Website content

CV

* Programming
* CG/3Dart and movie
* Web n Flash
* Analog

key

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Cointents:

Solechat:

A short about perverstity of modern comunication media and man’s usage.

The movie was a realised with the unted efforts and passion of about 20 students of the Pompeu Fabra university for a voluntary workshop. Responibilities were split according to prefernces and skills. Being the only one in the faculty with present experience in image post production and CG, everyone I found myself in charge of the editing and the CG credit animation.

Inspired by a real event that occured in germany shortly before the script was written, the plot treats the preparation and application of the main character physically consuming a man, while leaving open any intentions for the subjects’ behaviours.  
Due to a highly motivated casting and production team, we were able to win Toni Cantó, a successful spanish actor(<http://www.imdb.com/name/nm0134786/> ) for the role of the victim.

The university Pompeu Fabra offers a well equipped studio which was decorated with passion and effort to resemble the bright, urban flat of the murderer. We were so able to work in a well predictable environment regarding sound and illumination.   
As one of the major viusal impacts to highlightr the cruelness and make the plot work, the make up was performed by a couple of professionals, Eme G. and her assistent, who we worked together with on earlier occasions. They made an incredibly realistic piece of art with modelling wide open wounds on the limbs of the actor. The director was forced to cut down the appearance time due to objections on ethetics inside the team and to the length of the short exceeding planned length anyway.

The movie was shot on 16mm with mostly in-house material. The editing happened with an online workflow on the university’s AVID work stations, going straight to the target media mpeg2 for DVD.  
The animation consists entirely of comoputer graphics showing the stylised location of the fictional event. Overlaying artifial distortion is played with to show the credits’ information.

Complicity:

An abstract 3D animation about complexity.

This purely abstract rendering shows transitions between more or less recognisable life patterns. It wants to ask for how much we are led by these. Evident visual factors are a green/yellow tint which gives a mystycal touch to its elements and a good amount of transparency used. The abstraction becomes clear and the spectator is provocated to think about wider association with what he perceives.

A big part of the inspiration sprung from listening to the soundtrack I chose from Katatonia, although the track itself is not directly related to the subject. I received an informal personal agreement from Katatonia and experienced a very friendly suppport from them with even a suggestion fdrom their side to put the video on their DVD if it suits the liking of responsible people.  
I was not completely suprised and hence neither overly disappointed when the reaction on the finished work did obviously not fulfil expectations from Katatonia’s part. Despite the rather not publically marketable output, the piece itself received high marks from my tutors.

The modelling, texturing and rendering of elements and required postproduction channels were created in 3D Studio Max and composed with Combustion which allowed to use the high quality Autodesk priopritery format rpf as an intermediate format.

Kummernuss

A pop-musicvideo

Andrea Kummernuss is hamburg based singer whose album got produced by Matthias Binder in his studio. The genre is a rather light approach to pop music, with some nordic melancholy. My part of the project got initiated by Ralf-Ingo Koch who helps to market the artist and is also a tutor at the university where I studied. The idea was to produce a music video for the song “Your queen”.

A website got created to keep the involved people up to date. It was supposed to hold scheduling information and creative approaches as well as links to participants and used equipment. Due to low interest of all sides, the effort was kept minimal in the end.

Following common conceptional patterns, mood charts and a drawn story board got rendered.   
The produciton started with the recording of the artist in a green screen environment. The data flow was of a pure digital nature which was possible with the HD recording material which at that point was recently purchased for our course.