

Obsessive
Painter
Marcus Epp, GERMANY
[left]

High Noon Hijinks
Photoshop
Jim Charalampidis and Alison Acton, CANADA
[right]

GOLD MINE

Art is immortal
Photoshop
Viktor Titov, FX-Line, RUSSIA
[top left]

Fireflies: a bad digestion
3ds Max, VRay, Photoshop
José M. Andrés, SPAIN
[above]

Bonga
Photoshop, Painter
Felix Lim, Third Eye Studio, USA
[left]

My friend
Photoshop
Olivier Derouetteau, FRANCE
[right]

Master

Transport

Docking
Maya, Photoshop
Fernando Faria, BRAZIL

Duesenberg meteor
Photoshop
Martin Lisec, CZECH REPUBLIC
[top]

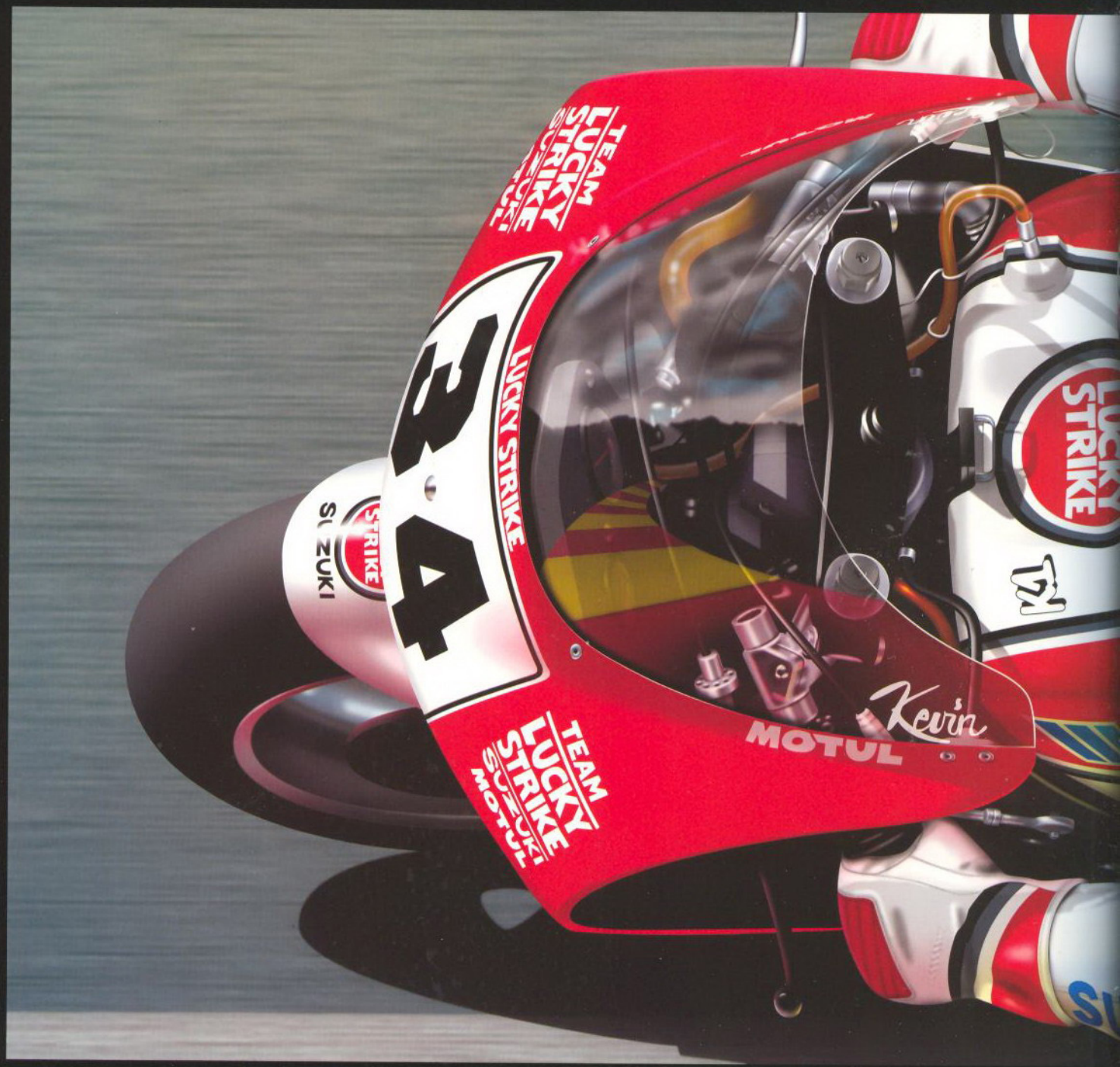
Dark Alley
3ds Max, Combustion, Photoshop
Andrea Bertaccini, Tredistudio, ITALY
[above]

© PopTop Software

Railroad Tycoon 3
3ds Max, Bryce, Photoshop
Client: Gathering
Kurt Miller, KMI Studio, USA

Excellence

Transport

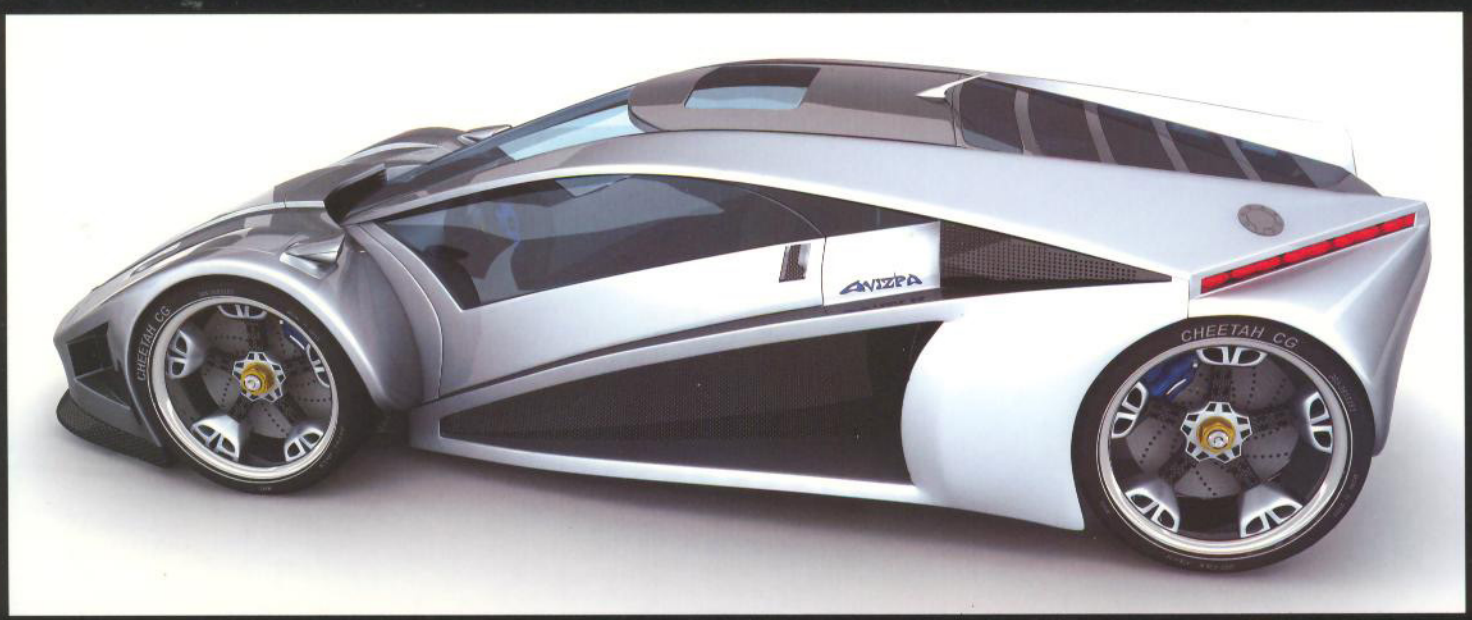


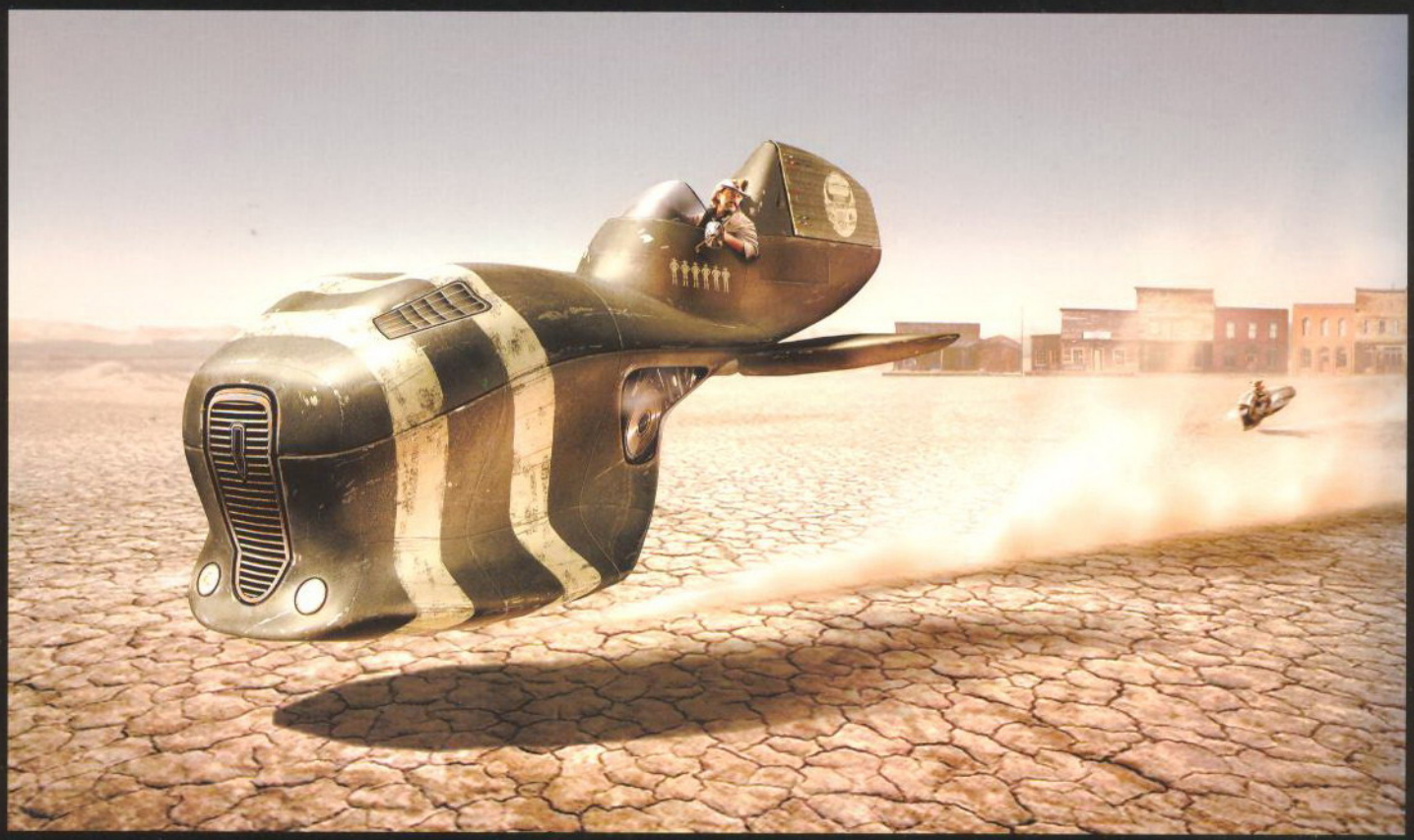
Kevin Schwantz
Photoshop
Gareth Speechley, Conan Artworks, SPAIN
[above]

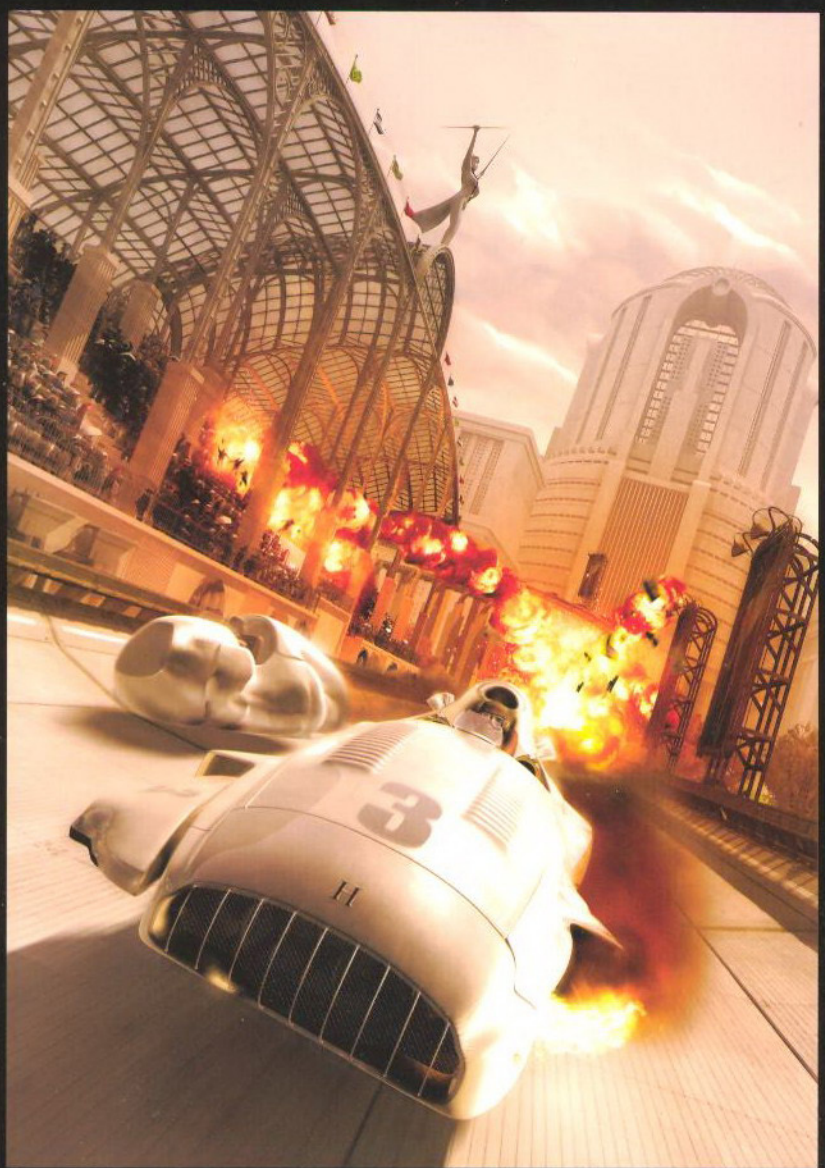
350Z Nemesis
3ds Max, Brazil r/s, Photoshop, HDRShop
Bonar Siregar, Siregraph, INDONESIA
[left]

Avizpa Showroom
Maya, mental ray, Photoshop
Leonardo Lopez-Mobilia, Cheetah CG, USA
[right]

SCHWANTZ
LUCKY STRIKE
SUZUKI
RS TAICHI
MICHELIN


ANIZEA
CHEETAH CG
CHEETAH CG

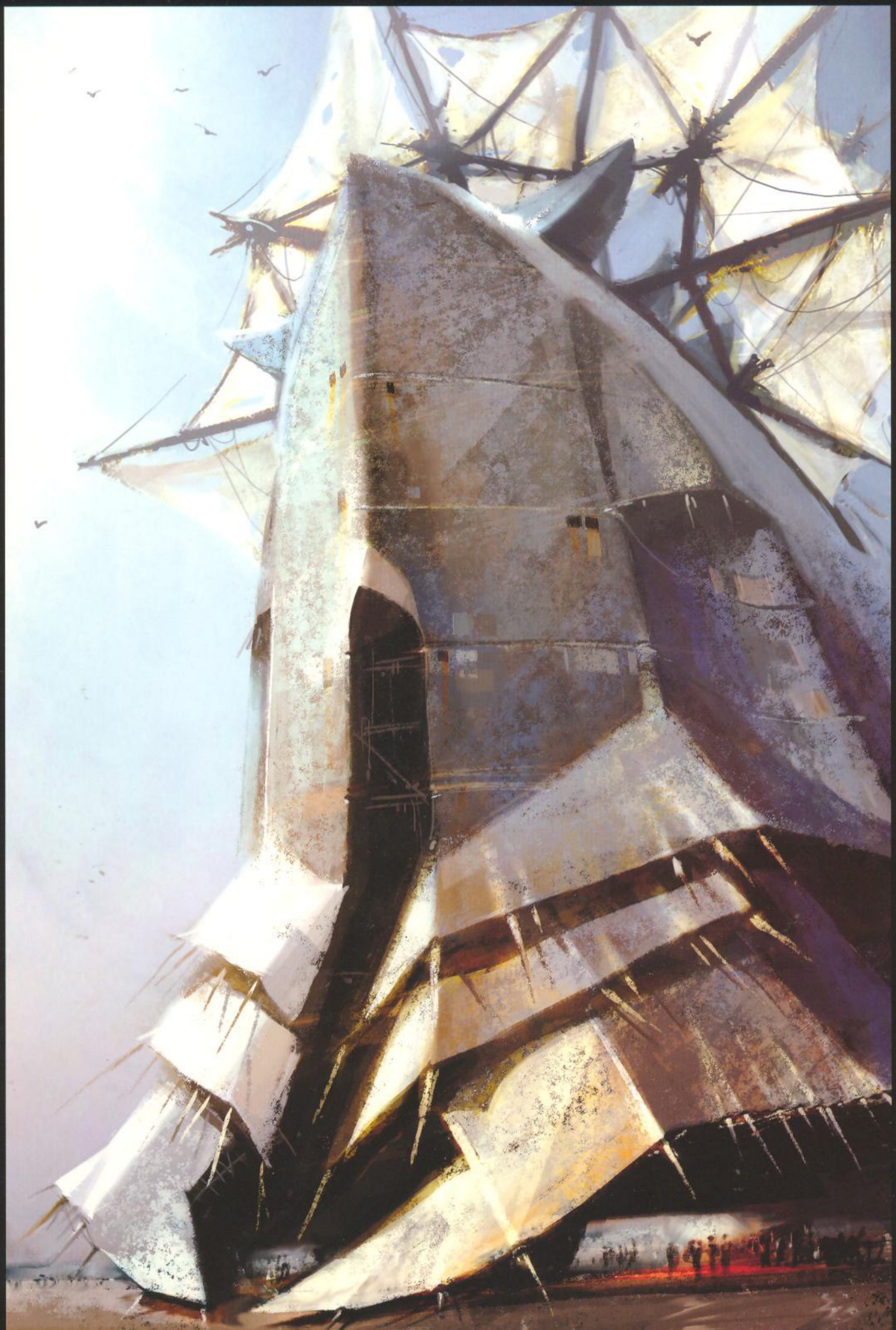




Western Sci-Fi
Photoshop, Maya
Tyler West, USA
[above]

Finishing Line
3ds Max, Photoshop, ZBrush
Alexander Preuss,
GERMANY
[left]

War Machine 3
Photoshop
Client: Guild Wars
Daniel Dociu, Arenanet, USA
[right]



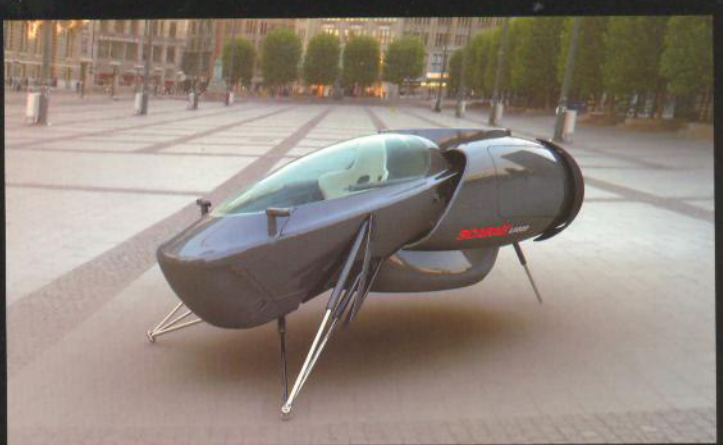
Robot 01
LightWave 3D, Photoshop
Luciano Honorato,
Platinum - Fotografia Publicitária Ltda.,
BRAZIL
[left]

Scarab LV022
Solidworks, 3ds Max, mental ray
Giorgio Vecchio, Absolute 2001,
ITALY
[right: series]

Chevrolet Aveo Mechanoid
3ds Max, Photoshop
Tan Kah Cheong,
SINGAPORE
[left]

SCARAB LV022

SCARAB



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QP
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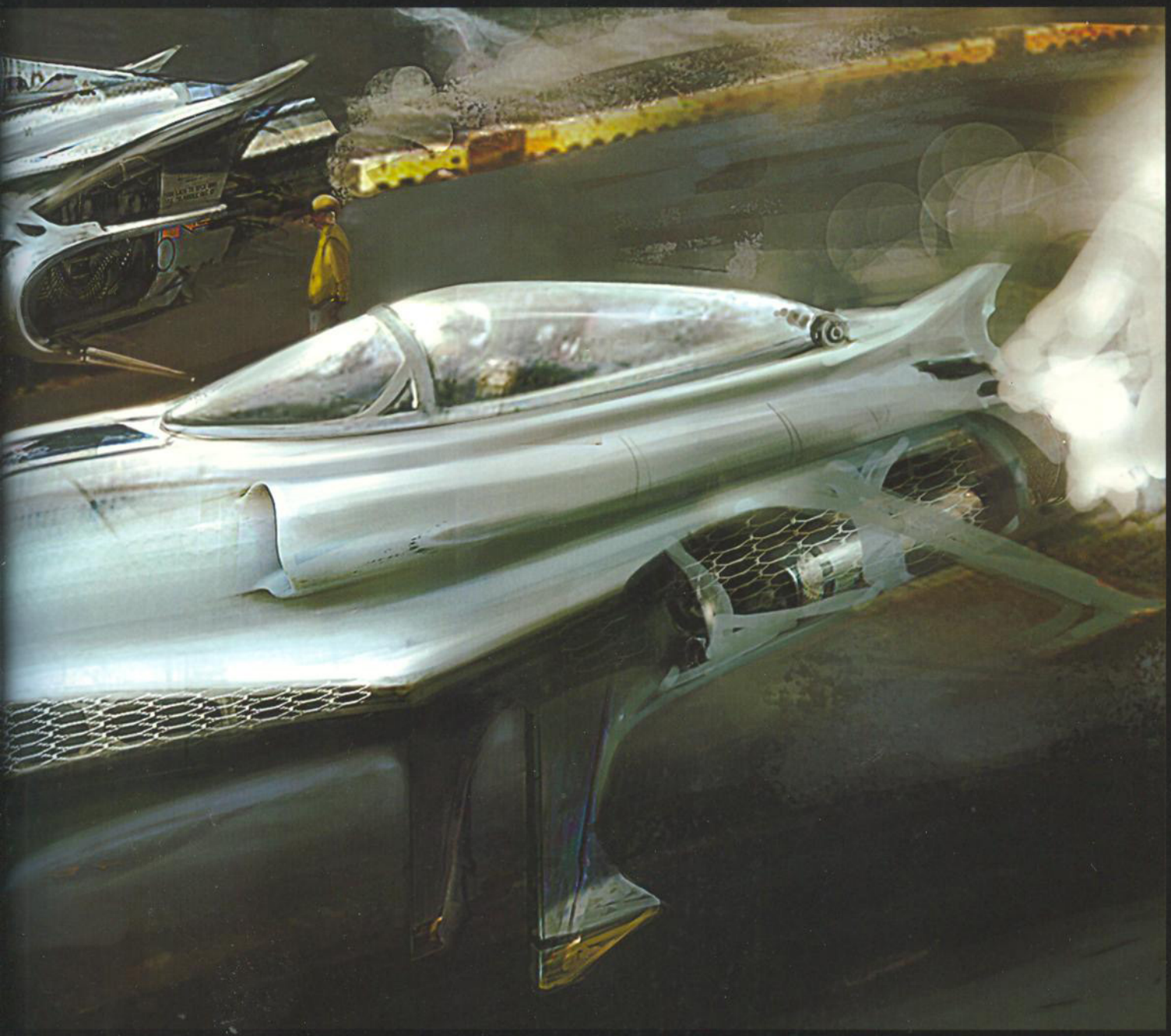

Preparing for race
Photoshop
Jung Park, USA
[above]

Double Mustangs
3ds Max, Rhino, mental ray
Yuan Tian, CHINA
[left]

Scramble!
Maya, mental ray, Photoshop
David Louis, FRANCE
[right]

Warhawk
CINEMA 4D, Photoshop
Anders Lejczak, SWEDEN
[far right]

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