

EXPOSÉ 5™

Finest digital art in the known universe



/ B A L L I S T I C /

EXPOSÉ 5TM

Finest digital art in the known universe

Edited by

Daniel Wade & Paul Hellard

Publisher

Mark Snoswell



EXPOSÉ 5™

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by

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Correspondence:
info@BallisticPublishing.com

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Daniel Wade

Assistant Editor
Paul Hellard

Art Director
Mark Snoswell

Design & Image Processing
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Advisory board
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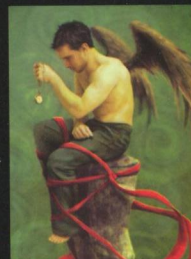
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THE EDITORS



Daniel Wade | Managing Editor & Paul Hellard | Assistant Editor of Ballistic Publishing

EXPOSÉ 5 is a milestone for the series and also the digital arts community. First conceived as a physical way to show off artist's work from our online community, EXPOSÉ 1 built the foundations of the CGSociety which has expanded to offer a host of artist services including CGPortfolio, CGJobs, and CGWorkshops.

Like previous EXPOSÉ books, we started with the Advisory Board. Being EXPOSÉ 5, it seemed fitting that we should give a nod to our four Grand Masters. We located Ryan Church, Pascal Blanché, and Stephan Martinieri, but Craig Mullins was last seen in Hawaii enjoying the good life. We welcomed back Lorne Lanning (Oddworld Inhabitants), Chris Sloane (Art Director of National Geographic), and Jeff Mottle (founder of CGArchitect.com) as returning judges. To round out the advisory board we were very fortunate to secure the help of Neil Eskuri, Senior Art Director at EA on well-known franchises like 'Need for Speed—Underground 2', 'Need for Speed—Carbon', 'SSX—On Tour', and 'NBA Live'. He was joined by Shuzo John Shiota, president and CEO of Japanese CG animation studio Polygon Pictures. World-renowned fantasy artist Brom also joined us for the first time. Finally, it was a great bonus to secure the services of Rob Coleman, Animation Director at Lucasfilm Animation. Best known for his work on all three 'Star Wars' prequels, Rob graciously spared time to judge while working on an upcoming television series set in a galaxy far, far away.

When the dust settled at the end of the call for entries period, 4,570 entries were waiting to be categorized. With the substantial category additions of EXPOSÉ 4, there was only a little fine-tuning required for the sudden surge of Concept Art entries. The nineteen categories for EXPOSÉ 5 were: Portrait (Painted); Portrait (Rendered); Architecture (Exterior); Architecture (Interior); Architecture (Reconstruction); Fantasy; Creatures; Action; Concept Art; Matte Painting; Science Fiction; Environment; Cityscapes; Abstract; Product Design & Still Life; Horror & Surreal; Humorous; Whimsical; and Transport. The categorizing and shortlisting process took just over one week to complete before the Advisory Board began judging their top twenty entries per category. The judging results were then tallied to determine the award winners. The top images were awarded Master Awards and depending

on merits 1-3 images received Excellence Awards in each category. With the high standard of entries for EXPOSÉ 5, a greater number of Excellence awards were given. We expect this trend to continue as the standard improves.

When the judging was complete, it was time to turn to the amazingly-talented Lauren Stevens to layout the entries and hand-tweak every image to achieve the best results on the press. With the layouts complete, we turned to our in-house statistician Paul Hellard to find that of the 4,570 images entered, 298 were featured in EXPOSÉ 5. Those 298 featured images came from 218 artists in 45 countries (almost half of these artists were featured for the first time). On average one in 15 entries were successful in EXPOSÉ 5 (compared to one in sixteen entries for EXPOSÉ 4, one in 25 entries for EXPOSÉ 3, one in 15 for EXPOSÉ 2 and one in four for EXPOSÉ 1). All featured artists in EXPOSÉ 5 receive a free hardcover copy of the book and six month's free membership to the CGSociety.

As we've said in previous EXPOSÉ books, the hardest part of the process is agonizing over the great images that we don't have space to fit. Our solution to the problem was CGPortfolio (launched just over a year ago) which allows artists to create a permanent online presence to showcase their artwork. As of April 2007, a staggering 22,000 portfolios have been created featuring 61,250 images and have had just over 34 million visits! Visit portfolio.CGSociety.org to get started.

EXPOSÉ 5 marks a milestone for Ballistic Publishing as its twenty-first title. From EXPOSÉ 1, our catalog has expanded to include more gallery books like ELEMENTAL, EXOTIQUE, and PAINTER. The best-selling d'artiste series of how-to books has grown to include Digital Painting, Character Modeling, Character Modeling 2, Matte Painting, and Concept Art, and this month we have launched the Creative ESSENCE series with ESSENCE: The Face. All of these books have been possible with the amazing talent found within the CGSociety community, and a small publishing team with a commitment to match the quality of the work we showcase. Congratulations to all the artists who have submitted work for the EXPOSÉ series and our other titles. We love your work!

EXPOSÉ 5 CATEGORIES

CHOOSING CATEGORIES

Each year we look at every image entered for EXPOSÉ and then choose the categories that best represent the balance of those entries. Several categories will regularly receive most of entries like Portrait (Painted), Fantasy, Science Fiction, and Architecture. In contrast to the large number of new categories added to EXPOSÉ 4, only two new categories were added for EXPOSÉ 5—Architecture (Reconstruction) and Concept Art. The other category changes were the combining of the Horror and Surreal categories, and the dropping of Faery Folk and Action which were combined back into the Fantasy and Action categories. As with each previous EXPOSÉ, the quality of entries increased to the point where few votes separated the top ten in each category. Though the overall number of entries was similar to EXPOSÉ 4, every category for EXPOSÉ 5 had a surplus of worthy entries.



Portrait (Painted)

This category was created to recognize the greatest talent in bringing a character to life, independent of style, or nature of the character. The defining criterion was the ability that the artist demonstrated in breathing life into the subject. This encompassed technical skill, believability, composition, and importantly, emotion.



Portrait (Rendered)

This category recognized the greatest talent in bringing a 3D character to life. The defining criterion for the category was the ability that 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.



Architecture (Exterior)

This category awarded the best exterior architectural visualization, independent of style, or setting. The category tested the artist's ability to create a commercial or residential space that was not just believable (lighting, scale and perspective), but inspirational and evoked a desire to visit the location/building/space.



Architecture (Interior)

This category awarded the best interior architectural visualization of a commercial, or residential space, independent of style, or setting. The judging criterion for the category was the artist's ability to create an interior setting that was not just functional, but also believable (lighting, scale and perspective).



Architecture (Reconstruction)

This new category recognized the best examples of built architecture which were not visualizations of new buildings. The judging criterion was to capture the feel of a structure built long ago that has weathered the years and its occupants. Composition, modeling, texturing, and lighting were all crucial factors in successful entries.



Fantasy

The Fantasy category honored the highest achievement in the mythic fantasy style from traditional fantasy creatures to heroic characters and dragons. Here, the artist's talent in evoking an emotional response or attachment with the image was paramount. The artist's ability to place their characters in an unfolding story was also crucial.



Creatures

This 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 create a living creature. This encompassed technical skill, believability, and composition.



Action

This category honored the highest achievement in capturing a character, multiple characters in action. It celebrated the artist that best captured the sheer power, energy, and elegance of a character or characters in motion. Successful entrants created scenes full of drama to draw the viewer into the evolving story.



Concept Art

This new category recognized the highest achievement in bringing a concept into being, whether for a movie, TV, or game environment. The defining criterion for this category was to convey a sense of place or personality. Technical skill, composition, color palette, and mood all contributed to an entry's success.



Matte Painting

This category honored the artist's ability to create a compelling stage upon which an epic story could be told. The judging criterion was to create a landscape or space where depth, scale, and atmosphere were all well-executed. Technical skill, composition, and mood were also crucial elements.



Science Fiction

This category awarded 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.



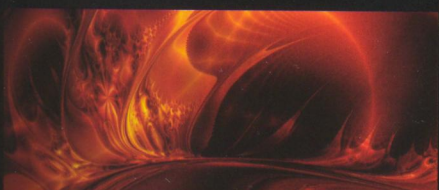
Environment

This category honored the best landscape or location (indoors, outdoors, underwater, or in space). 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.



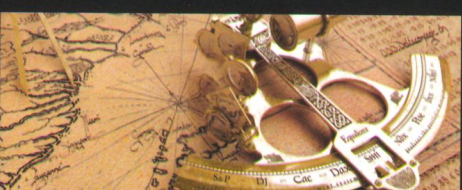
Cityscapes

This category recognized the greatest talent in realizing a cityscape or civilization. The defining criterion was the artist's ability to create a city which enticed the viewer. It demanded a combination of artistic interpretation, detail, and lighting. Technical skill, believability, composition, and mood were also crucial factors.



Abstract

This category recognized the most outstanding image that was abstract or predominantly abstract (fractal-generated, 3D or 2D). Here, the artist's design and artistic expression were paramount in creating a piece of artwork that defied categorization and excelled in its pure design and visual appeal.



Product Design & Still Life

This category awarded the best examples of still life and product designs that demonstrated excellence in technical design and execution. The judging criterion for this category was a combination of the intricacy of the design and the technical excellence of the modeling, texturing, and lighting.



Horror & Surreal

This combined category recognized the most disturbing examples of the horror and surreal genres. The judging criterion was to create a feeling of being squeamish about the subject matter, or to create a dreamlike or nightmarish scene which invoked an emotional response ranging from wonder to disturbance.



Humorous

This category recognized the most amusing image, whether 2D or 3D, cartoon, humorous, satirical, or just plain ridiculous. The judging criterion was all about making the viewer smile or even laugh out loud. In addition to humor, it was also crucial that the artist demonstrated technical mastery of character or creature design.



Whimsical

This category awarded the best examples of artwork with a lighthearted feel or in a style that conveys childlike themes. The criterion for the category was very similar to Humorous with technical mastery of character or creature design a must. Most Whimsical entries would be ideally suited as illustrations for children's books.



Transport

This category recognized the best vehicle for moving about in. Whether exotic vehicle, vintage aircraft, or futuristic ocean-going vessel, this category sought out the best examples of transportation. The defining quality was the artist's ability to capture and evoke the desire to travel to a place, or by a mode of transport.

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.



Stephan Martiniere is an internationally-renowned science fiction and fantasy artist and EXPOSÉ 4 Grand Master. An accomplished concept artist, he has worked on movies such as 'I Robot', 'Star Wars' (Episode II & III), 'Virus', and 'Red Planet'. He is currently Creative Visual Director for Midway Games.



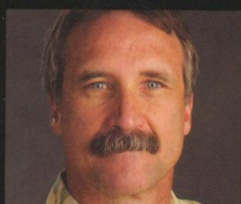
Pascal Blanché is an Art Director at Ubisoft Canada in Montreal. Pascal's career in art/design for games began at the Art School of Luminy, Marseille. He worked in modeling, concept art, texturing, lighting and animation for various French gaming companies. Pascal was the EXPOSÉ 3 Grand Master.



Ryan Church worked as a concept artist at ILM on 'Star Wars' (Episode II & III). The EXPOSÉ 2 Grand Master's clients include ILM, Lucas Animation, Paramount Studios, Mattel, Bay Films, Lightstorm Entertainment, and Electronic Arts. Ryan is currently working on James Cameron's Avatar (2009).



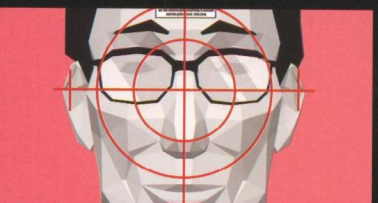
Lorne Lanning is Co-Founder, President, and Creative Director of Oddworld Inhabitants. He serves as a member of the Visual Effects Society, the Wired Brain Trust, and Executive Vice Chairman of the Academy of Interactive Arts and Sciences. Lorne is now at work on his first feature film, 'Citizen Seige'.



Neil Eskuri started as a modeler/animater for TV before joining MetroLight Studios on 'Total Recall' (Academy Award-winner for visual effects). He is now a Senior Art Director at EA working on titles such as 'Need For Speed' (Underground 2 and Carbon), 'SSX—On Tour', and currently on 'NBA Live'.



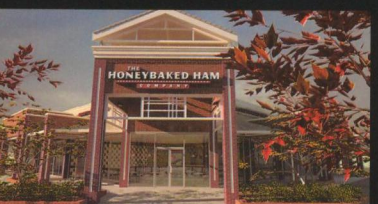
Rob Coleman is Animation Director at Lucasfilm Animation. He spent 12 years at ILM where he was animation director on the three "Star Wars" prequel movies. He has been nominated for two Oscars for his work on 'Star Wars: Attack of the Clones' and 'Star Wars: The Phantom Menace'.



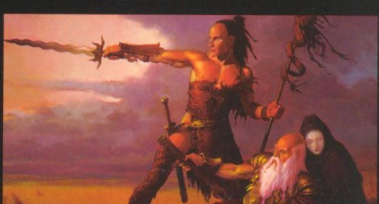
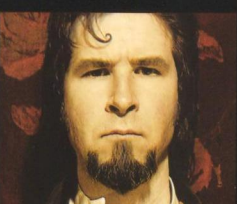
Shuzo John Shiota is the president and CEO of CG animation studio Polygon Pictures. The full-capacity animation services studio, based in Tokyo, houses more than 140 artists and develops animation content for companies such as Disney, Nickelodeon, and Cartoon Network.



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.

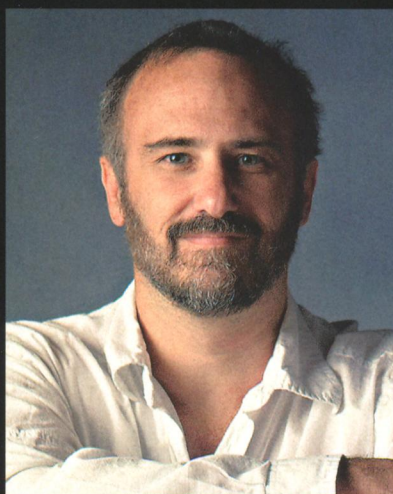


Jeff Mottle is the President and Founder of CGarchitect.com, and is the Creative Director—North America for Smoother, an award-winning design firm based in London, Manchester, and Calgary. Jeff has also worked for SMED International, one of the world's largest construction industry leaders.



Brom is a painter of anything that is nasty and bites. For 20 years his work has featured in books, games, and film. His paintings are collected in two art books 'Darkwerks' and 'Offerings'. Recently, he turned his hand to writing a series of illustrated novels. His first novel 'The Plucker' received a Chesley Award.

THE PUBLISHER



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



CGSociety.org

EXPOSÉ 5—wow. If I had time, I'd sit back and reflect on that. But, there isn't time—there never is when you do things at a ballistic pace. Almost exactly four years ago I named the company Ballistic Media because of the pace we planned to set. It took us less than 90 days from the day of deciding to set up the company to the release of our first book EXPOSÉ 1. We received over 1,200 submissions of which 950 were print-worthy—about 300 of those won a place in EXPOSÉ 1.

Since then we've reviewed in excess of 20,000 images from 5,000 or so artists and released 20 of the world's highest quality digital art books. The quality and breadth of styles have increased dramatically each year. You'd think that we'd have a well-oiled machine that just cranks out books by now. We do, and we don't. We do have the customized tools and procedures and a phenomenally efficient workflow, but we don't have a fully-automated machine. Most importantly we have a great team of enthusiastic experts, and if you give good people the right tools and support then you can do anything. Well yes and no—you also need great material to work with, and that's our blessing and curse.

One of the most rewarding aspects of publishing EXPOSÉ is hearing from the artists we feature. For some, EXPOSÉ is the start of their career. For those with successful careers, it's still a mark of success to get their work in print. For others, it something their parents and relatives can finally understand—they are a published artist now. However, the sad part is that most entrants will not get their art in print. Every time I go through the new entries I am overwhelmed by the sheer amount of awesome talent and the volume of work submitted. It's an agonizing process to select one image to get in while 10 others miss out. To address this every image ever entered is available to view on the Ballistic submissions web site. We leave these images up on public

view to honor all the entrants. We now offer free portfolios on CGSociety for artists to show off their work. We also have a new online job board to help artists connect with employers. We also run feature articles of a wide range of artists and have a weekly CGChoice Award for outstanding art. These are all part of our focus on the artists.

Ballistic Publishing is a division of Ballistic Media. Our other main division is the CGSociety. We have one focus—digital artists—anyone who wants to tell a visual story, in any format: image, animation, film, game, etc. We are already the world's largest organization of professional and aspiring digital artists. As we move into our 5th year, we will integrate our publishing and online divisions more to benefit artists. So please, visit us on the web and see some of the astounding work done by artists from all over the world—the award-winning artists featured here in EXPOSÉ and their peers and aspirants that we just didn't have the space to feature in print.

Ballistic Media divisions

Ballistic Publishing

www.BallisticPublishing.com

View All Entries

www.BallisticPublishing.com/bsw/

The CGSociety (The Society of Digital Artists)

www.CGSociety.org

Artist Portfolios

<http://portfolio.CGSociety.org>

Job board

<http://jobs.CGSociety.org>



Grand Master

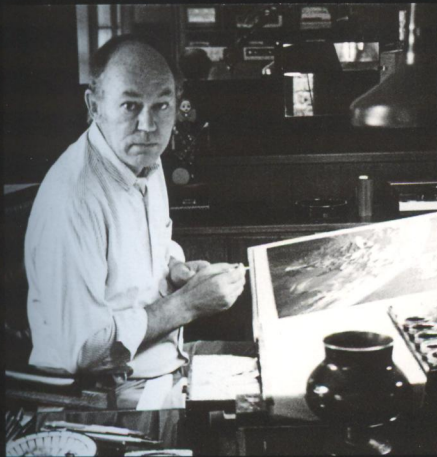
John Berkey

Chronicles of the Lensman, Vol. 2

Personal work, 1995, "A series about a captain of a particular ship. He just flew around looking for fights."

John Berkey, USA

GRAND MASTER



The EXPOSÉ 5 Grand Master Award winner is John Berkey. John has had a long and distinguished career during which he has avoided computers. However, John's futuristic space images have almost single-handedly defined the look of modern, hi-tech space craft. Whether you know it or not John Berkey was the pioneer who has defined a lot of what we now accept as modern space design. So although John is not a digital artist there was no question in the minds of the jury when they voted unanimously for John to be this year's EXPOSÉ Grand Master. Digital artists creating science fiction works owe a huge debt of thanks to the inspiring art of John Berkey.

John Berkey's stellar career included book covers, magazines, movie posters for 'Star Wars' and many others. His work is seen in international galleries, and has won many awards, including the Grand Master award from 'Spectrum'. In 2004 Berkey was inducted into The Society of Illustrators Hall of Fame (NY). By his own admission, Berkey is a guy who just happens to have painted space ships for the past 40 years. Berkey is generous to allow a look at his other varied works, but what stands out is his spaceships because he does them so well. In his work, he uses no physical models, no photographic references. No historic or prehistorical artifacts existed to enable him to imbue the most speculative of futuristic scenes with a sense of familiarity.

The fact is, John can render the exemplar of the American farmhouse replete with small garden and silo, with the same ease with which he lured readers into wanting to read speculative articles dealing with unknown futures in 'Science Fiction Age' magazine. But there's a good reason for his being able to produce paintings of such immense variety, yet high quality. He had tremendous talent, he started early, and he painted hard.

John worked at Brown & Bigelow—then the world's largest publisher of commercial calendars—for nine years, after getting out of a local art school. It was an easy commute; the company was based in St. Paul, Minnesota. Few opportunities of the like exist today, for artists 'coming up'—even if today's artists were willing to produce art on such a back-bending schedule, "for hire" (the artist does not

own the copyright). And, Berkey was in good company working for Brown & Bigelow; to their credit so had Maxfield Parrish and Norman Rockwell before him. In his tenure there, he estimates he produced hundreds of paintings, over 100 paintings a year. That would be, on average, two per week—and of a kind and quality rarely seen today.

He also shares with other artists of his stature, historically, the absolute conviction that he has always done what he was meant to do. And a career as a commercial illustrator was a perfectly acceptable part of that picture.

Like Norman Rockwell, who called himself an 'illustrator', Berkey has always enjoyed being a working professional, and never concerned himself very much with what galleries or critics might think of his work. Indeed, his few and rare forays into that parallel universe we call Fine Art convinced him that it was a world as much, if not more, based on client-dictates for subject matter and style as commercial illustration. A quote from him reported in a past feature article rather neatly sums his straightforward view on the topic "In the music world, there are 'pianists' and 'piano-players,' all of whom play the piano." (American Artist, December 1985)

John began his painting career in the mid 1950s, at a turning point in history—a time separating what we consider the rough beginnings of science fiction, inspired by dreams of far-reaching technological progress, and the true flowering of the genre. While Berkey was tackling assignments that compelled him

to polish his skills through a wide variety of scenes of known American life, both contemporary and historical, feature articles in major American magazines such as 'Life' and 'Colliers' were pushing the envelope, illustrating the unknown.

"In truth, fear is an element of every picture I have ever painted," says Berkey. "Being fearful of failure or having little confidence just becomes something to climb over."

Soon, technological advances were providing the impetus for 'new futures' in science fictional literature, much as early flight in the beginning of the 19th century provided an experimental framework for jet and supersonic flight. "There are hazards in knowing too much about engineering or technology," Berkey says. "They can limit the imagination."

Berkey's long-time commissioning agent in New York responded to the siren song of a burgeoning marketplace for 'futuristic' imagery with an artist who was very much up to the task. To fans weary of static depictions of rockets and saucers, John's impressionist renderings seemed more real than any photograph, and more romantic and mysterious than any airbrush could make them.

Science fiction writers have long been in the vanguard of predicting the future. Their speculative musings, always based on an extension of scientific knowledge, bridges the gap between what is known about the world and what might be possible. The appeal of being able to participate in that—for a long-time electronics buff like John Berkey—was compelling.

"There are hazards in knowing too much about engineering or technology. They can limit the imagination."



More intense than real life, literary forecasts of major advances in science, aviation, and computer and biological technologies allowed Berkey an aesthetic freedom unlike that found in other illustration genres. He carried these concepts to their ultimate glory in his futuristic space paintings.

"The few artists I see succeed these days," says Berkey, "are simply the ones who can draw and mentally picture where they're going. I don't know what it would take to succeed today, but drawing would be somewhere at the beginning."

Part of his longevity is undeniably his unique impressionistic style that makes things 'real-er than real'. So it's no surprise that Leo Summers, writing in 1978, would call Berkey's machines more impressive, more interesting, more "alive" than any so-called life forms (Masterpieces of Science Fiction Art: Tomorrow and Beyond). His impressionistic style is his trademark; wholly original and idiosyncratic. He applies it to whatever subject matter is at hand, making his depictions of hardware—whether Otis Elevators, satellites or starships—as they say, "second to none".

John Berkey has been creating some of America's greatest illustrative art, and some of science fiction's greatest cover art, for the past 35 years. He has weathered severe personal health setbacks and the loss of a daughter, yet he continues to produce art of a quality to which other artists can only aspire. Of this artist, DiFate writes "he is one of the most innovative and influential of science fiction artists (whose) wonderfully facile style is the perfect balance between painterly impressionism and hard-edged realism" (Infinite Worlds).

Into the storm

Personal work, 2004 Casein and acrylic.
"Approaching a dangerous bit of space weather."
[above]

Transformation

Personal work, Casein and acrylic.
"The ships could transform from space vehicles to planes, to landing craft, and back."
[right]

Words: Jane Frank, author of
"The Art of John Berkey" (2003).





Another Quiet Day in the Country
Personal work, 1999 Casein and acrylic.
"A landscape that could be almost anywhere. Depicts an inventor who had some success trying to take off in his spaceship."
[left]

Outnumbered
Personal work, 1997 Casein and acrylic.
"Depicting a ship under attack from the ground. When you think about it, that is from where most ships would be attacked."
[right]



The Display
Personal work, 1995 Casein and acrylic.
"This took a long time to say it's done. Nothing more than an exercise on what a spaceship would look like."
[left]



Leaving the city
Personal work, 2001 Casein and acrylic.
"I wanted to show the power, scale and force of such a vehicle."
[left]



BERKEY



Master

Portrait (Painted)

Kimberley
Photoshop
Jussi Lehtiniemi, FINLAND



Elixir
Photoshop, Painter
Melanie Delon, FRANCE

Excellence
Portrait (Painted)



Excellence

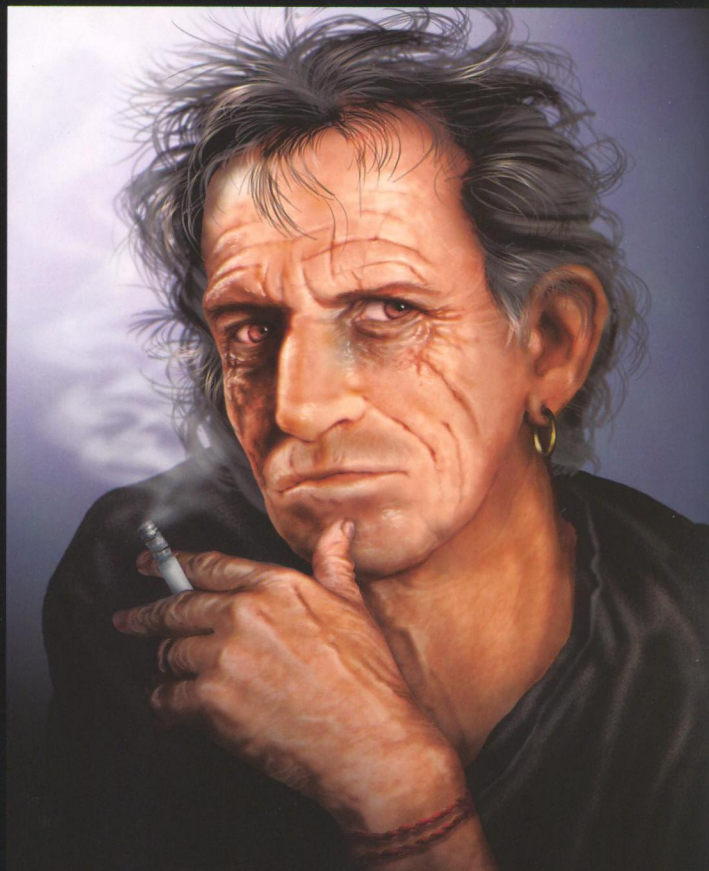
Portrait (Painted)

Beyond the nature
Painter, Photoshop
Katarina Sokolova,
UKRAINE



Blond Gaijin
Photoshop
Client: ImagineFX
Hoang Nguyen, USA

Excellence
Portrait (Painted)

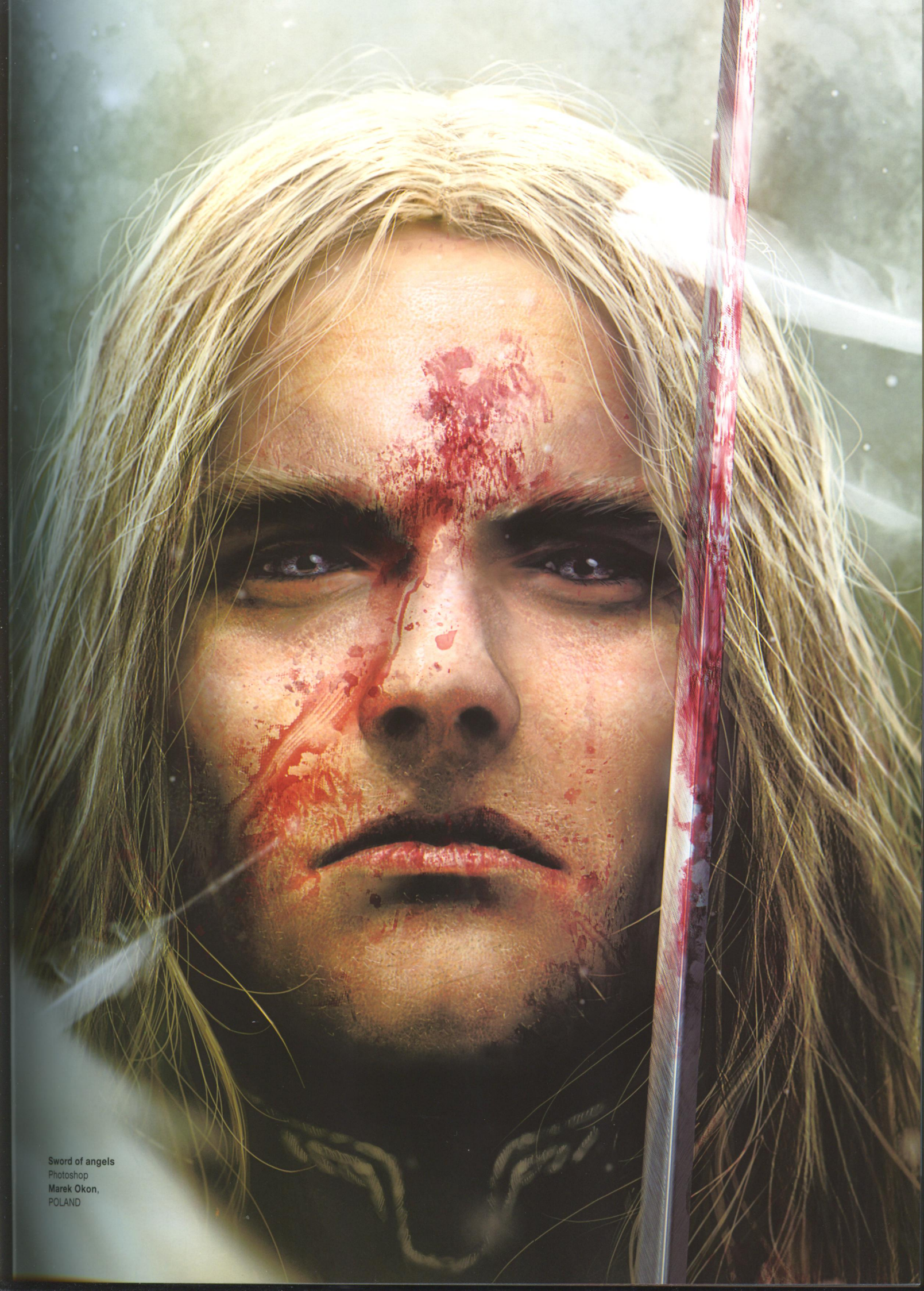


Autumn Queen
Photoshop
Martin Lisec,
CZECH REPUBLIC
[top]

Zero
Photoshop
Borja Fresco Costal,
SPAIN
[above]

Keith (Mr rock and roll)
Photoshop
Ciro Marchetti,
USA
[top]

Marshall
Photoshop
Client: Portal
Tomasz Jedruszek, POLAND
[above]



Sword of angels
Photoshop
Marek Okon,
POLAND



Autumn leaves
Painter, Photoshop
Claudia Flor, GERMANY
[above]



Poison Ivy
Painter
Katarina Sokolova, UKRAINE
[above]

The Commodore
Painter, Photoshop
Client: ImagineFX
Marta Dahlig, POLAND
[right]



Portrait (Painted)



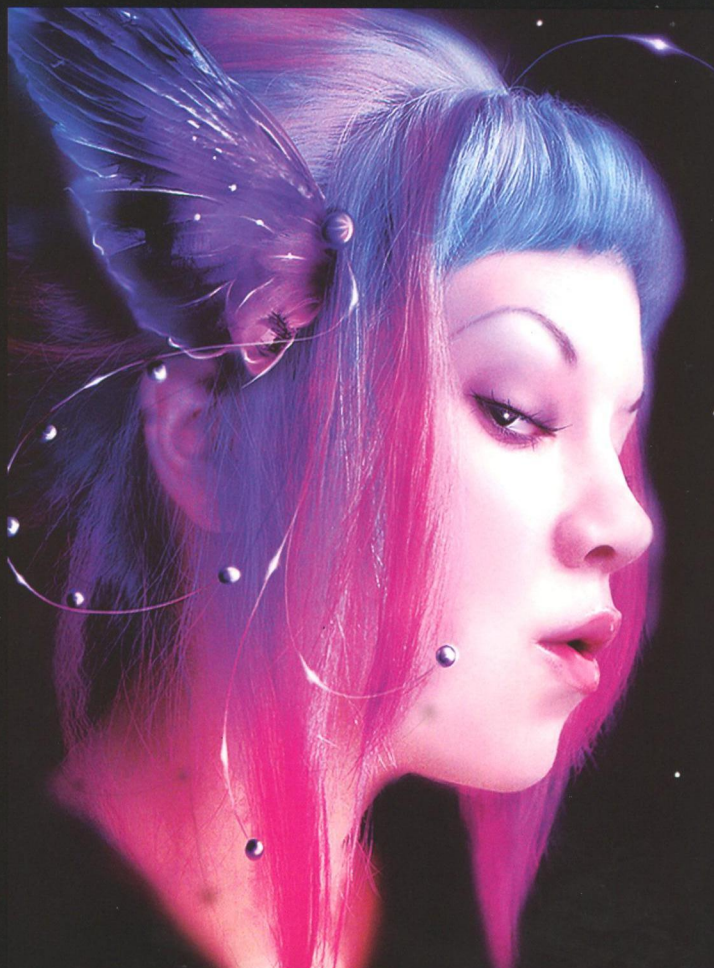
Little red
Photoshop
Hoang Nguyen, USA
[left]

Chio chio san
Painter
Katarina Sokolova, UKRAINE
[right]



Katsumi
Photoshop, Painter
Bao Pham, USA
[left]





Dare to look at Mrs Pluma
Photoshop
Milica Acimovic, SERBIA
[top]

A day in the life is a life in the day
Painter
Katarina Sokolova, UKRAINE
[above]

Moonheart
Photoshop
Tiffany Toland, USA
[top]

Moonlight lullaby
Painter, Photoshop
Joanna Michalak, POLAND
[above]



Red empress
Photoshop
Rafi Adrian Zulkarnain,
INDONESIA



Master

Portrait (Rendered)

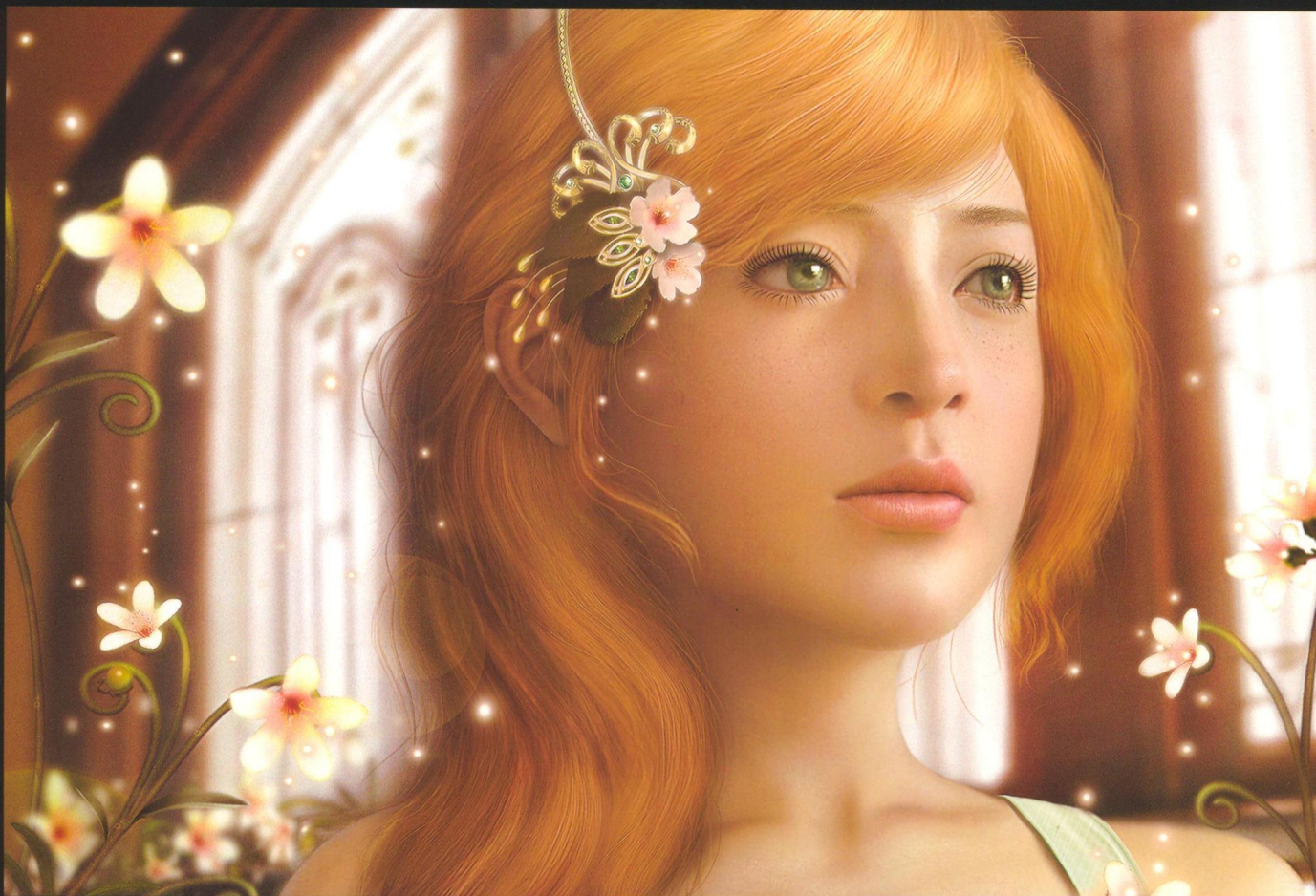
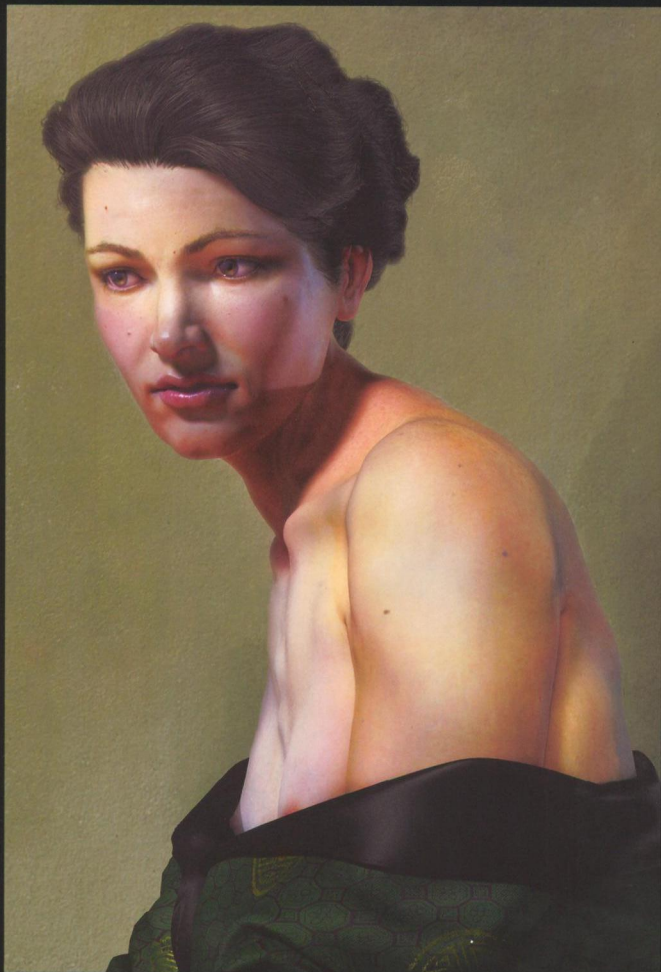
Jimi Hendrix: The Guitar Legend
3ds Max, Photoshop, V-Ray, mental ray
Marcin Klicki, Digital-Aktimel, POLAND



My Little Arsonist
Poser, Photoshop
Charli Siebert, USA

Excellence
Portrait (Rendered)

Portrait (Rendered)



Head of a woman
Maya, ZBrush, mental ray, BodyPaint 3D
Jeremy Engleman, USA
[top left]

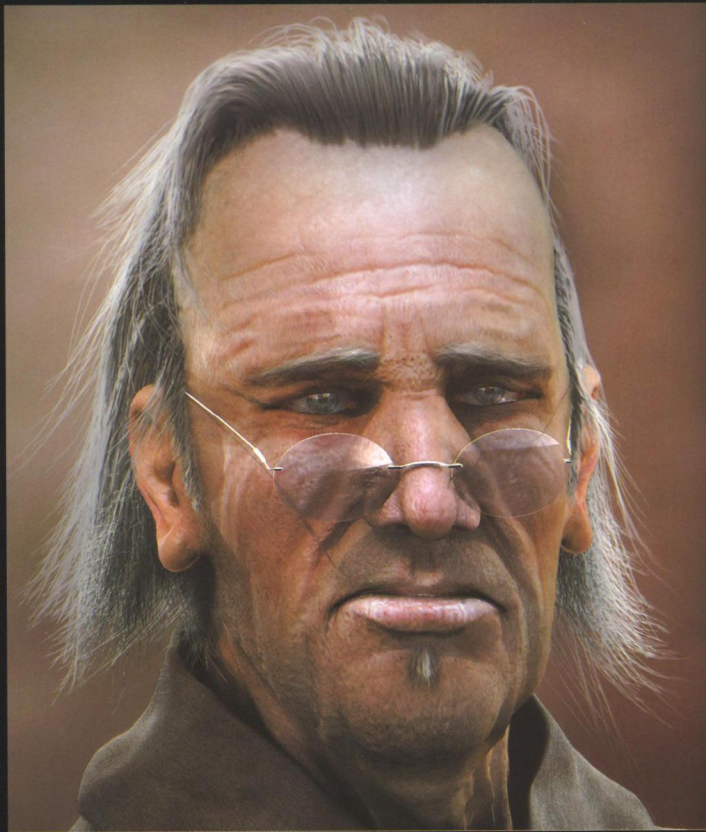
Yumi
3ds Max, Photoshop, mental ray
Johnny Pham, Beenox -Activision, CANADA
[above]

Michelle
3ds Max, Painter, Photoshop
Kyung Up Hyun, KOREA
[top right]



A look
3ds Max, mental ray, Photoshop
Joaquin Catala-Retortillo, GREAT BRITAIN

Excellence
Portrait (Rendered)



Caveman
LightWave 3D, ZBrush, Photoshop
Pete Sussi, USA
[top left]

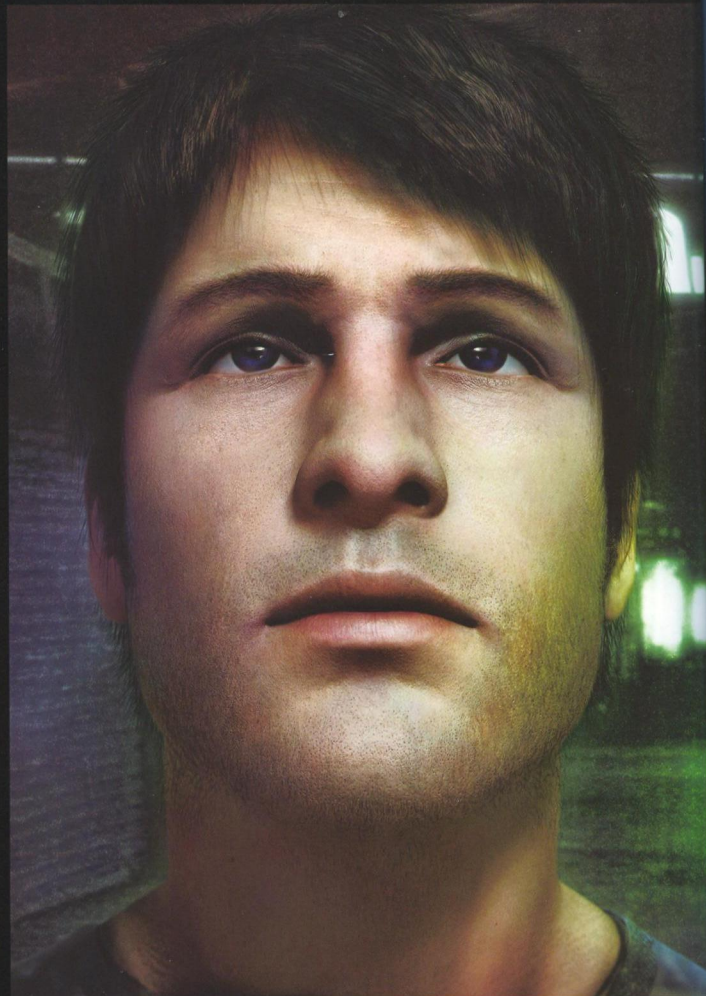
Sumo
3ds Max, ZBrush, Photoshop, VRay
Daniel Moreno Diaz, Pyro Studios, SPAIN
[above]

Portrait of an old man
3ds Max, ZBrush, Photoshop, mental ray
Sergio Santos, Ubisoft, CANADA
[top right]



Princess Predator
3ds Max, Photoshop
Denisa Mrackova,
CZECH REPUBLIC

Excellence
Portrait (Rendered)



Sally
LightWave 3D, Photoshop
Corrado Vanelli, ITALY
[above left]

Portrait of man
3ds Max, ZBrush
Weiye Yin, CHINA
[above]

Portrait of girl
3ds Max, ZBrush
Weiye Yin, CHINA
[left]

Vladimir
3ds Max, ZBrush, mental ray
Fred Bastide, SWITZERLAND
[right]





Flower messenger
SoftimageXSI, Photoshop
Jack Zhang, CANADA
[above left]

Night rider
Maya, BodyPaint 3D,
Mudbox, mental ray
Hyun Hee Lee, KOREA
[above]

The last empress, Myungsung
3ds Max, mental ray, Photoshop
Jisoo Song, KOREA
[left]

Grace of the snow
3ds Max, Brazil r/s
Soa Lee, KOREA
[right]







Master

Architecture (Exterior)

Kazakhstan Tower
3ds Max, V-Ray, Photoshop
Gareth Thatcher, AHD-Imaging, GREAT BRITAIN



Project No. 2
LightWave 3D, Photoshop
Patterlini Benoit, FRANCE

Excellence
Architecture (Exterior)



Excellence

Architecture (Exterior)



New York street 02
3ds Max, V-Ray, Photoshop
Anthony Hartley-Denton, AHD-Imaging,
GREAT BRITAIN



King William
SketchUp, Photoshop
Scott Hammerstein, Hammerstein Group, AUSTRALIA
[top]

Abito apartments
3ds Max, V-Ray, Photoshop
Anthony Hartley-Denton, AHD-Imaging, GREAT BRITAIN
[above]



© Cityscape Digital Limited

122 Leadenhall Night
LightWave 3D, Photoshop
Client: British Land
Terry Wu, Cityscape Digital Ltd, GREAT BRITAIN

Excellence
Architecture (Exterior)



Tithebarn House by night
3ds Max, V-Ray, Photoshop
AHD-Imaging, GREAT BRITAIN
[top]

Russ
VIZ
Chen3d, CHINA
[above]



Clippers Quay by night
3ds Max, V-Ray, Photoshop
Anthony Hartley-Denton, AHD-Imaging, GREAT BRITAIN
[top]

Ice house
3ds Max, V-Ray, Photoshop
Piotr Truszczynski, Preconstruct, GREAT BRITAIN
[above]



Chancery square
3ds Max, V-Ray, Photoshop
Gareth Thatcher, AHD-Imaging,
GREAT BRITAIN
[above]



101 24th Street
3ds Max, Photoshop
Carlos Cristerna, Neoscape, Inc.,
USA
[above]



Great Marlborough Street
3ds Max, V-Ray, Photoshop
AHD-Imaging,
GREAT BRITAIN
[above]



122 Leadenhall Day
LightWave 3D, Photoshop
Client: British Land
Terry Wu, Cityscape Digital Ltd, GREAT BRITAIN
[above]



LA Live Tower West View
3ds Max, V-Ray, Photoshop
Jorge Barrero, GENSLER, USA
[top left]



Hatton Gardens penthouse
3ds Max, V-Ray, Photoshop
Matthew Clayton, AHD-Imaging, GREAT BRITAIN
[above]



100 Middlesex
3ds Max, V-Ray, Photoshop
Tony Pearse, Preconstruct, GREAT BRITAIN
[top right]

Hotel
3ds Max, V-Ray, Photoshop
Sam A. Nassar, SYRIA
[right]







Luce
3ds Max, V-Ray, Photoshop
Juan Miguel Gonzalez Cortinas, SPAIN

Excellence
Architecture (Interior)



Proposed Restaurant: Mandarin Oriental Tower, Chicago
 3ds Max, V-Ray, Photoshop
 Client: Palladium Development & ABA Las Vegas
 Neoscape, Inc., USA [top]

787 Boeing Business Jet: Mid-east Royal Passenger Seating Area
 3ds Max, V-Ray, Photoshop
 Client: Boeing
 Michael Jaquish, Teague, USA [above]



Lobby 702
3ds Max, V-Ray, Photoshop
Gustavo Enrique Capote, Preconstruct,
GREAT BRITAIN

Excellence
Architecture (Interior)



Excellence

Architecture (Interior)



Vertigo in the Temple
Painter, Photoshop
César Rizo, VENEZUELA



Interspace07
3ds Max, V-Ray, Photoshop
Jun Zeng,
CHINA
[top]

Bathroom at dusk
3ds Max, V-Ray, Photoshop
Christophe Landrain,
BELGIUM
[above]

Manor house barn
3ds Max, V-Ray, Photoshop
Anthony Hartley-Denton, AHD-Imaging,
GREAT BRITAIN
[right]





Benwell lounge PH
3ds Max, V-Ray, Photoshop
Martin Drake and Troy Pearse, Preconstruct,
GREAT BRITAIN
[top]



Hotel room
3ds Max, V-Ray, Photoshop
Omar Fernandes,
PORTUGAL
[above]

Modern kitchen living
Maya, Photoshop, Maxwell Render
Justin Causey, Sandbox Studio,
USA
[above]



Red day
3ds Max, V-Ray, Photoshop
Gustavo Enrique Capote,
GREAT BRITAIN
[above]



Reading room
3ds Max, fryrender
Victor Loba,
SPAIN
[above]



Sitting room
3ds Max, VRay, Photoshop
Client: Janowitz Construction
fOCUS360, USA
[top]

Interspace02
3ds Max, VRay, Photoshop
Jun Zeng,
CHINA
[above]



Lounge night
3ds Max, V-Ray, Photoshop
Gustavo Enrique Capote, Preconstruct,
GREAT BRITAIN



Master

Architecture (Reconstruction)



Siena
3ds Max, V-Ray
Jason Godbey, Visual Concepts, USA



Excellence

Architecture (Reconstruction)

Guanajuato Alley
LightWave 3D, Photoshop
Eugenio Garcia, MEXICO



Chateau Frontenac
3ds Max, Photoshop
Sébastien Gaudard, CANADA

Excellence
Architecture (Reconstruction)



Rosa Street
3ds Max, VRay, Photoshop
Omar Fernandes, PORTUGAL
[top left]

The Guild Hall
Maya, Photoshop
Andrew Jackson, GREAT BRITAIN
[above]

Corner of Cobblestone
3ds Max, VRay, Photoshop
Wade Muller, AUSTRALIA
[top right]



A morning in Provence
3ds Max, V-Ray, Photoshop
Julien Chiari, FRANCE



Master
Fantasy



The mountain smith
Photoshop
Client: fantasy-world.ru
Viktor Titov, RUSSIA



Excellence
Fantasy

Balthazar
Photoshop
Client: ArenaNet: GuildWars
Kekai Kotaki, USA



Shadowstorm
Photoshop
Raymond Swanland, USA

Excellence
Fantasy



Games of monsters
Photoshop, Painter
Nikolay Yeliseyev, RUSSIA
[top]

Dark angel
Photoshop
Client: Phenomenon Party
Thitipon Dicruen, THAILAND [above]

A Cruel Wind
Photoshop
Raymond Swanland, USA
[top]

Beast from hell
Photoshop
Henryca Citra, Frameworks Studios, INDONESIA
[above]



Euphrates disaster
Photoshop
Client: Phenomenon Party
Thitipon Dicruen, THAILAND

Excellence
Fantasy



Can't stand the light
Photoshop
Natascha Rooesli,
SWITZERLAND
[top left]

Sky of Kaloulo
Painter, Photoshop
Jian Guo,
CHINA
[above]

Drizzt & Guenhwyvar
Painter
Client: Devil's Due Publishing
Todd Lockwood, Graphic Traffic, USA
[top right]

Bright of sky
Photoshop, Painter
Client: Pyr Books
Stephan Martiniere, USA
[right]





Ganesh
Photoshop
Francis Tsai,
USA
[top left]

Earth Dweller
3ds Max, Brazil r/s, Photoshop
Neil Blevins,
USA
[above]

Decapitator
Painter
Adam Vehige, Vehige Studios,
USA
[top right]

Bogatyr
Photoshop
Inspired by Ilya Muromets
Michal Ivan, SLOVAKIA
[right]





Lady of Shalott
Maya, mental ray,
Photoshop, Mudbox
Yang Zhang, CHINA
[left]

The journey begins
CINEMA 4D, Wings3D,
ZBrush, Photoshop
Andrzej Sykut, POLAND
[right]



Where are you
Photoshop, Painter
Melanie Delon, FRANCE
[left]





Hel
Photoshop
Alex Tornberg,
NORWAY
[top left]



Grenth
Photoshop
Client: ArenaNet: GuildWars
Kekai Kotaki, USA
[right]



Heavy Fire Cavalry
Photoshop, ArtRage
Viktor Titov,
RUSSIA
[above]

High Captain of Angband
Photoshop
Per Øyvind Haagenen,
NORWAY
[top right]





Summon
Photoshop
Ron Lemen,
USA
[top]

Warriors On Fire
Photoshop
Client: WEBZEN Ltd.
Cho kyoung-min, KOREA
[above]

War of Angels
Painter
Client: Bullseye Tattoos,
Art Director: Rhyan Scorpio-Rhys
Todd Lockwood, Graphic Traffic, USA [right]





Master
Creatures

Elizaphant
Photoshop
Holli Alvarado, USA



Fairy meetings
Photoshop
Remko Troost, Imaginia, BELGIUM

Excellence
Creatures



Excellence

Creatures

Dragon
Painter
Tony Weinstock, USA



Abbadon
Photoshop
Client: ArenaNet: GuildWars
Daniel Dociu, ArenaNet, USA

Excellence
Creatures

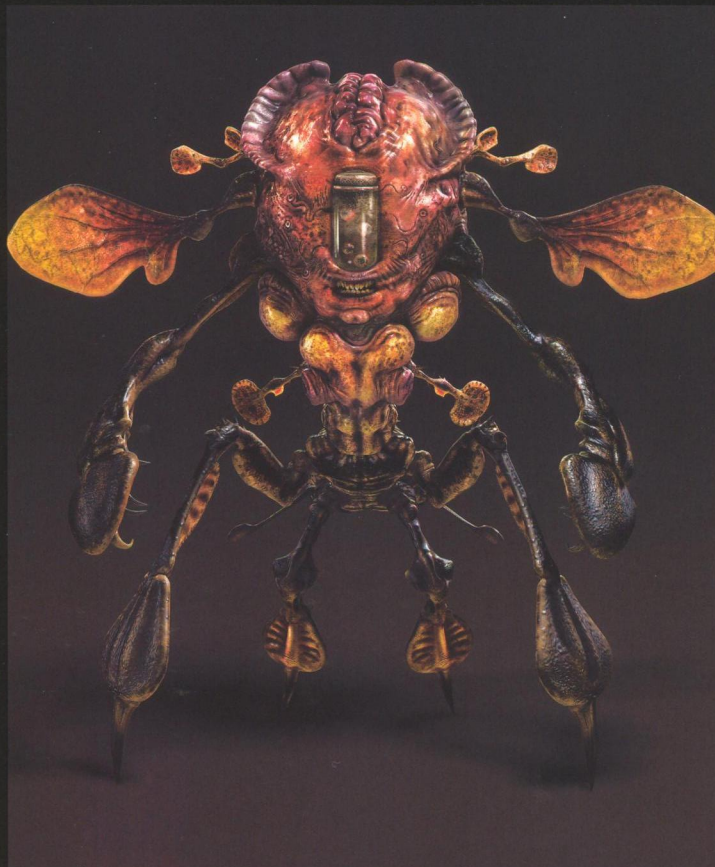


Human hybrid profile detail
Photoshop
Gustavo H. Mendonca, Electronic Arts, CANADA
[top]

Sapat
Photoshop
Von Caberte, PHILIPPINES
[above]

Creature
Photoshop
Martin Deschambault, CANADA
[right]





Huante's creature
3ds Max, BodyPaint 3D, Brazil r/s, ZBrush
Designed by Carlos Huante
Laurent Pierlot, Blur Studio, USA
[top left]

Parasite eve
3ds Max, Brazil r/s, Mudbox
Inspired by Grant Hillier
Vaclav Krivanek, CZECH REPUBLIC
[above]

Creature model
3ds Max, Mudbox, Photoshop, Brazil r/s
Inspired by Carlos Huante
Avinash Hegde, INDIA
[top right]

Grimshaw
Photoshop
Michael Corriero,
USA
[right]





Master

Action





Excellence

Action

Bladesinger
Photoshop
Raymond Swanland, USA



Killswitch
Photoshop
Client: Pyr Books
Stephan Martiniere, USA

Excellence
Action



Excellence

Action



Final duel
Photoshop
Henryca Citra,
Frameworks Studios,
INDONESIA



© Aranim Media Factory



© Flagship Studios



A fortress in shadow
Photoshop
Raymond Swanland,
USA
[top]

Hellgate: London Cover E3
Photoshop, ArtRage
Client: Dark Horse Comics
Art Director: David Land
Alexi Briclot, FRANCE [above]

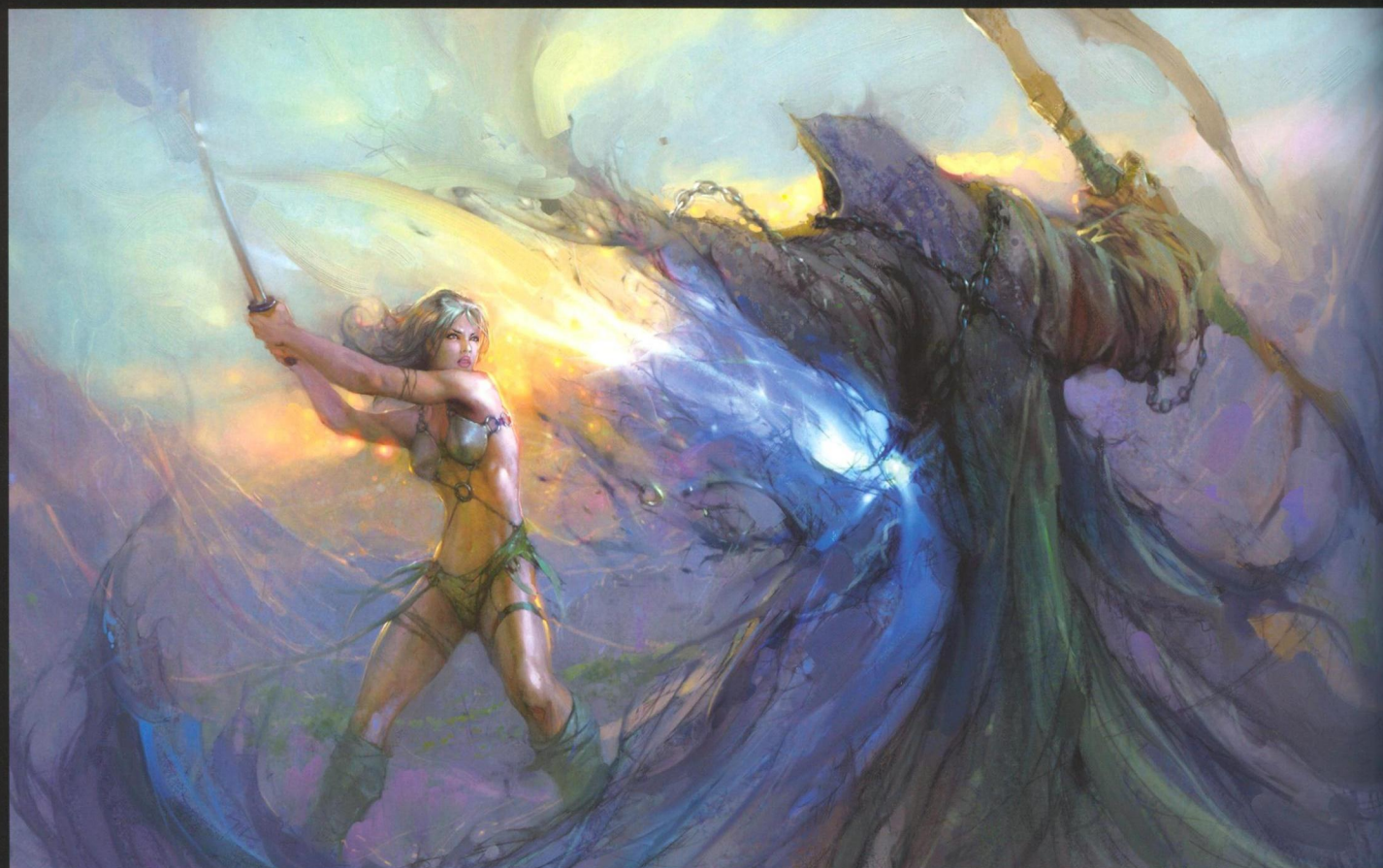
Genie monkey
Photoshop
Client: Aranim Media Factory
Kerem Beyit, TURKEY
[top]

Geosphere
Painter, Photoshop
Nikolay Yeliseyev,
RUSSIA
[above]





© Wizards of the Coast



In the tower of the Orc King
Painter
Todd Lockwood,
Graphic Traffic, USA
[top]

The fight
Photoshop, ArtRage
Client: ImagineFX
Viktor Titov, RUSSIA
[above]



Abduction
Photoshop, Maya
Steven Stahlberg,
MALAYSIA



45 seconds
Photoshop
Ben Shafer, USA
[above]



Iaijutsu duel
Photoshop, Maya, Mudbox
Steve Argyle, USA
[left]

© Alderac Entertainment Group



Blood riders Arakh
Photoshop
Tomasz Jedruszek, POLAND
[right]



© Fantasy Flight Games



Master
Concept Art

The Death
Painter, Photoshop
Tae Young Choi,
Midway Games, USA



Cyclops
Photoshop
Thierry Doizon,
STEAMBOT Studios, CANADA

Excellence
Concept Art

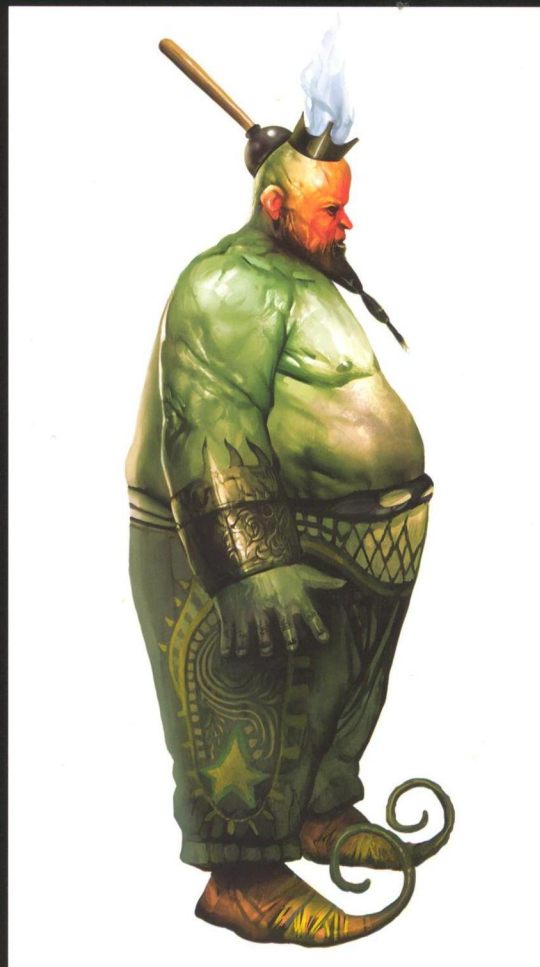


Excellence

Concept Art



Phoegasus
Photoshop
Client: ArenaNet: GuildWars
Daniel Dociu, ArenaNet, USA



Bjorn the Berzerker
Photoshop
Jonny Duddle, GREAT BRITAIN
[top left]

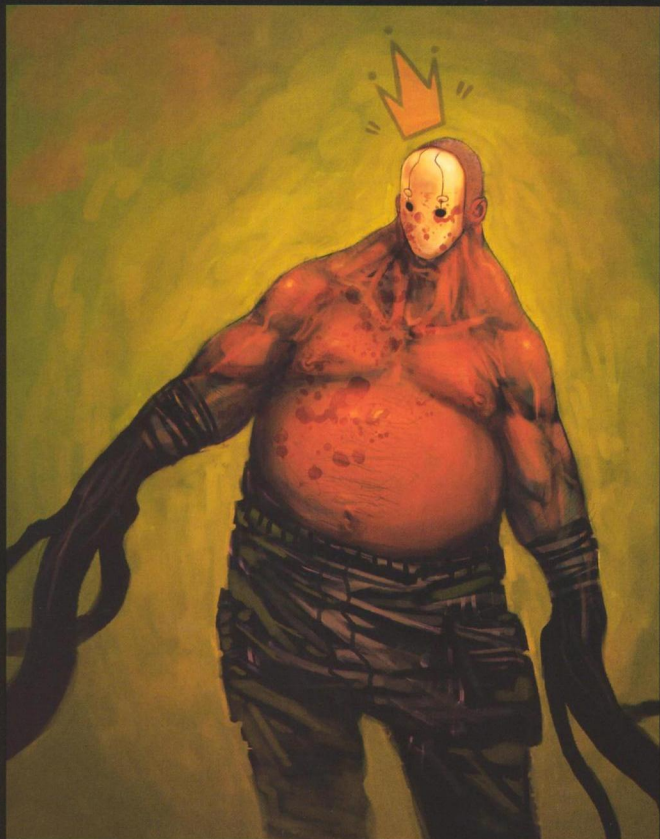
AngelDevil
Photoshop
Kekai Kotaki, USA
[above]

Green Sultan
Photoshop
Patrick Desgreniers, CANADA
[top right]



Polyp Steed
Photoshop
Keith Thompson,
CANADA

Excellence
Concept Art



Sovereign
Photoshop
Patri Balanovsky, ISRAEL
[top left]

Werewolf
Photoshop
Martin Deschambault, CANADA
[above]

Digger
Photoshop
Patri Balanovsky, ISRAEL
[top right]

Immemorial
Photoshop
Markus Neidel, GERMANY
[right]





Golem
Photoshop
Client: ArenaNet: GuildWars
Daniel Dociu, ArenaNet, USA
[top left]

WinterMech
Photoshop
Martin Deschambault,
CANADA
[above]

NASA SpaceSuit.
Photoshop
Richard Anderson,
USA
[top right]

Polluseum
Photoshop
Sebastien Larroudé,
STEAMBOT Studios, CANADA
[right]





The Welder
Painter, Photoshop, 3ds Max
Tae Young Choi, Midway Games, USA
[top left]

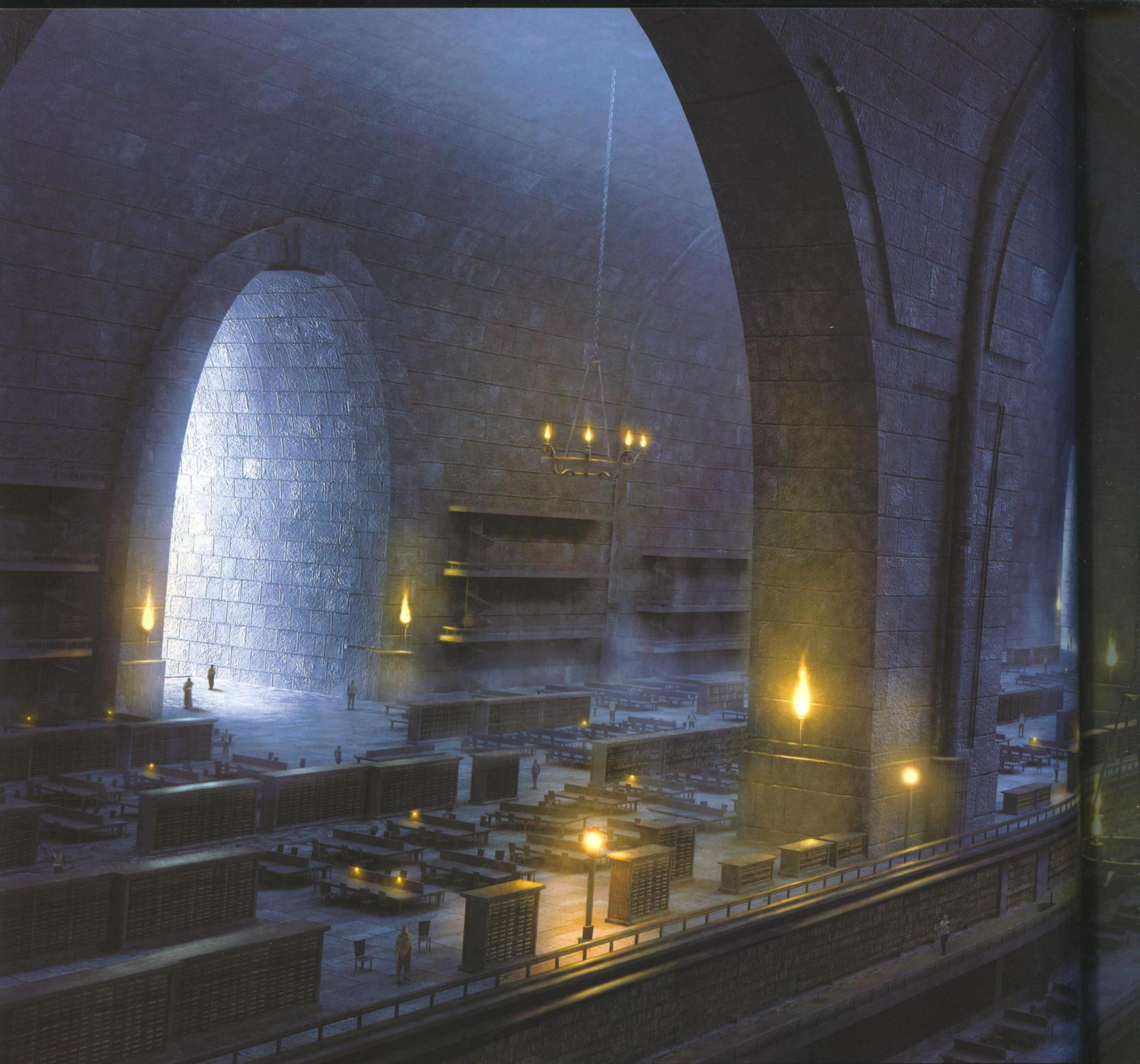
Beauty and the Beast
Photoshop
Viktor Titov, RUSSIA
[above]

Apis
Photoshop
Sylvain Lorgeou, BUZZ Image Group, CANADA
[top right]



© Sibillant Interactive

City at the waterfall
Photoshop
Olga Antonenko, CGpolis,
RUSSIA



Master
Matte Painting



The Library
Maya, mental ray
Laurent Ménabé, FRANCE



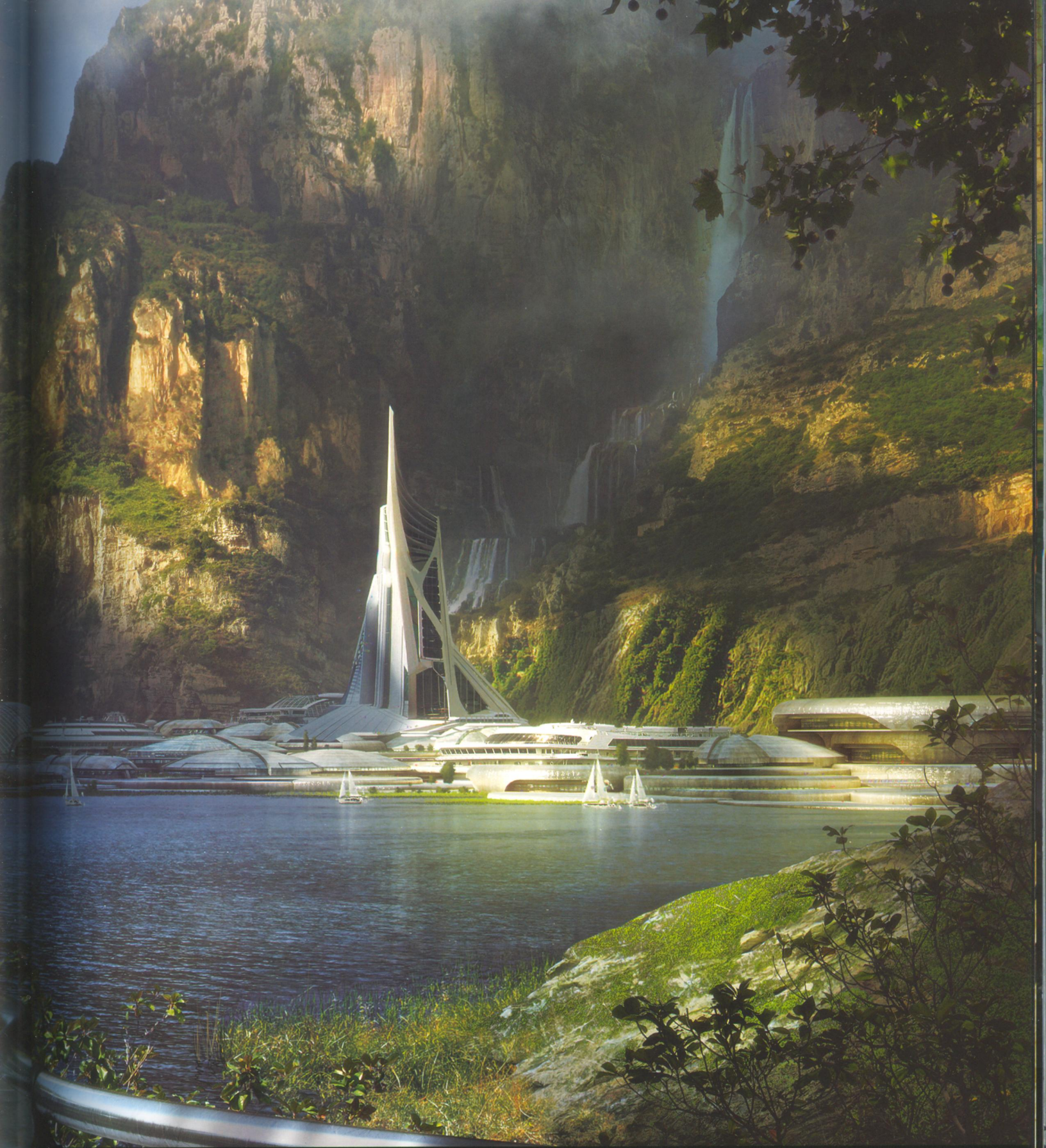
Excellence

Matte Painting





Excellence
Matte Painting



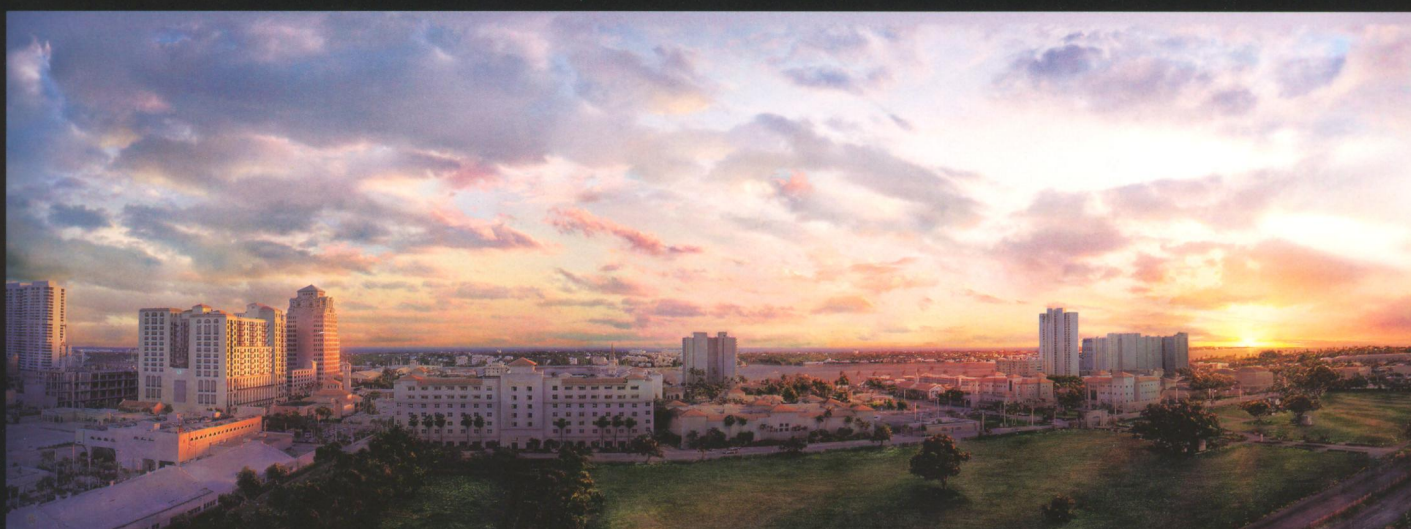
Hudson City
Photoshop, CINEMA 4D
Dylan Cole, USA



Trafalgar guard
Photoshop
Dan Blomberg,
USA
[top]

Fog city
Maya
Laurent Ménabé,
FRANCE
[center]

Environment: Industrial Gothic
Photoshop
Daniel Kvasznica, I-NetGraFX,
Alpha-Vision, CANADA
[above]



Home
Painter, Photoshop
Andreas Rocha,
PORTUGAL
[top]

Iron Grip: invasion
Photoshop
Client: Isotx Inc.
Dan Blomberg, USA
[center]

City Place South Tower: Background
Photoshop
Client: Related Group West Palm Beach
Daniel Kvasznicza, Alpha-Vision, CANADA
[above]



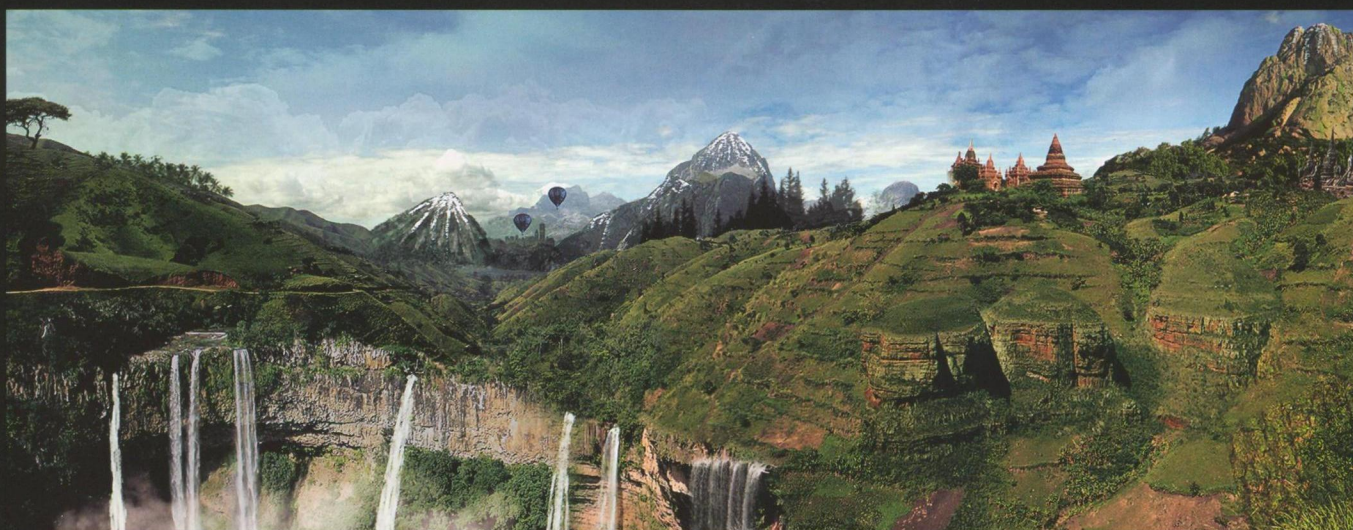
Spring sunset
Photoshop
Andreas Rocha,
PORTUGAL
[top]

Mountain Rescue 07
Photoshop
Ricardo Garces,
PORTUGAL
[above]



Dawn
Photoshop
Björn Wirtz,
GERMANY
[top]

The Falls
Photoshop
Christian 'Tigaer' Hecker,
GERMANY
[above]



The Cathedral
Photoshop
Alexandru Popescu, ROMANIA
[top]

Prisoner land
Photoshop
Ehsan Dabbaghi, IRAN
[center]

Landscape
Photoshop
Anderson Oliveira, BRAZIL
[above]



Ancient Ruins
LightWave 3D, Photoshop
Marco Genovesi, Dreamlike Visions, ITALY
[top]

Desert Ruin
Photoshop, SoftimageXSI
Tim Warnock, The Next Side, CANADA
[center]

Sheba
Photoshop
Tiberius Hoaghea-Viris, ROMANIA
[above]



Master
Science Fiction



The walled city
3ds Max, Photoshop, finalRender
Stefan Morrell, NEW ZEALAND

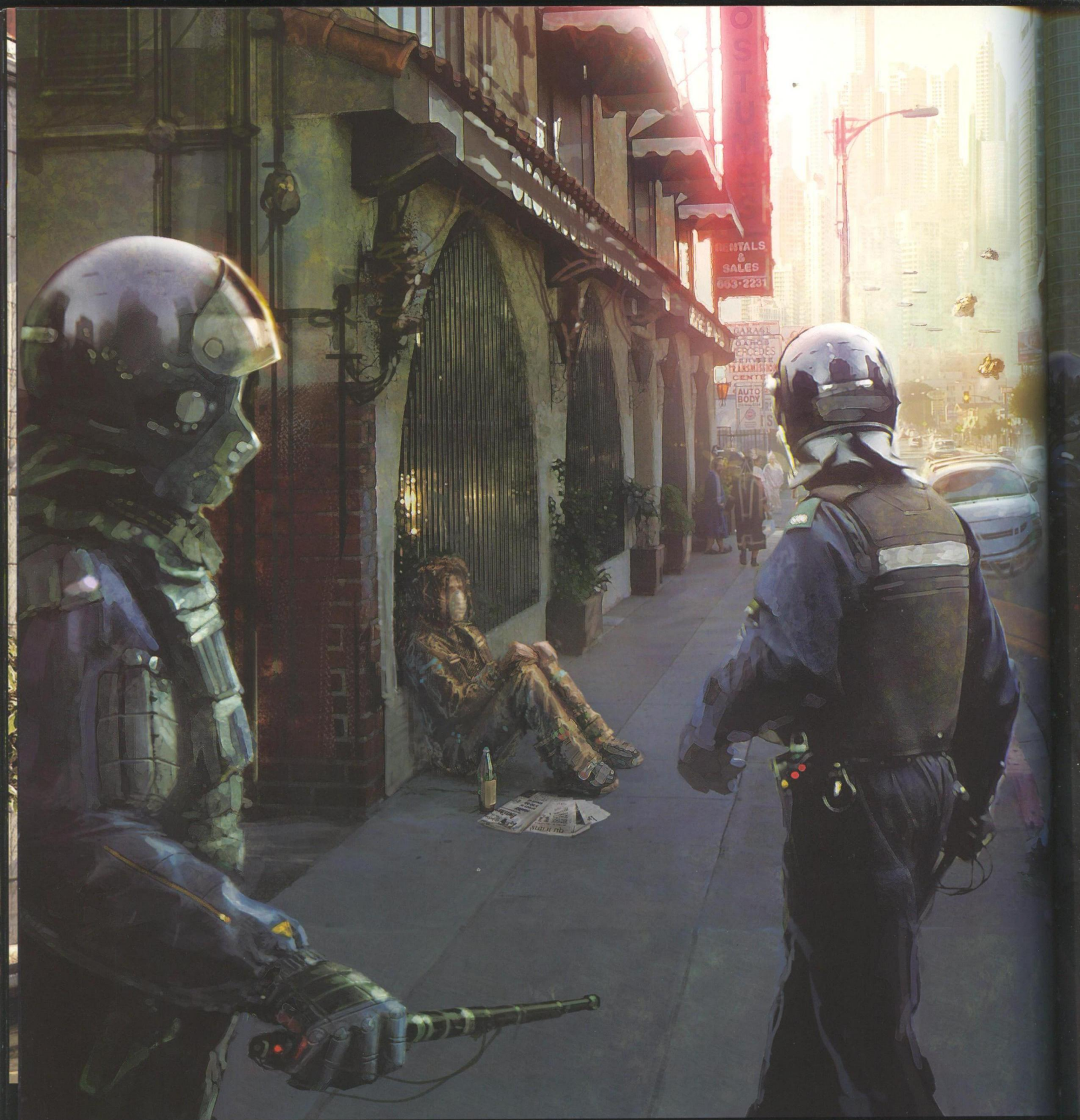


Excellence

Science Fiction



Sky Bridge
Photoshop
Client: ArenaNet: GuildWars
Daniel Dociu, ArenaNet, USA



Excellence

Science Fiction



Sunset Boulevard
Photoshop
Tim Warnock, The Next Side,
CANADA



Upside down top of the iceberg town
Photoshop
Remko Troost, Imaginia, BELGIUM
[top left]

Tube Rider
Photoshop, CINEMA 4D
Inspired by Greg Bear
Björn Norberg, SWEDEN [above]

Queen of Candescence
Photoshop, Painter
Client: Tor Books
Stephan Martiniere, USA [top right]



Mainspring
Photoshop, Painter
Client: Tor Books
Stephan Martiniere, USA

Excellence
Science Fiction



Volcano City
LightWave 3D, Photoshop
Patterlini Benoit, FRANCE
[left]

Continental exploration
Photoshop
Mike Dearden Clarke,
GREAT BRITAIN
[right]



Battlestar
Photoshop, Painter
Philip Straub, USA
[left]



Protos revisited
Photoshop, Maya
Philip Straub, USA
[left]





Caterpillar police
Photoshop
Nikolay Yeliseyev, RUSSIA
[top left]



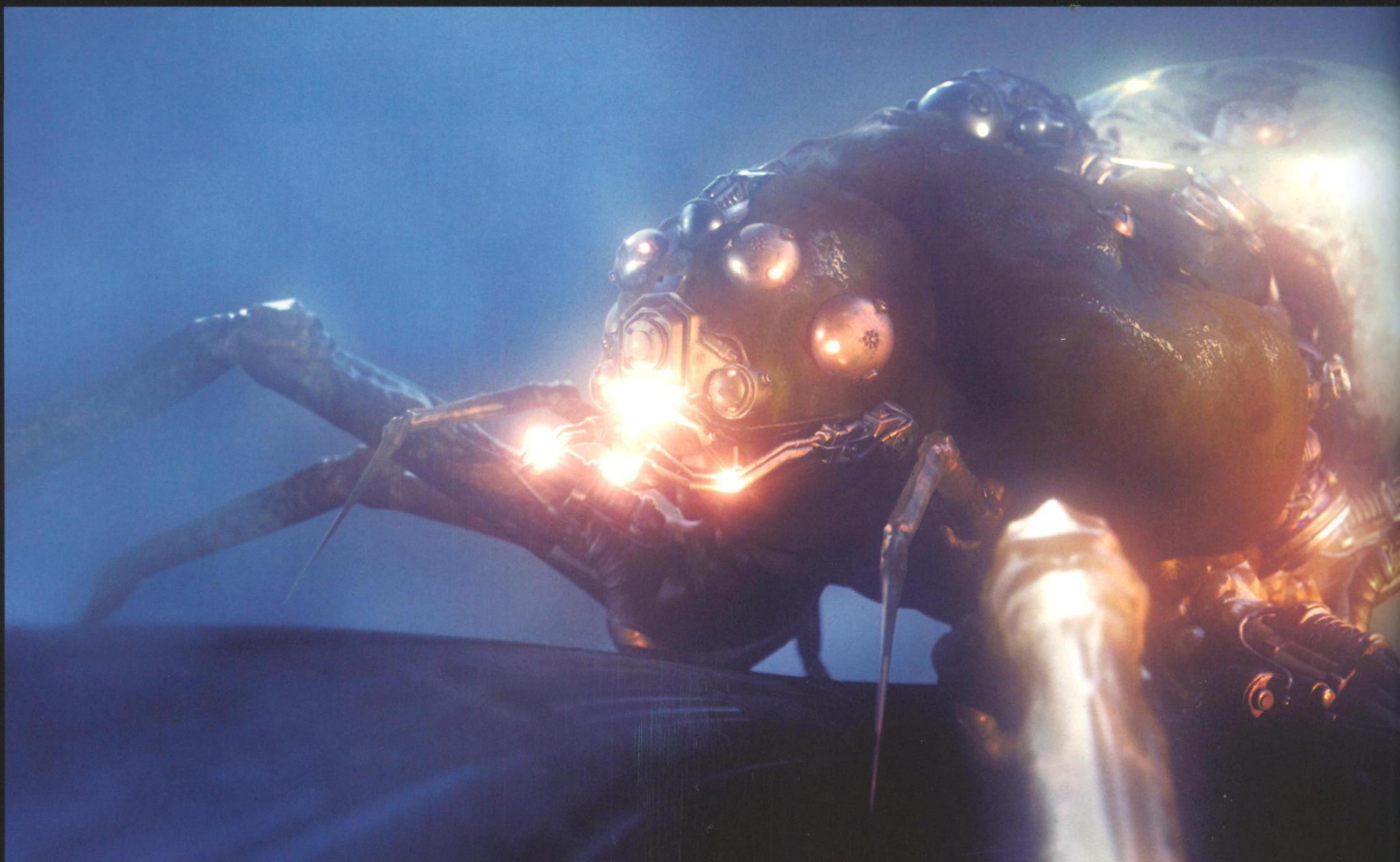
Birdy
Painter, Photoshop
Nikolay Yeliseyev, RUSSIA
[top right]



Waterworld
3ds Max, finalRender, ZBrush, Photoshop
Stefan Morrell, NEW ZEALAND
[above]



b13
modo, CINEMA 4D, Photoshop
Benedict Campbell, GREAT BRITAIN



Peppy
Softimage|XSI, Shake
Ilkka Jahnukainen, FINLAND
[top]

Translight Jump
Photoshop
Francis Tsai, USA
[above]

Awe at Thistledown
Maya, Photoshop
Angel Nieves, USA
[right]





Master

Environment

The marketplace
Photoshop
Maxime Desmettre, CANADA

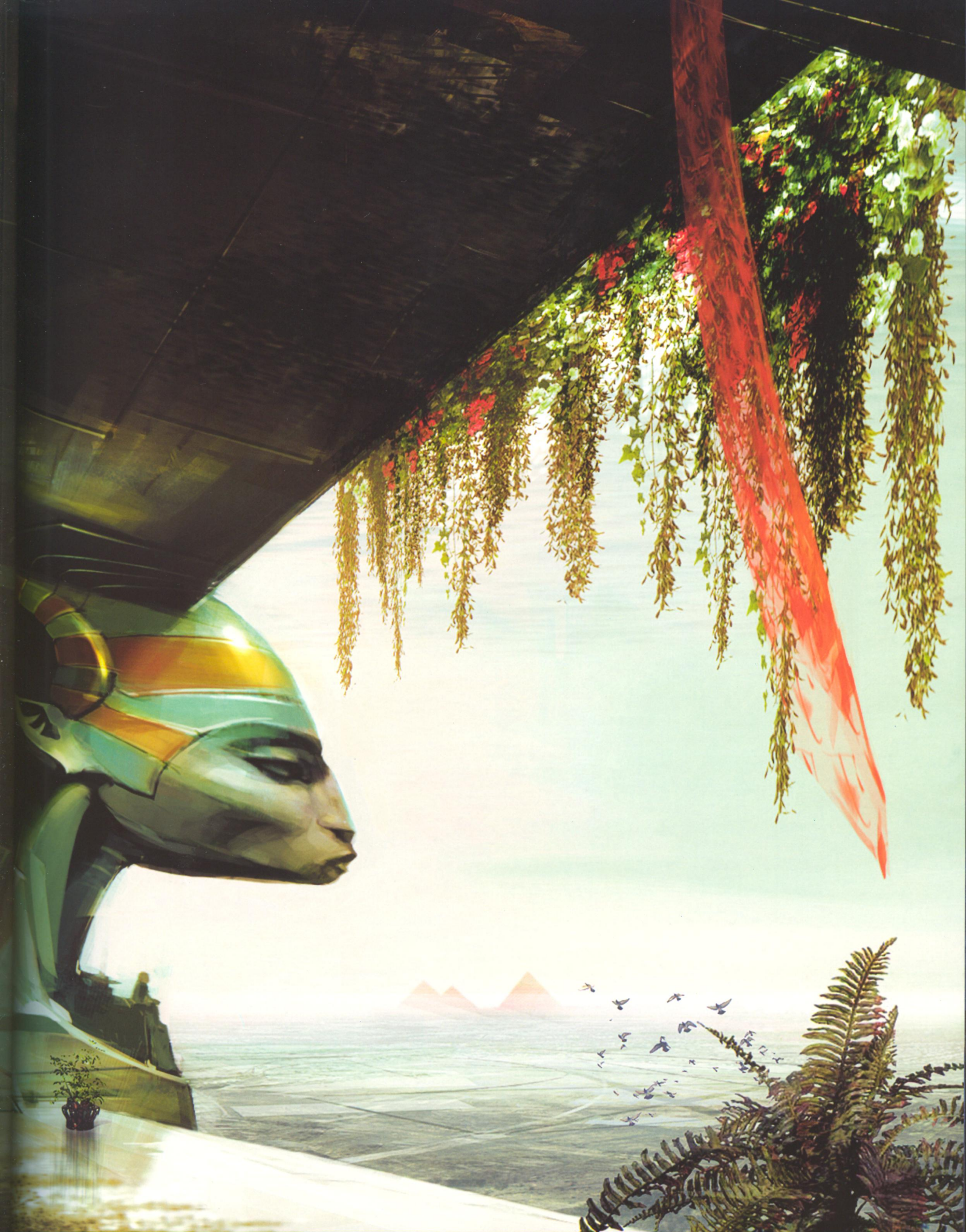


Alpine village
3ds Max, Photoshop, ZBrush
Stefan Morrell, NEW ZEALAND

Excellence
Environment



Excellence
Environment



Delta Temple
Photoshop
Client: ArenaNet: GuildWars
Daniel Dociu, ArenaNet, USA



Excellence
Environment



Steps
LightWave 3D, Photoshop
Jean-Marc Labal, USA



Ashes
Photoshop, Painter
Philip Straub,
USA
[top]

Andes Temple
Photoshop
Client: ArenaNet: GuildWars
Daniel Dociu, ArenaNet, USA
[above]



Crescent street
Photoshop
Client: ArenaNet: GuildWars
Richard Anderson, USA
[top left]

Snow chase
Maya, Photoshop
Mark Goldsworthy,
USA
[above]

Perle
Photoshop, Painter
Client: Bragelonne
Stephan Martiniere, USA
[top right]

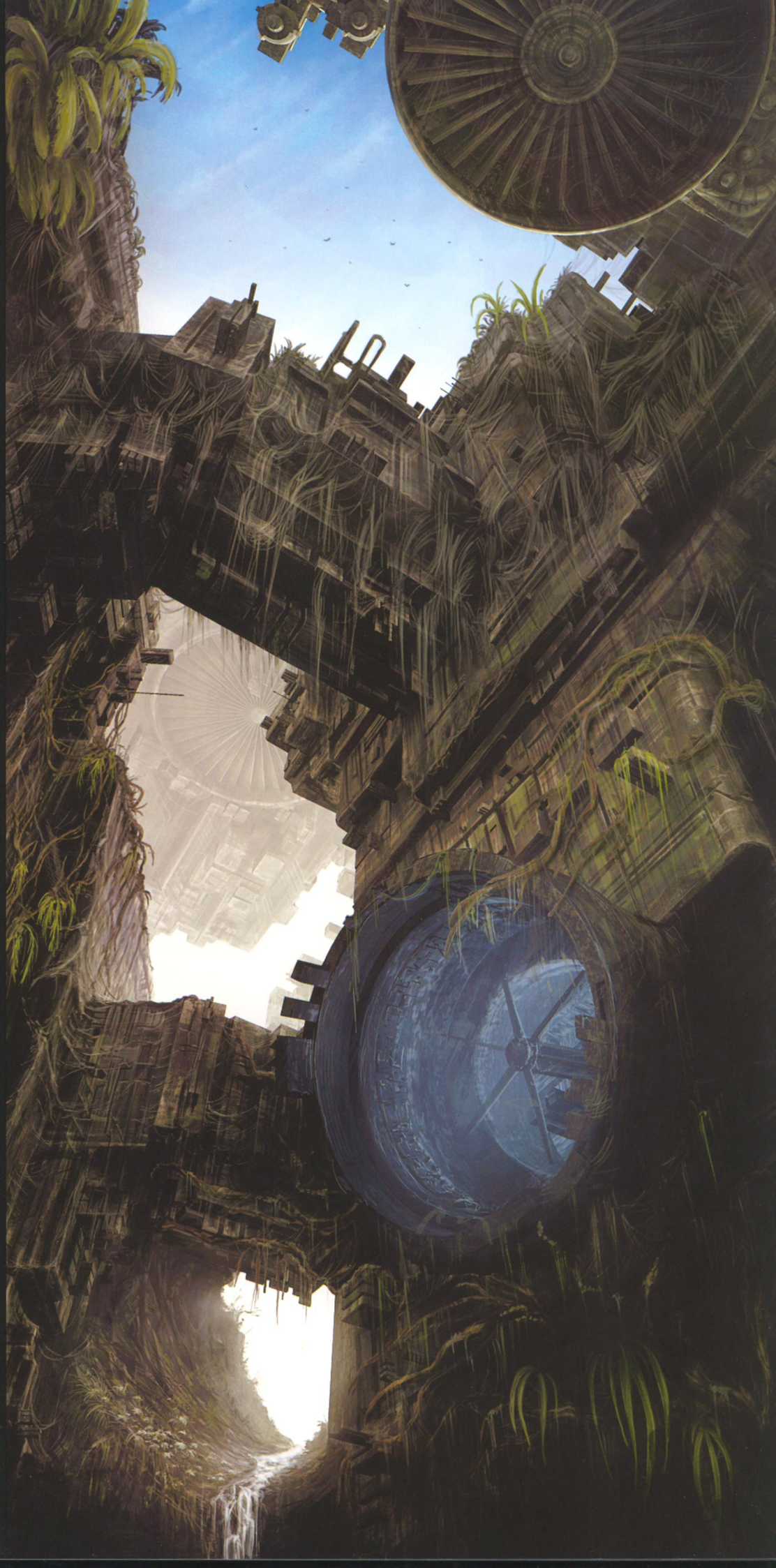


Entering the core
Photoshop, 3ds Max
Dimitar Tzvetanov,
BULGARIA
[left]

Rendezvous
Photoshop
Ben Mauro, USA
[right]

The sea folk
Photoshop
Pavel Mikhailenko,
RUSSIA
[left]

Atlantis
Photoshop
Pavel Mikhailenko,
RUSSIA
[left]





Master
Cityscapes



Tower
3ds Max
Weiye Yin, CHINA



Excellence
Cityscapes

The Valley
3ds Max, Photoshop
Stefan Morrell, NEW ZEALAND



The World Above
Maya, mental ray, Photoshop
Toni Bratincevic, Vizije s.f.t., CROATIA

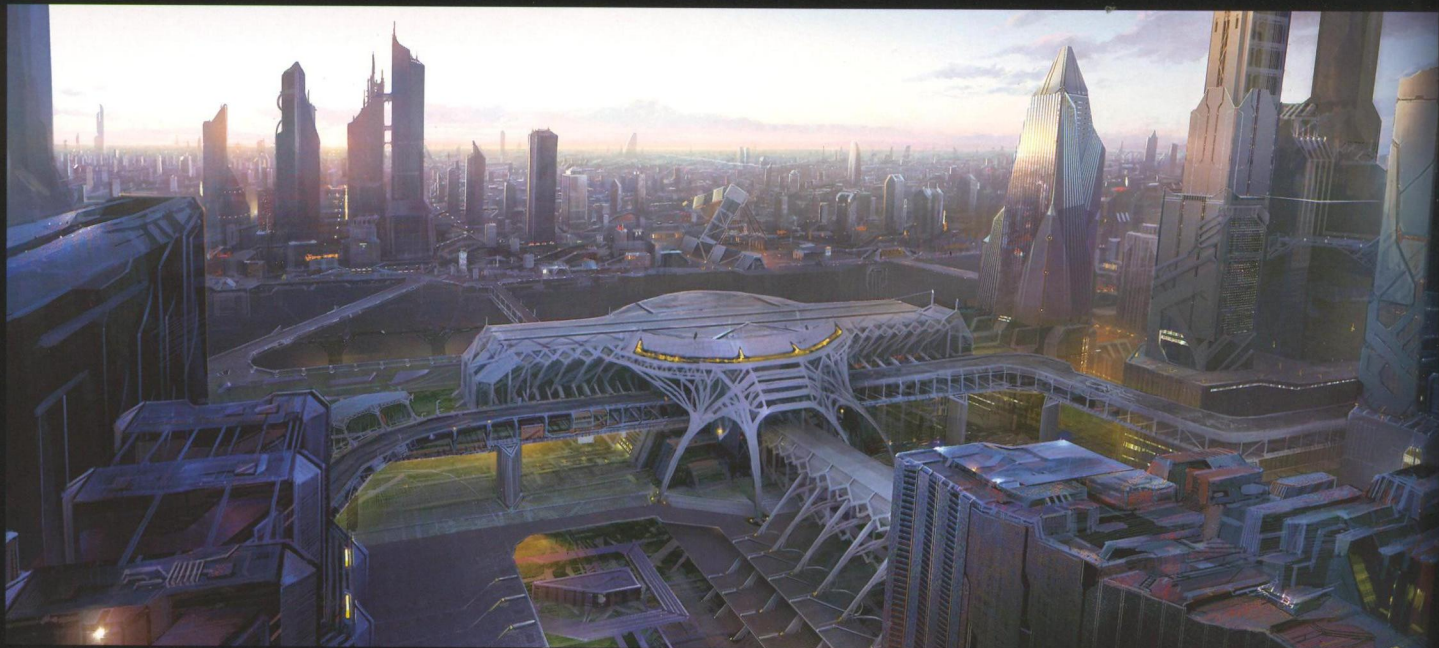
Excellence
Cityscapes



Excellence
Cityscapes



Under the Bridge
Maya, Photoshop
Jessy Veilleux, Eve Berthelette
and Stephan Brisson, Meduzarts/
Alpha-Vision, CANADA



Morning
Photoshop
Mu Yu-jiang, CHINA
[top]

The decline of Babel myth
Photoshop, SoftimageXSI
Frederic St. Arnaud, CANADA
[above]

Industrialize
Photoshop, Painter
Philip Straub, USA
[right]





Piazza Grande
3ds Max, Photoshop
Tiziano Fioriti, ITALY
[top]



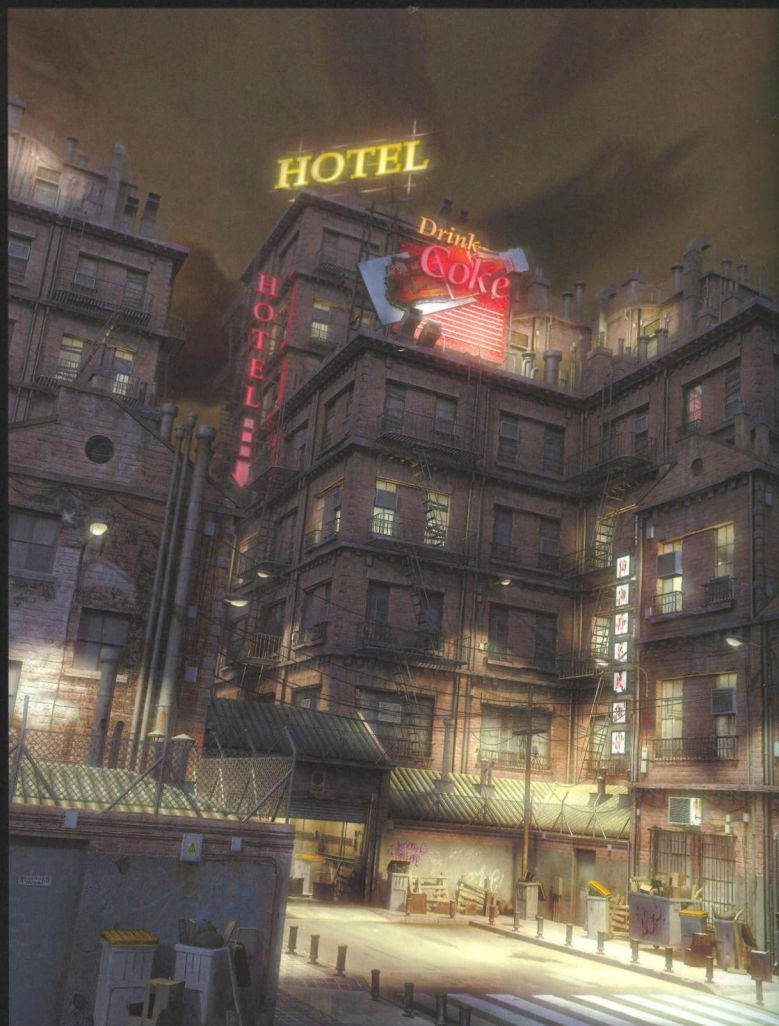
Interior Palace
Painter, Photoshop
César Rizo, VENEZUELA
[above]

Infinity
Photoshop
Arun Prasad, INDIA
[right]





Raining day
Maya
Laurent Ménabé, FRANCE
[top left]



The Alleyway
3ds Max, Photoshop, Combustion
Cesar Martinez Alvaro, PyroStudios, SPAIN
[top right]



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

Exit scene
Photoshop
Martin Bland, GREAT BRITAIN
[right]





Master
Abstract

fragment.012802c
Softimage|XSI, Photoshop
Tim Borgmann, BT-3D, GERMANY



Incinerator
Apophysis
Niklas Meijer, USA

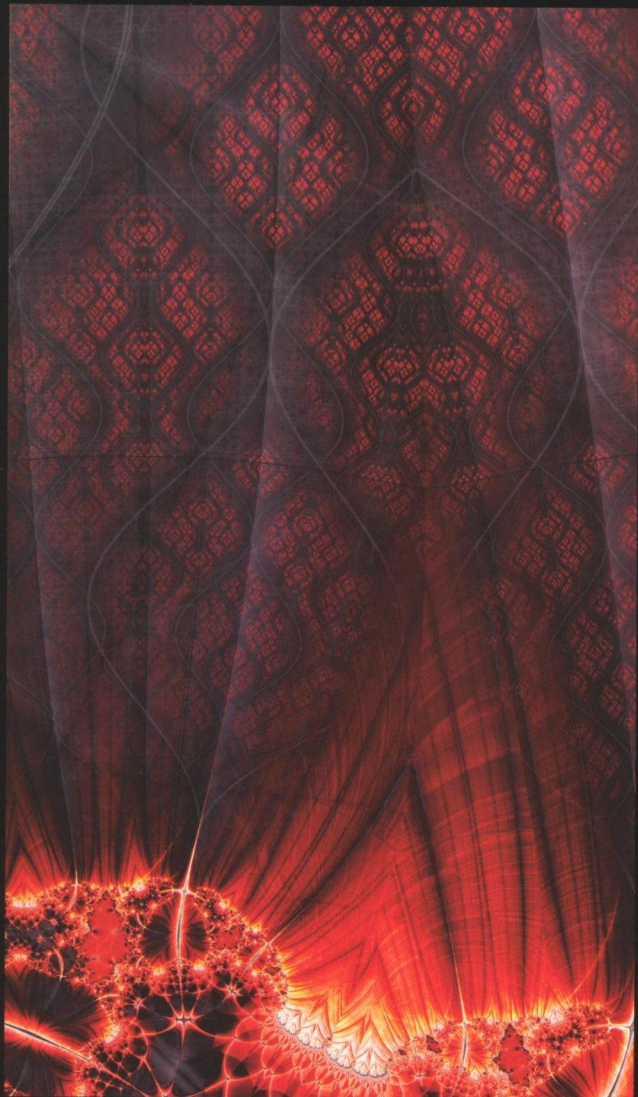
Excellence
Abstract



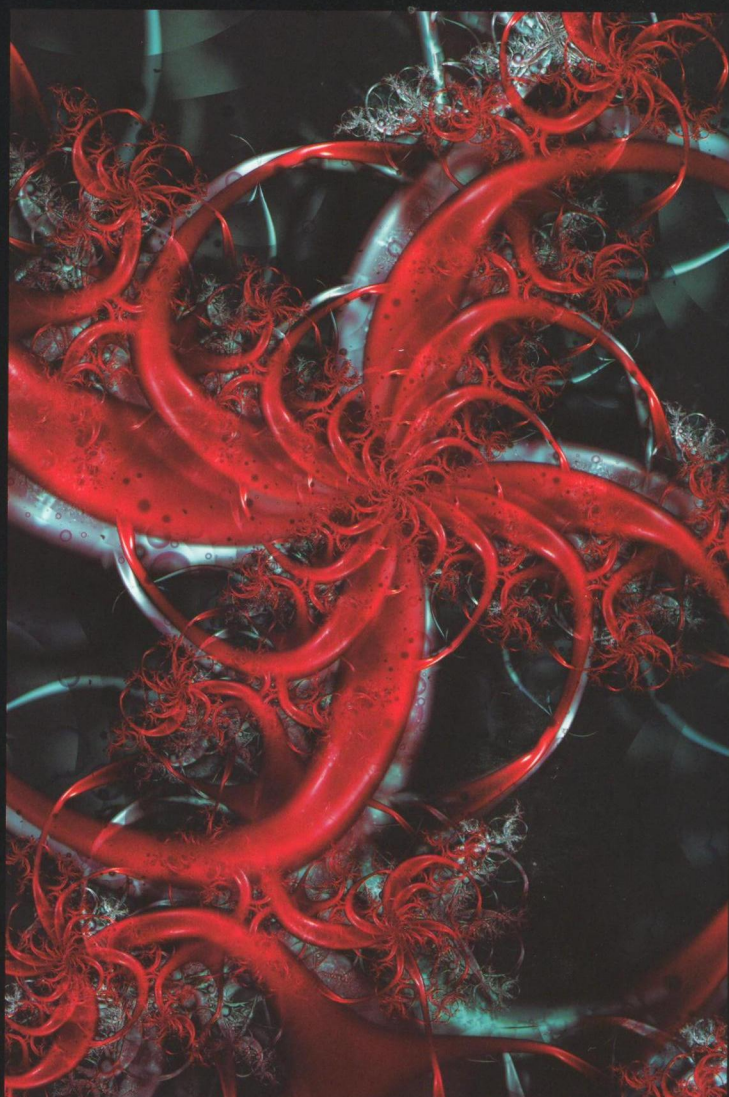
Excellence

Abstract

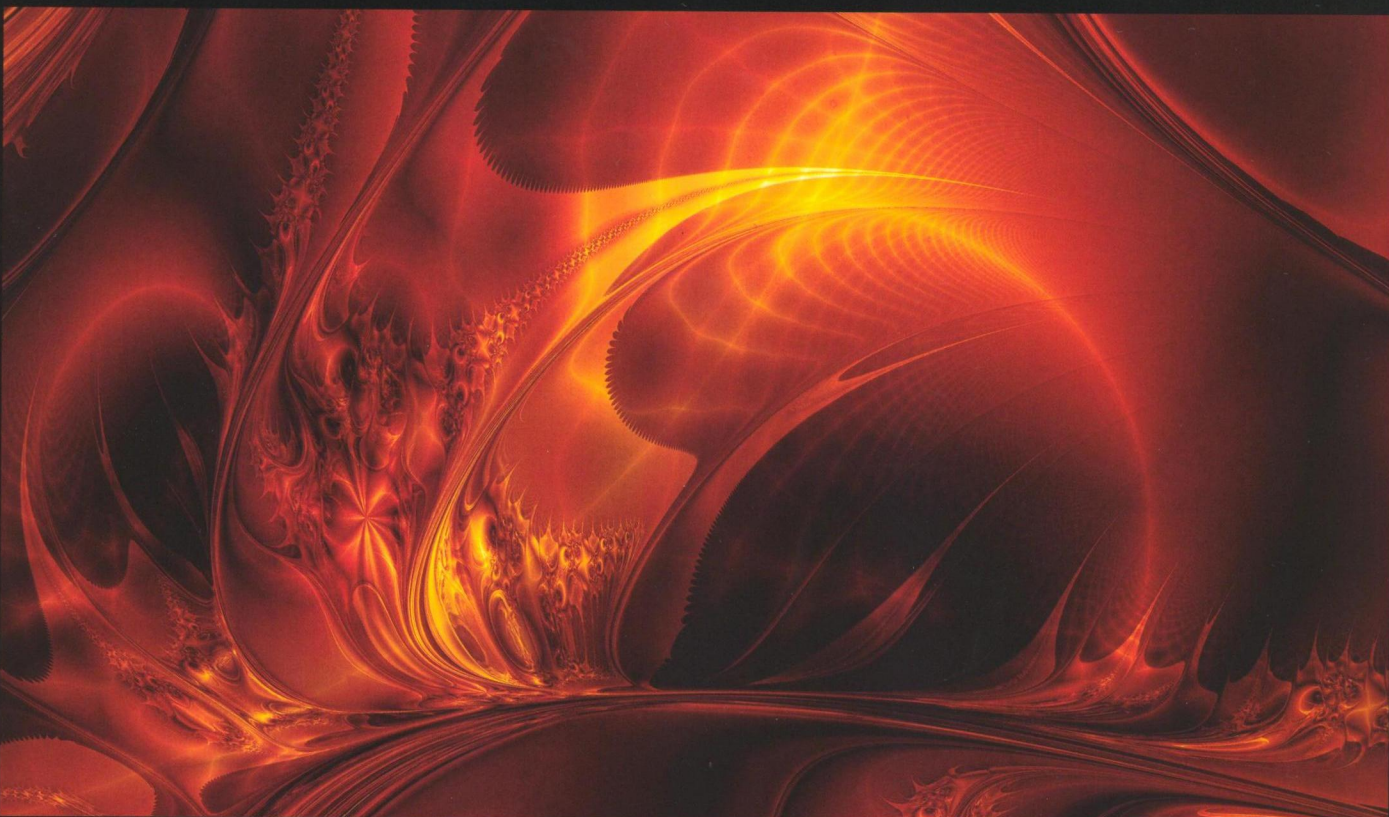




Inferno
Ultra Fractal
Ewa Stryza, POLAND
[top left]



Summerheat
Fractal Explorer
Titia van Beugen, THE NETHERLANDS
[above]

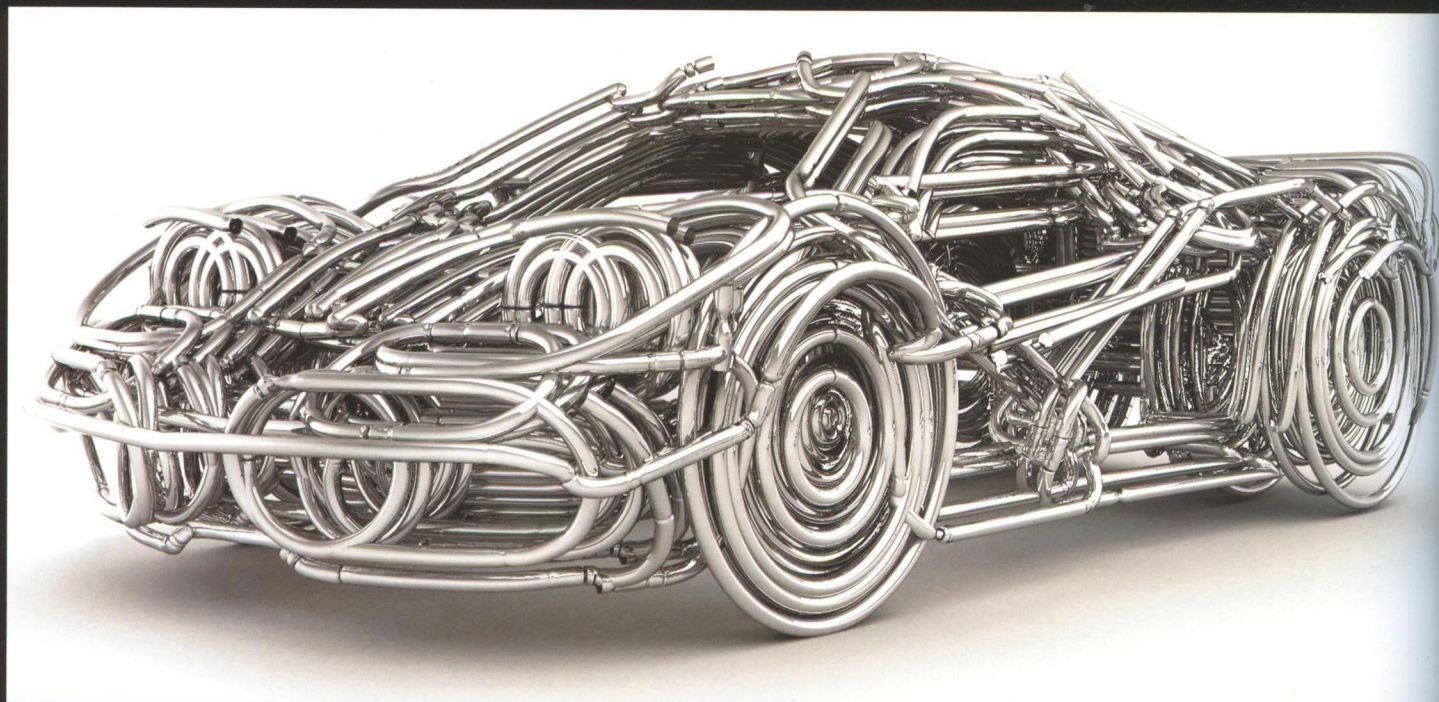


Scarlet thoughts
Ultra Fractal
Niklas Meijer, USA
[top right]



Time and effort
Photoshop, Illustrator, LightWave 3D
Phil Fensterer, Creative Schism,
USA

Excellence
Abstract



Tube car
Maya
Lee Griggs, ARTVPS, GREAT BRITAIN
[top]

Electric bath
Photoshop
Werner Hornung, FRANCE
[above]



Capturing ghosts
3ds Max, V-Ray, Photoshop
Rotem Shiffman, ISRAEL
[above]

Rose of rings
3ds Max, mental ray, Photoshop
Andre Kutscherauer, GERMANY
[right]





Master

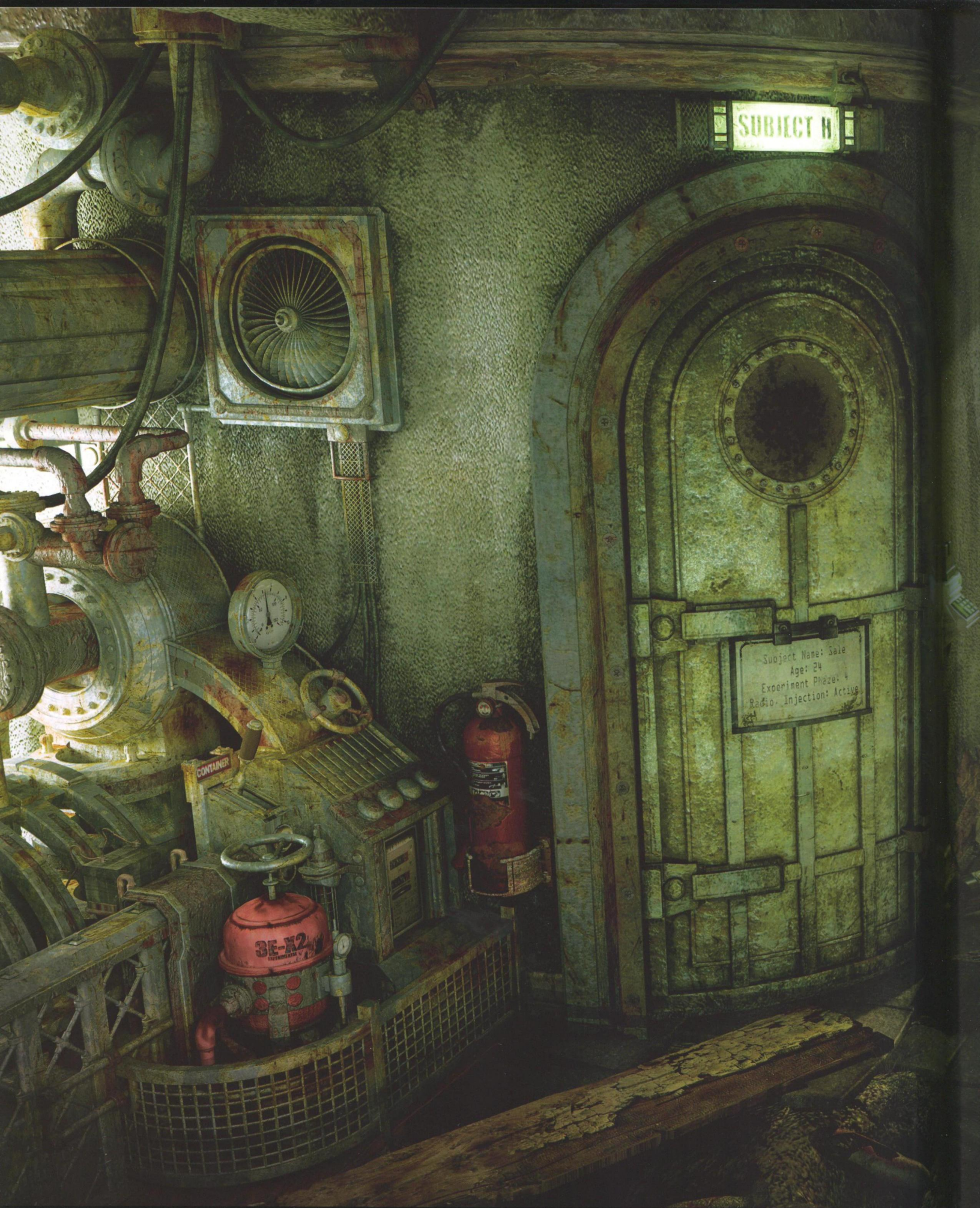
Product Design & Still Life

Long wait
3ds Max
Aiqiang Hao, CHINA



Red, white & blue corn
Photoshop
Photographer: Robb Kiser
Holli Alvarado, USA

Excellence
Product Design & Still Life



Excellence

Product Design & Still Life



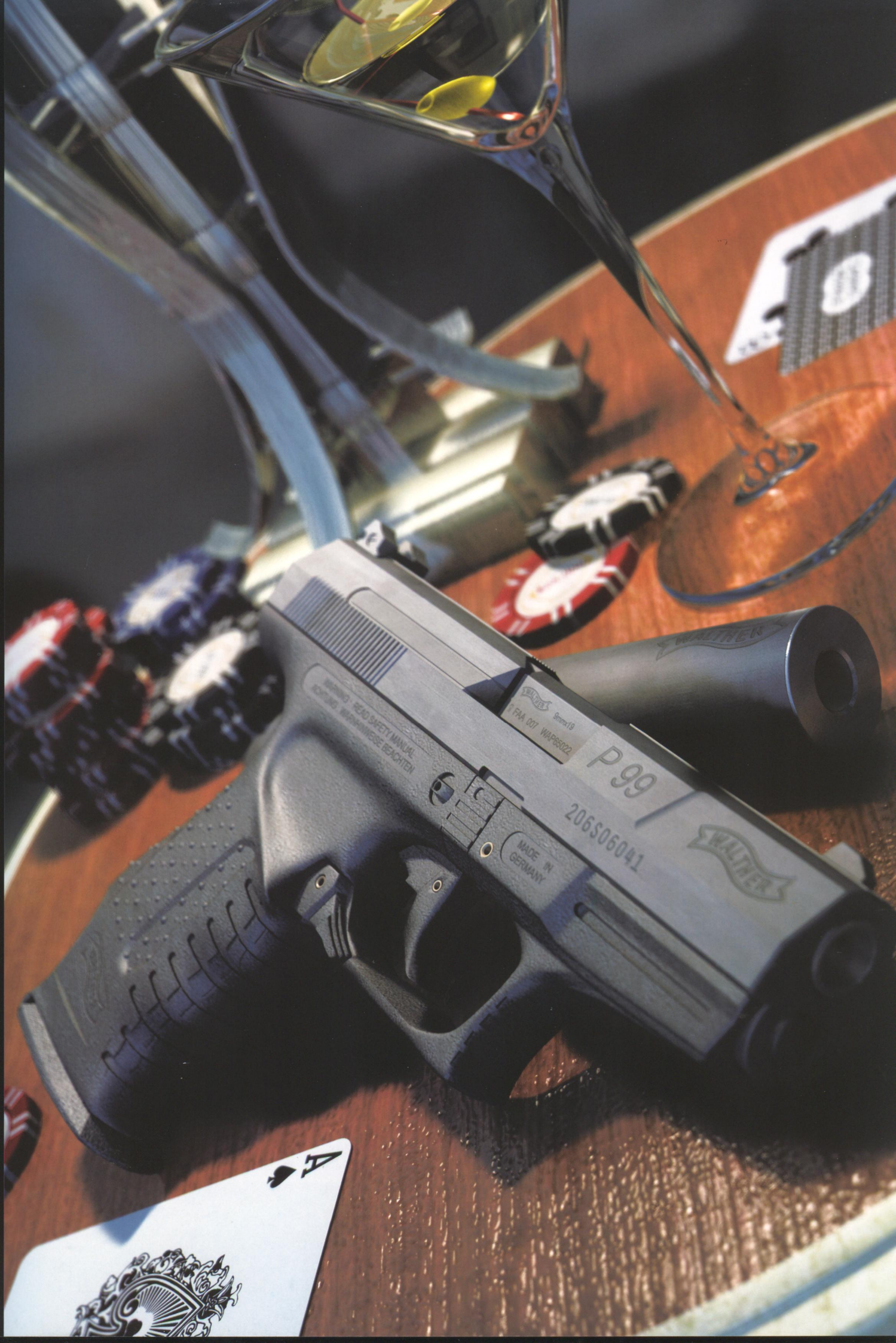
Experiment chamber
Maya, mental ray, Photoshop
Toni Bratincevic, Vizije s.f.t., CROATIA



Marine sextant
3ds Max, Photoshop
Alexandre Mattart, tpcm, SWITZERLAND
[top]

The cage
3ds Max, VRay
Jason Godbey, Visual Concepts, USA
[above]

Vodka martini
LightWave 3D, Photoshop
Jean-Marc Labal, USA
[right]

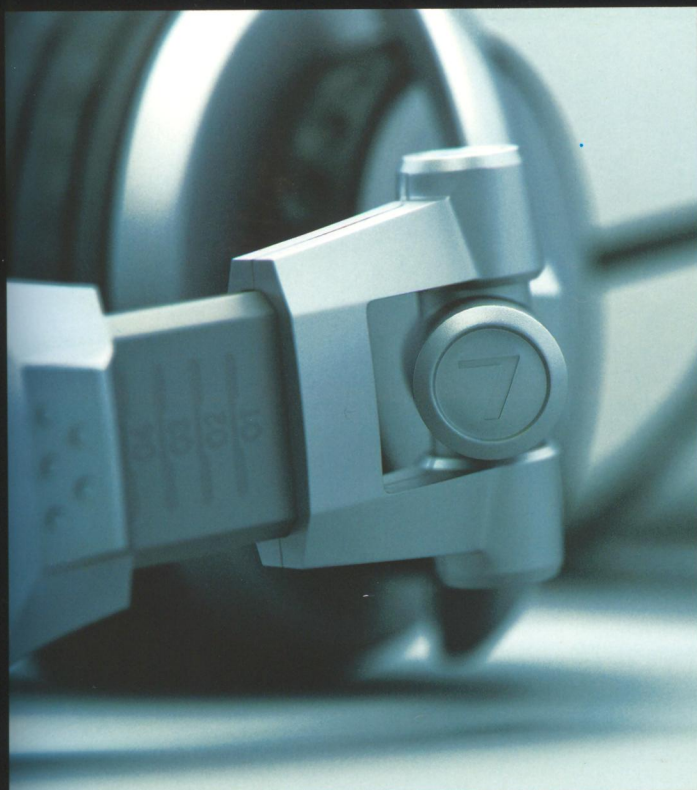




Future iMac concept (1 of 4)
CINEMA 4D
Client: MacFormat magazine
Adam Benton, GREAT BRITAIN
[top]



Sony MDR-V700
3ds Max, Photoshop, V-Ray
Claudius Vesting,
GERMANY
[above]



Citizens
Maya, mental ray, Photoshop
David Moratilla,
SPAIN
[top]

Sony MDR-V700
3ds Max, Photoshop, V-Ray
Claudius Vesting,
GERMANY
[above]

Sony MDR-V700
3ds Max, Photoshop, V-Ray
Claudius Vesting,
GERMANY
[above]



Master

Horror & Surreal



Ferox
Photoshop, Houdini
Greg Vilk, USA



Excellence

Horror & Surreal

In my other life
Photoshop
Madalina Iordache-Levay, USA



Koi boy
Photoshop
Jennifer Thomas, USA

Excellence
Horror & Surreal



Procreators: children of sin
Photoshop
Paul Gerrard, GREAT BRITAIN
[top]

Apoc girl
Photoshop
Peter Mihaichuk, CANADA
[above]

When love is lost
Photoshop
Seth Collett, SOUTH AFRICA
[top]

Paleface
Photoshop
Evan Stickfort, USA
[above]



Wounded machinery
Photoshop
Marcela Bolívar,
COLOMBIA

Excellence
Horror & Surreal



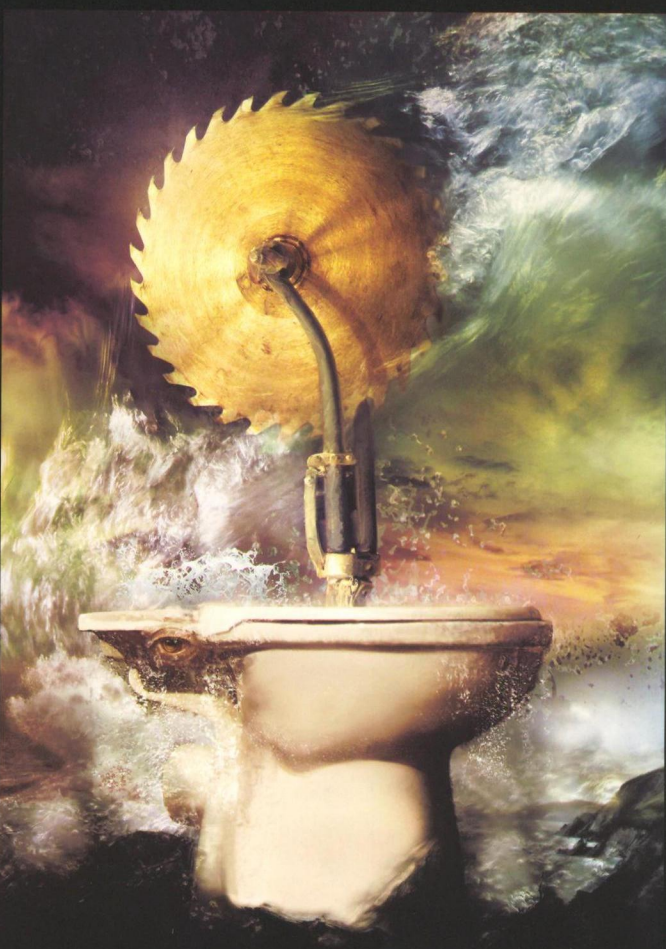
Everstill
Painter, Paint Shop Pro
Jennifer Reagles, saialii, USA
[left]

The rainmaker
Photoshop
Teodoru Badiu, AUSTRIA
[right]



Ghosts in the cupboard
Photoshop
Alexei Solha, BRAZIL
[left]





Symbiosis
PhotoPaint
Dimitri Patelis, USA
[top]

Encounter
Photoshop
Paul Allender and Cindy Frey, Vomitorium,
GREAT BRITAIN [above]

The suicide
Photoshop
Madalina Iordache-Levay, USA
[top]

Duchamp's saw
Photoshop
Egil Paulsen, NORWAY
[above]



Insane asylum surgery II
Painter, Photoshop
Client: ImagineFX
Cyril Van Der Haegen, USA



Master
Humorous

Rapt Patrol
Photoshop
Jerry LoFaro, USA



Big Bad Bunny Eater
SketchBook Pro, Photoshop®
Bobby Chiu, CANADA

Excellence
Humorous



Excellence
Humorous

Salad
3ds Max, Photoshop
Inspired by H.R. Giger and Giuseppe Arcimboldo
Till Nowak, GERMANY



Giuseppe
3ds Max, BodyPaint 3D,
mental ray, Photoshop
Laurent Pierlot, FRANCE

Excellence
Humorous



The Great Race
Painter
Cliff Cramp, cliffcramp.com, USA
[top]

Erik the Hungry
Photoshop, Painter
Jonny Duddle, GREAT BRITAIN
[above]



Monster in the city
Painter, Photoshop
Ramón Acedo, La Pictoria,
SPAIN



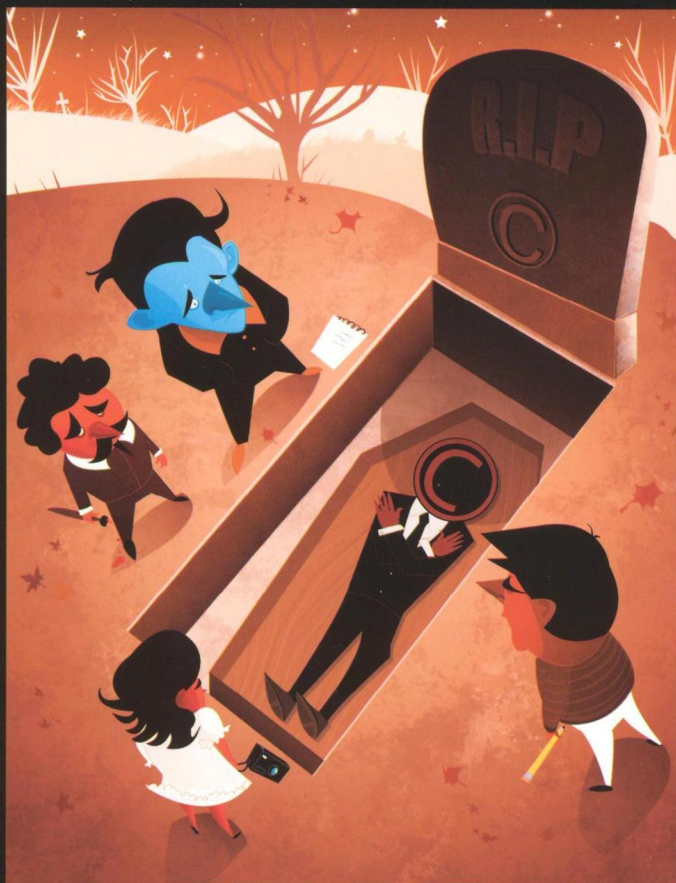
Robo Bub's first meal
3ds Max, V-Ray
Adam Potter, AUSTRALIA
[left]

Selfillumination 2
3ds Max, Rhino,
mental ray, Photoshop
Andre Kutscherauer,
GERMANY
[right]



People in its place
CINEMA 4D, Photoshop
Carlos Agell, Curare 3D Workshop,
VENEZUELA
[left]





The Death of Copyright
Illustrator, Photoshop
Mike Legan, USA
[top left]

Intolerable cruelty
CINEMA 4D, Photoshop
Patrick Eischen, LUXEMBOURG
[above]

Flying Monkey
Painter
Chet Phillips, Chet Phillips Illustration, USA
[top right]

Pinup Girl
Painter, Photoshop
Ilich Henriquez, GERMANY
[right]

Feminine Wiles



Dick Henning 2007



Master
Whimsical

Horse
Maya, mental ray, Photoshop
Sergey Priymuk, RUSSIA



Bon voyage
ZBrush, LightWave 3D, Painter, Silo
Mark Bannerman, SCOTLAND

Excellence
Whimsical



Excellence

Whimsical



The Walk
Maya, Photoshop, ZBrush, Wings3D
Carlos Saborio, Universidad Veritas,
COSTA RICA



Hide and Seek Party
Photoshop
Agata Kawa, FRANCE
[top]

Freeze!
Photoshop
Leong Wan Kok, MALAYSIA
[above]



Farewell Kiss
Photoshop, 3ds Max
Michael Dashow, USA
[above]



Jubjub bird
Painter
Inspired by Lewis Carroll's, 'Jabberwocky'
Bryan Beus, USA
[top left]

Wrinkles
Photoshop
Bobby Chiu,
CANADA
[above]

Santa Claws
Photoshop
Patri Balanovsky,
ISRAEL
[top right]

Bobby Bubble
3ds Max, V-Ray, ZBrush,
Photoshop
Patrick Beaulieu, CANADA
[right]





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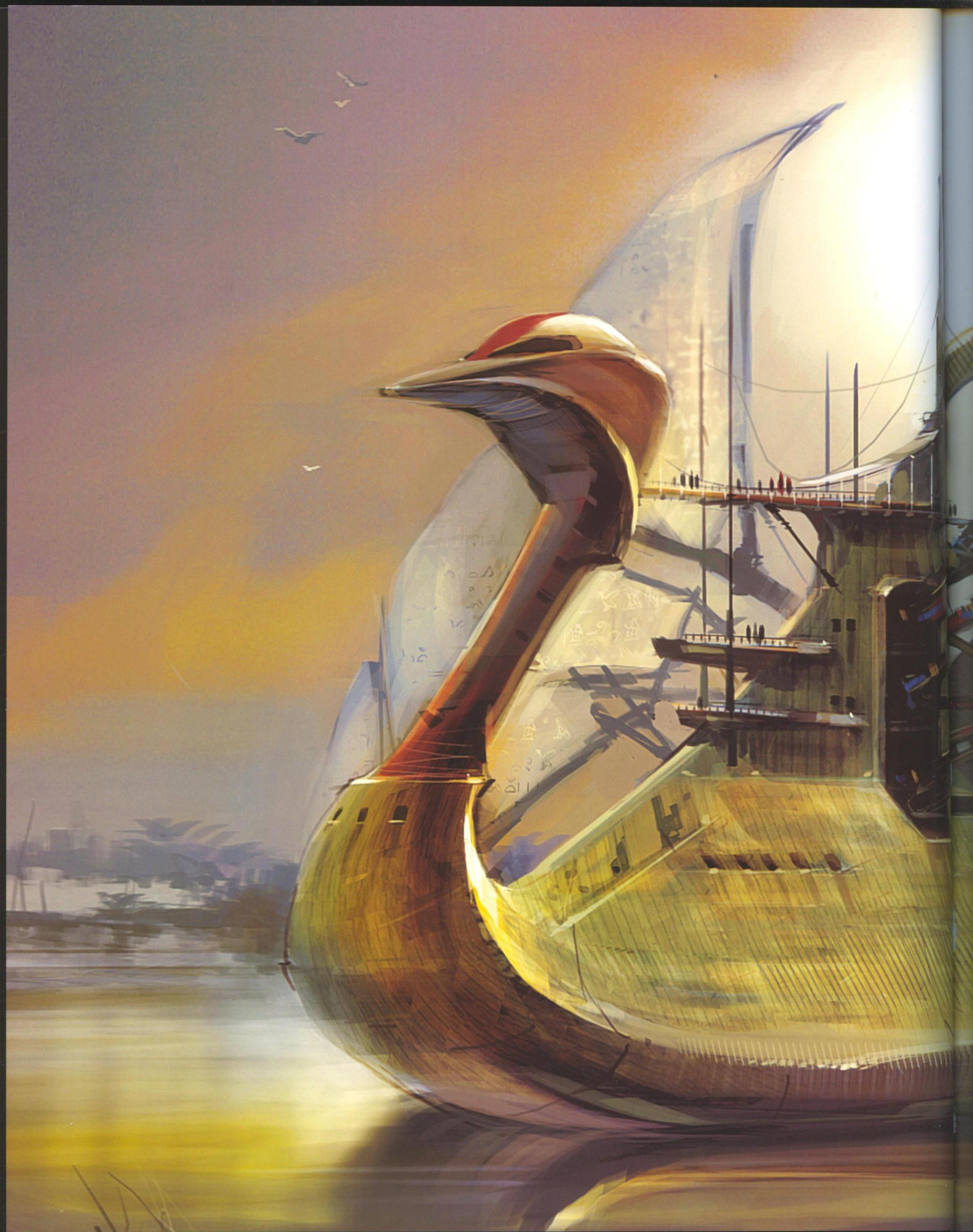


Late night visitors
Photoshop
Teodosii Kiriakov, CANADA
[top]

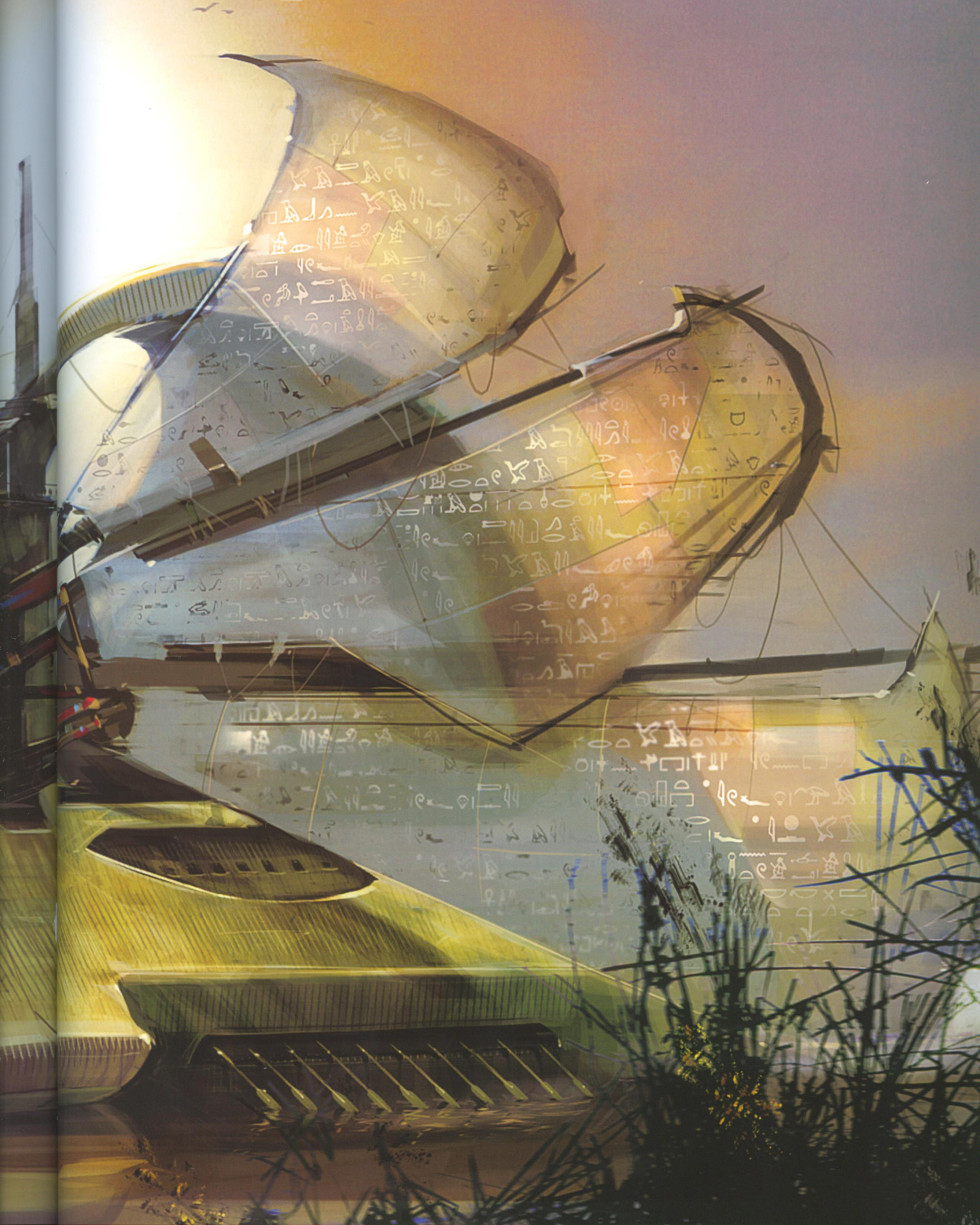
Trapped
Photoshop
Daniel Lieske, GERMANY
[above]

Q:Peedo
3ds Max
Fabio Oscar Corica, ITALY
[right]





Master
Transport



Swan Ship
Photoshop
Client: ArenaNet: GuildWars
Daniel Docu, ArenaNet, USA



Excellence

Transport



Phantom
CINEMA 4D
Anders Lejczak, SWEDEN



Crypto
3ds Max, V-Ray, Photoshop
Troy Pearce, Preconstruct, GREAT BRITAIN
[top]

MD500 Defender
Painter, Photoshop
Tommy Van den Berge, Take Two Media, BELGIUM
[above]



In the sky
Maya, 3ds Max, Combustion, Photoshop
Rodrigo Lloret Crespo, Pyro Studios,
SPAIN

Excellence
Transport



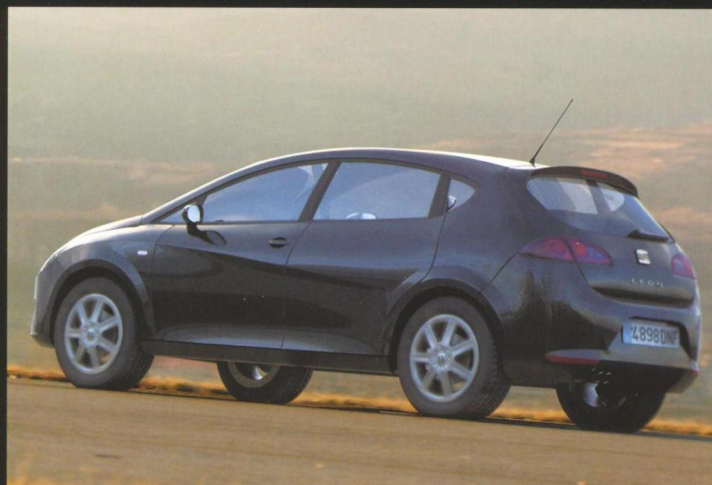
Photostudio
3ds Max, V-Ray, Photoshop
Wolfgang Ortner, mm-vis, AUSTRIA
[top]

Scooter
SolidWorks, 3ds Max
Giorgio Vecchio, Absolute 2001, ITALY
[above]



Seat 600 Sline
Maya, mental ray, Photoshop
Eduardo Martin, SPAIN
[top]

Puma
3ds Max, Brazil r/s
Saeed Evaz Kalhory, IRAN
[above]

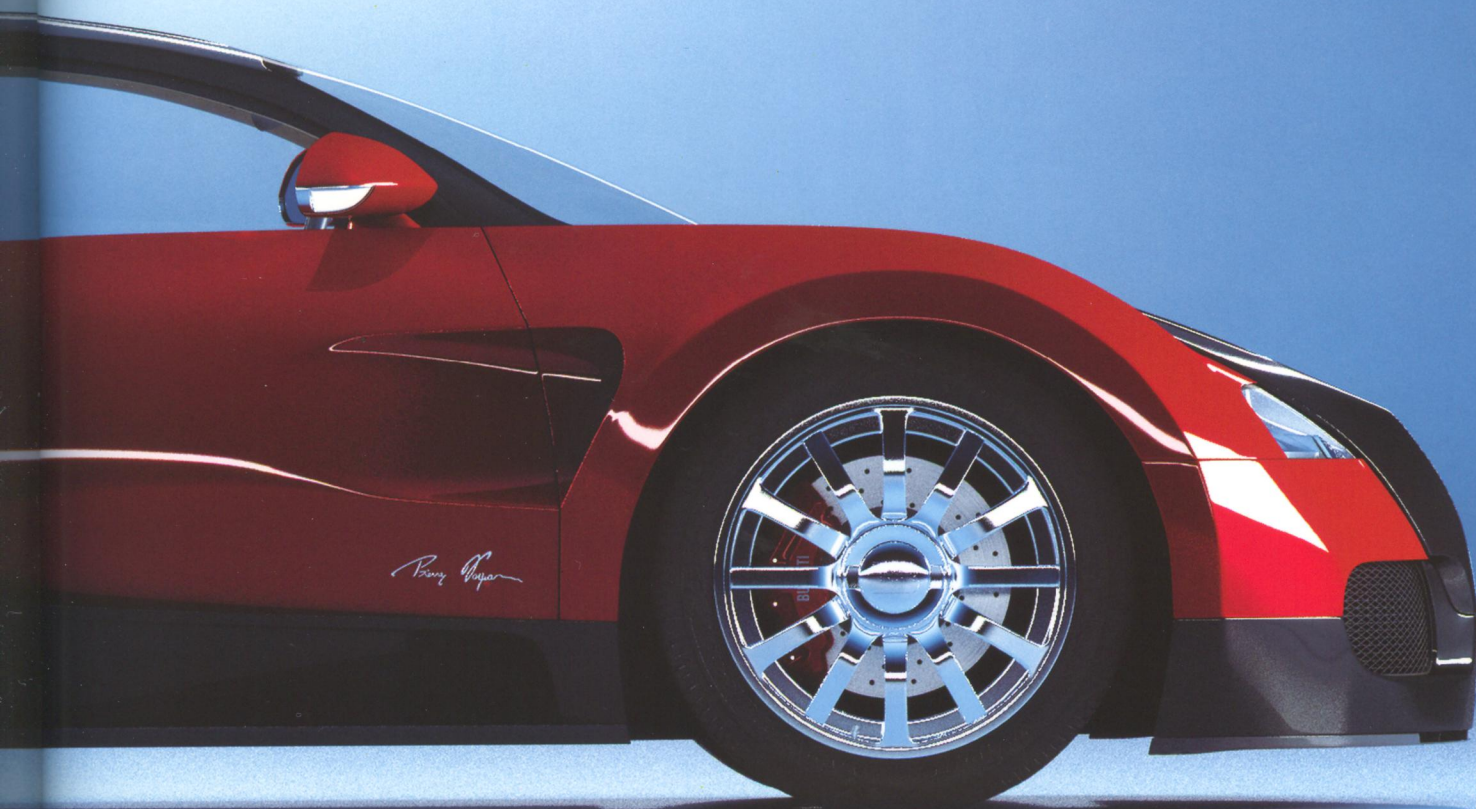


French car
3ds Max, Photoshop, V-Ray
Jean-Charles Schaeffert, EDGE,
FRANCE
[top]



BMW concept car, track
3ds Max, Photoshop
Ravinder Sembi,
GREAT BRITAIN
[above]

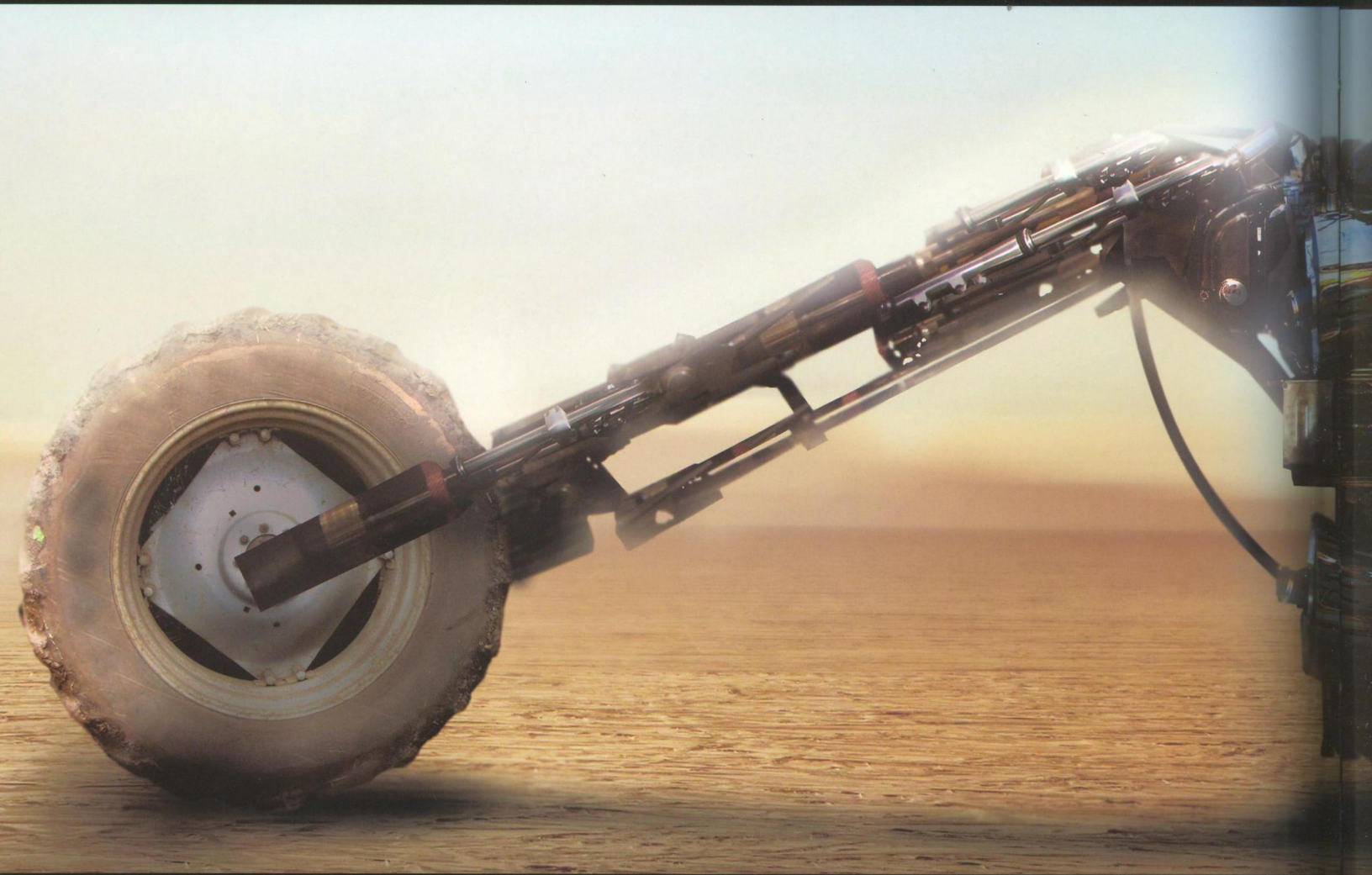
Seat Leon II
3ds Max, V-Ray, Photoshop, HDRShop
David Melchor Diaz,
SPAIN
[above]



Ford C-Max
3ds Max, V-Ray, Photoshop
Julien Marpault, EDGE,
FRANCE
[above]



BMW concept car dusk
3ds Max, Photoshop
Ravinder Sembi,
GREAT BRITAIN
[above]



Oiled, fueled and waiting
Photoshop
Paul Gerrard, GREAT BRITAIN
[top]

Un'Goro Interceptor
Painter
Erik Holmen, USA
[above]



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SWITZERLAND

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Ramón Acedo

La Pictoria,
Madrid,
SPAIN
ramitxon@gmail.com
193

Milica Acimovic

Belgrade,
SERBIA
melyannam@hotmail.com
melyannam.deviantart.com
24

Carlos Agell

Curare 3D Workshop
Caracas, Miranda,
VENEZUELA
agell@mac.com
homepage.mac.com/agell
194

AHD-Imaging,

Manchester,
GREAT BRITAIN
info@ahd-imaging.com
www.ahd-imaging.com
42

Nykolai Aleksander

Scarborough, North
Yorkshire,
GREAT BRITAIN
www.admemento.com
[Front cover: EXPOSÉ 5
Softcover & Hardcover
editions]

Paul Allender

Vomitorium
Colchester, Essex,
GREAT BRITAIN
paulallender@mac.com
www.paulallender.co.uk
186

Holli Alvarado

San Clemente, CA,
USA
holliia@focus360.com
www.fluffalo.com
82, 171, [Limited Edition, ix]

Cesar Martinez Alvaro

PyroStudios,
San Sebastian de los Reyes,
Madrid,
SPAIN
kaesmartin@hotmail.com
160

Richard Anderson

Seattle, WA,
USA
flaptraps@flaptrapsart.com
www.flaptrapsart.com
110, 147

Olga Antonenko

CGpolis, Moscow,
RUSSIA
olga@cgpolis.com
www.cgpolis.com
113, 116-117

Steve Argyle

Orem, UT,
USA
steveargyle@gmail.com
steveargyle.com
100

B

Teodoru Badiu

Vienna,
AUSTRIA
teodoru.badiu@chello.at
www.apocryph.net
185

Patri Balanovsky

Tel-Aviv,
ISRAEL
pat2005b@hotmail.com
chuckmate.blogspot.com
108, 204

Mark Bannerman

Pittenweem, Fife,
SCOTLAND
info@markbannerman.com
www.markbannerman.com
199

Jorge Barrero

GENSLER,
Chicago, IL,
USA
jorge_barrero@gensler.com
46

Fred Bastide

Montreux, Vaud,
SWITZERLAND
fredbastide@vtxnet.ch
33

Patrick Beaulieu

Quebec City, QC,
CANADA
squeezeestudio@hotmail.com
www.squeezeestudio.com
205

Patterlini Benoit

Paris,
FRANCE
noart_1999@yahoo.fr
37, 134

Adam Benton

GREAT BRITAIN
email@kromekat.co.uk
www.kromekat.com
176

John Berkey

Excelsior, MN,
USA
8-13, [Limited Edition, iv-v]

Eve Berthelette

Meduzarts/Alpha-Vision
Laval, QC,
CANADA
154-155

Bryan Beus

Provo, UT,
USA
untitleduser@gmail.com
www.beauxpaint.com
204

Titia van Beugen

Heeswijk-Dinther,
THE NETHERLANDS
titiaivanbeugen@home.nl
members.home.nl/
titiaivanbeugen/
166

Kerem Beyit

Ankara,
TURKEY
kerembeyit@hotmail.com
www.kerembeyit.com
96

Martin Bland

Sunderland,
GREAT BRITAIN
monk@spyroteknik.com
www.spyroteknik.com
161

Neil Blevins

Corte Madera, CA,
USA
neil@soulburn3d.com
74

Dan Blomberg

San Francisco, CA,
USA
rasseltassel@hotmail.com
www.danblomberg.com
120, 121

Marcela Bolívar

Cali,
COLOMBIA
www.graydecay.com
183

Tim Borgmann

BT-3D,
Wuppertal,
GERMANY
info@bt-3d.de
www.bt-3d.de
162, [Limited Edition, xiii]

Toni Bratincevic

Vizije s.f.t.,
Zagreb,
CROATIA
toni@interstation3d.com
www.interstation3d.com
153, 172-173

Aleksi Briclot

Paris,
FRANCE
aleksi@aneyeoni.com
www.aneyeoni.com
96, 97

Stephan Brisson

Meduzarts/Alpha-Vision
Laval, QC,
CANADA
154-155

C

Von Caberte

Bacolod City, Neg. Occ.,
PHILIPPINES
von@cabertevon.com
www.cabertevon.com
86

Benedict Campbell

Oxford, Oxon,
GREAT BRITAIN
ben@benedict1.com
www.benedict1.com
137

Gustavo Enrique Capote

Preconstruct,
Bristol,
GREAT BRITAIN
info@preconstruct.com
51, 57, 59

Joaquin Catala-Retortillo

Belper,
GREAT BRITAIN
joaquin@tiscali.co.uk
29

Justin Causey

Sandbox Studio,
Warren, MI,
USA
justincausey@hotmail.com
56

Chen3d

Xiamen,
CHINA
chen3d@vip.sina.com
www.chen3d.com
42

Julien Chiari

Bouleternère,
FRANCE
julien.chiari@wanadoo.fr
chiari.cgsociety.org
65

Bobby Chiu

North York, ON,
CANADA
bobby@imaginismstudios.com
www.imaginismstudios.com
189, 204

Henryca Citra

Frameworks Studios
Medan, North Sumatera,
INDONESIA
henryz_jetsam@yahoo.com
henryz.deviantart.com
70, 94-95

Matthew Clayton

AHD-Imaging,
Manchester,
GREAT BRITAIN
info@ahd-imaging.com
www.ahd-imaging.com
46

Dylan Cole

Los Angeles, CA,
USA
dylan@dylancolestudio.com
www.dylancolestudio.com
118-119

Seth Collett

Cape Town, Western Cape,
SOUTH AFRICA
sethcollett@gmail.com
www.obselete-angel.
deviantart.com
182

Fabio Oscar Corica

Genova,
ITALY
fabkor71@yahoo.it
www.netstage.it
207

Michael Corriero

Colonia, NJ,
USA
mikecorriero@gmail.com
www.mikecorriero.com
89

Juan Miguel Gonzalez

Cortinas
Madrid,
SPAIN
neozenit@gmail.com
neozenit.cgsociety.org
49

Borja Fresco Costal

Pontevedra,
SPAIN
www.nekro.es
18

Cliff Cramp

cliffcramp.com,
Buena Park, CA,
USA
ccramp@fullerton.edu
192

Carlos Cristerna

Neoscape, Inc.
Boston, MA,
USA
carlos@neoscape.com
www.neoscape.com
44

D

Ehsan Dabbaghi

Teheran,
IRAN
artistofpersia@yahoo.com
ehsand.cgsociety.org
124

Marta Dahlig

Warsaw,
POLAND
blackeri@poczta.onet.pl
www.marta-dahlig.com
21

Michael Dashow

Oakland, CA,
USA
mdashow@michaeldashow.com
www.michaeldashow.com
203

Mike Dearden-Clarke

Kingston upon Hull,
East Yorkshire,
GREAT BRITAIN
www.thewiredhead.com
134

Melanie Delon

Drancy,
FRANCE
esk@eskarina-circus.com
www.eskarina-circus.com
Agent: Norma Editorial
www.normaeditorial.com
15, 76, [Front cover: EXPOSÉ 5
Limited Edition]

Martin Deschambault

Verdun, QC,
CANADA
m.dechambo@videotron.ca
www.dechambo.com
87, 108, 110

Patrick Desgreniers

Montréal, QC,
CANADA
patdesgreniers@hotmail.com
106

Maxime Desmettre

Montreal, QC,
CANADA
www.maxisland.net
140, [Limited Edition, xii]

Thitipon Dicruen

Ratchaburi,
THAILAND
xric7@yahoo.com
www.xric7.com
70, 71

Daniel Dociu

ArenaNet
Redmond, WA,
USA
daniel@arena.net
www.tinfoilgames.com
85, 104-105, 110, 128-129,
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L - >

Jean-Marc Labal
Gaithersburg, MD,
USA
jeanmarc@3djml.com
www.3djml.com
144-145, 175

David Land
Paris,
FRANCE
96, 97

Christophe Landrain
Wépion, Namur,
BELGIUM
contact@3dna.be
www.3dna.be
54

Sebastien Larroude
STEAMBOT Studios
Montreal, QC,
CANADA
sebastien_larroude@yahoo.fr
www.rainfx.com
www.steambotstudios.com
111

Hyun Hee Lee
Seoul,
KOREA
digieyes@msn.com
blog.naver.com/digieyes
34

Soa Lee
Sungnam-si,
KOREA
soanala@naver.com
www.soanala.com
35

Mike Legan
Fairport, NY,
USA
mikeorion22@hotmail.com
www.mikesartwork.com
196

Jussi Lehtiniemi
Tampere,
FINLAND
mies_escobar@hotmail.com
www.lbi-digital.com/jussi
14, [Limited Edition, vi]

Anders Lejczak
Malmö,
SWEDEN
anders.lejczak@colacola.se
www.colacola.se
210-211

Ron Lemen
Encinitas, CA,
USA
ron.lemen@gmail.com
studio2ndstreet.com
80

Daniel Lieske
Warendorf, NRW,
GERMANY
www.digitaldecoy.de
206

Martin Lisec
Prague,
CZECH REPUBLIC
martin.lisec@centrum.cz
www.martinlisec.com
18

Michael Jaquish
Teague
Seattle, WA,
USA
mjaquish@teague.com
www.teague.com
50

Tomasz Jedruszek
Bochnia, Malopolska,
POLAND
info@morano.pl
www.morano.pl
18, 101

K

Saeed Evaz Kalhory
Teheran,
IRAN
s_kalhory@yahoo.com
saeed.cgsociety.org
215

Agata Kawa
Enghien,
FRANCE
myshka@free.fr
www.agata-kawa.com
202-203

Teodosii Kiriakov
Ottawa, ON,
CANADA
tkiriakov@yahoo.com
www.uniquegallery.net
206

Marcin Klicki
Digital-Aktimel,
Gorzów Wlkp,
POLAND
kliczek@o2.pl
www.digital-aktimel.pl
26, [Limited Edition, vii]

Kekai Kotaki
Seattle, WA,
USA
kekai_k@hotmail.com
68, 79, 106

Vaclav Krivanek
Brno,
CZECH REPUBLIC
vkrivanek@gmail.com
88

Andre Kutscherauer
Munich,
GERMANY
info@ak3d.de
www.ak3d.de
169, 195, [Back cover:
EXPOSÉ 5 Softcover &
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Daniel Kvasznica
I-NetGraFX, Meduzarts,
Alpha-Vision
Laval, Montreal, QC,
CANADA
daniel@inetgrafx.at
www.inetgrafx.at
120, 121

Cho Kyoung-min
Seoul,
KOREA
98km2303@naver.com
www.black-eye.co.kr
80

DeHong He
JiLin,
CHINA
hedehong1982@163.com
www.hdhcg.com
90-91, [Limited Edition, x]

Christian 'Tigaer' Hecker
Nuremberg,
GERMANY
tigaers_claw@tigaer-design.com
www.tigaer-design.com
123

Avinash Hegde
Mumbai, Maharashtra,
INDIA
avinash3ds@yahoo.com
www.avinash3ds.blogspot.com
88

Ilich Henriquez
Poxdorf, Bayern,
GERMANY
ilich.henriquez@web.de
www.ilich-digitalart.com
197

Tiberius Hoaghea-Visir
Bucurest,
ROMANIA
suirebit@gmail.com
125

Erik Holmen
Sarasota, FL,
USA
erik.holman@gmail.com
www.robrady.com
218

Werner Hornung
Paris,
FRANCE
hornung@wanadoo.fr
168

Kyung Up Hyun
Seoul,
KOREA
hku64@naver.com
www.xcomicx.com
28

I

Madalina Iordache-Levay
Hollywood, FL,
USA
mail@madyiordache.com
www.madyiordache.com
180, 186

Michal Ivan
Bratislava,
SLOVAKIA
mivan@ba.psg.sk
75

J

Andrew Jackson
Leicester,
GREAT BRITAIN
andyj.pdz@btopenworld.com
64

Ilkka Jahnukainen
Espoo,
FINLAND
ilkka.
jahnukainen@futuremark.com
138

Eugenio Garcia
Monterrey, Nuevo Leon,
MEXICO
artecn@gmail.com
62

Sébastien Gaudard
Saint Nicolas, QC,
CANADA
sgaudard@sympatico.ca
segocarib.cgsociety.org
63

Marco Genovesi
Dreamlike Visions
Roma,
ITALY
artist@marcogenovesi.com
www.marcogenovesi.com
125

Paul Gerrard
Cheshire,
GREAT BRITAIN
pgerrard@butterflysoldiers.com
www.butterflysoldiers.com
182, 218-219

Jason Godbey
Visual Concepts
Novato, CA,
USA
jasongodbey07@gmail.com
www.jg-art.com
60-61, 174,
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Mark Goldsworthy
Austin, TX,
USA
cgi@mgoldsworthy.com
mgoldsworthy.com
147

Lee Griggs
ARTVPS
Willingham, Cambridgeshire,
GREAT BRITAIN
leegriggs464@hotmail.com
www.griggsgraphics.com
168

Jian Guo
Shanghai,
CHINA
beathing2004@yahoo.com.cn
72

H

Per Øyvind Haagenen
Rognan,
NORWAY
per_haagenen@hotmail.com
phaagenen.cgsociety.org
78

Scott Hammerstein
Hammerstein Group
West Croydon, SA,
AUSTRALIA
scott@hammersteingroup.com
www.hammersteingroup.com
40

Aiqiang Hao
Fushun, Liaoning,
CHINA
metalcraer@hotmail.com
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Anthony Hartley-Davidson
AHD-Imaging,
Manchester,
GREAT BRITAIN
info@ahd-imaging.com
www.ahd-imaging.com
38-39, 40, 43, 45, 55

Thierry Doizon
STEAMBOT Inc.
Montreal, QC,
CANADA
barontieri@gmail.com
www.barontieri.com
103

Martin Drake
Preconstruct,
Bristol,
GREAT BRITAIN
info@preconstruct.com
56

Jonny Duddle
Buxton, Derbyshire,
GREAT BRITAIN
jonny@jonnyduddle.com
www.duddlebug.co.uk
106, 192

E

Patrick Eischen
LUXEMBOURG
www.patrickeischen.com
196

Jeremy Engleman
Glendale, CA,
USA
jeremye@gmail.com
28

F

Phil Fensterer
Creative Schism
Rio Rancho, NM,
USA
phil@creativeschism.com
www.creativeschism.com
167

Omar Fernandes
Massamá,
PORTUGAL
omarfernandes@gmail.com
56-57, 64

Tiziano Fioriti
Gualdo Tadino,
ITALY
www.tizianofioriti.com
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Claudia Flor
Nabburg,
GERMANY
cmf85@web.de
www.blue-dream.org
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Laguna Niguel,
USA
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Cindy Frey
Vomitorium
Colchester, Essex,
GREAT BRITAIN
cindy.frey@pandora.be
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Ricardo Garces
Amadora,
PORTUGAL
vip@ricardogarces.com
www.ricardogarces.com
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Rodrigo Lloret-Crespo

Pyro Studios,
Madrid,
SPAIN
rodrigo.lloret@gmail.com
www.riloret.com
213

Victor Loba

Granada,
SPAIN
dideje@gmail.com
57

Todd Lockwood

Graphic Traffic,
Bonney Lake, WA,
USA
toddlockwood.com
72, 81, 98

Jerry LoFaro

Henniker, NH,
USA
jerrylofaro@mcttelecom.com
jerrylofaro.com
188, *[Limited Edition, xiv]*

Sylvain Lorgeou

BUZZ Image Group,
Montreal, QC,
CANADA
s_lorgeou@hotmail.com
112

M

Neil MacCormack

bearfootfilms,
Geneva,
SWITZERLAND
neil@bearfootfilms.com
www.bearfootfilms.com
219

Ciro Marchetti

Miami Lakes, FL,
USA
cirom@mac.com
www.ciomarchetti.com
18

Julien Marpault

EDGE,
Chartres,
FRANCE
www.edge-fr.com
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Eduardo Martin

El Masnou, Barcelona,
SPAIN
martin.edu@gmail.com
www.theposmaker.com
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Stephan Martiniere

River Forest, IL,
USA
martiniere@comcast.net
www.martiniere.com
73, 93, 132, 133, 147

Alexandre Mattart

tpcm,
Le Pâquier,
SWITZERLAND
alex@e-studio.ch
www.tpcm.ch
174

Ben Mauro

Pasadena, CA,
USA
benmauro@gmail.com
www.artofben.com
149

Niklas Meijer

Riverside, CA,
USA
niklas.meijer@melonlogic.com
163, 166

David Melchor-Diaz

Madrid,
SPAIN
dmelchordiaz@yahoo.com
216-217

Laurent Ménabé

Paris,
FRANCE
spigaou@free.fr
www.spigaou.com
114-115, 120, 160, *[Limited Edition, xi]*

Gustavo H. Mendonca

Electronic Arts
Burnaby, BC,
CANADA
gus@brushonfire.com
www.brushonfire.com
86

Joanna Michalak

Lodz,
POLAND
ellaine@poczta.onet.pl
www.ellaine.deviantart.com
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Peter Mihaichuk

Sudbury, ON,
CANADA
peter@mihaichuk.com
www.mihaichuk.com
182

Pavel Mikhailenko

Rostov-on-Don,
RUSSIA
mpavlos@yandex.ru
www.xqmedia.com
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David Moratilla

Alcalá de Henares,
SPAIN
dmoratilla@gmail.com
177

Daniel Moreno-Diaz

Pyro Studios,
El Escorial, Madrid,
SPAIN
guanny@pyrostudios.com
www.guanny.com
30

Stefan Morrell

Christchurch,
NEW ZEALAND
3dsmorrell@gmail.com
stefan-morrell.cgsociety.org
126-127, 136, 141, 152, 160,
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Denisa Mrackova

Praha 10,
CZECH REPUBLIC
mrackovadenisa@seznam.cz
31

Wade Muller

Coogee, NSW,
AUSTRALIA
wademuller@yahoo.com.au
64

N

Sam A. Nassar

Latakia-City,
SYRIA
cglights@gmail.com
www.cglight.com
47

Markus Neidel

Hamburg,
GERMANY
info@markus-neidel.de
www.markus-neidel.de
109

Neoscape, Inc.,

Boston, MA
USA
lon@neoscape.com
www.neoscape.com
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Hoang Nguyen

Santa Clara, CA,
USA
hoang@liquidbrush.com
www.liquidbrush.com
17, 22

Angel Nieves

Buford, GA,
USA
angeln@vertexangel.com
www.vertexangel.com
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Björn Norberg

Gothenburg,
SWEDEN
www.draw.se
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Till Nowak

Mainz,
GERMANY
till.nowak@framebox.de
www.framebox.de
190

O

Marek Okon

Lublin,
POLAND
omen2501@gmail.com
19

Anderson Oliveira

Passo Fundo, Rio Grande
do Sul,
BRAZIL
anderson@andersonoliveira.com.br
www.andersonoliveira.com.br
124

Wolfgang Ortner

mm-vis,
Seekirchen,
AUSTRIA
wolfgang.ortner@mm-vis.at
www.mm-vis.at
214

P

Dimitri Patelis

Palatine, IL,
USA
www.dimitripatelis.com
186

Egil Paulsen

0176 Oslo,
NORWAY
egil.paulsen@gmail.com
www.egilpaulsen.com
186

Troy Pearse

Preconstruct,
Bristol,
GREAT BRITAIN
info@preconstruct.com
www.preconstruct.com
46, 56, 212

Bao Pham

Iowa City, IA,
USA
thienbao22@hotmail.com
thienbao.deviantart.com
22

Johnny Pham

Beenox /Activision,
Montreal, QC,
CANADA
takeshi_hamasaki@hotmail.com
28

Chet Phillips

Chet Phillips Illustration
Dallas, TX,
USA
chet@airmail.net
www.chetart.com
196

Laurent Pierlot

Blur Studio Inc.,
Venice, CA,
USA
laurent@blur.com
88, 191

Alexandru Popescu

Bucurest,
ROMANIA
alecse2000@yahoo.com
alexandrupopescu.ix.ro
124

Adam Potter

Adelaide, SA,
AUSTRALIA
phoenix4@internode.on.net
194

Arun Prasad

Bangalore, Karnataka,
INDIA
arun012@gmail.com
159

Sergey Priymuk

Penza,
RUSSIA
jarjar@nm.ru
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R

Jennifer Reagles

saiaii
Copperas Cove, TX,
USA
saiaii@saiaii.com
saiaii.com
184

César Rizo

Caracas, Miranda,
VENEZUELA
rizo@rizogallery.com
www.rizogallery.com
52-53, 158

Andreas Rocha

Queijas,
PORTUGAL
rocha.andreas@gmail.com
www.andreasrocha.com
121, 122

Natascha Rooesli

Ennetmoos, Nidwalden,
SWITZERLAND
n@tascha.ch
www.tascha.ch
72

S

Carlos Saborio

Universidad Veritas
Escazú, San José,
COSTA RICA
zavorio@gmail.com
www.ultima-hunter.deviantart.com
200-201

Sergio Santos

SPAIN
sergio_ssn@yahoo.es
www.sergio3d.com
30

Jean-Charles Schaeffert

EDGE
Chartres,
FRANCE
jcschaeffert@edge-fr.com
www.edge-fr.com
216

Ravinder Sembhi

London,
GREAT BRITAIN
ravindersembhi@gmail.com
www.boogotti.com
216, 217

Ben Shafer

Burlingame, CA,
USA
info@benshafer.com
www.benshafer.com
100-101

Rotem Shiffman

Tel-Aviv,
ISRAEL
rotemshiffman@gmail.com
168

Charli Siebert

Huntington Beach, CA,
USA
unimaginative82@hotmail.com
www.unimaginative.org
27

Katarina Sokolova

Kiev,
UKRAINE
katarinasokolova@gmail.com
www.katarinasokolova.com
16, 20, 23, 24

Alexei Solha

Fortaleza, CE,
BRAZIL
pirata_imaginario@hotmail.com
pirataimaginario.deviantart.com
184

Jisoo Song

Gangnam-gu, Seoul,
KOREA
ggomzi82@paran.com
teez3d.com
34

Skan Srisuwan

Bangkok,
THAILAND
m_d_temps@hotmail.com
www.fiduciose.com
164-165

Frederic St. Arnaud
La Salle, QC,
CANADA
www.starno.net
156

Steven Stahlberg
Kuala Lumpur, Selangor,
MALAYSIA
stahlber@yahoo.com
www.androidblues.com
99

Evan Stickfort
Fairfax, IA,
USA
evanstickfort@yahoo.com
182

Philip Straub
Santa Monica, CA,
USA
straubart@aol.com
www.philipstraub.com
134, 146, 157

Ewa Stryza
Gadki, WLKP,
POLAND
silwena@gmail.com
www.silwenka.deviantart.com
166

Pete Sussi
Huntington, NY,
USA
psussi@optonline.net
www.sussidesign.com
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Raymond Swanland
Berkeley, CA,
USA
raymond@oddworld.com
www.raymondswanland.com
69, 70, 92, 96

Andrzej Sykut
Cracow,
POLAND
azazel@platige.com
www.azazel.carbonmade.com
77

T

Gareth Thatcher
AHD-Imaging,
Manchester,
GREAT BRITAIN
info@ahd-imaging.com
www.ahd-imaging.com
36, 44, [Limited Edition, vii]

Jennifer Thomas
Roswell, GA,
USA
coinoperated@direwire.com
direwire.com
181

Keith Thompson
Ottawa, ON,
CANADA
k@keiththompsonart.com
www.keiththompsonart.com
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Viktor Titov
Voronezh,
RUSSIA
viktortitov@yahoo.com
66-67, 78, 98, 112, [Limited Edition, ix]

Tiffany Toland
USA
novembersmuse@gmail.com
www.tiffanytoland.com
24

Alex Tornberg
Oslo,
NORWAY
contact@alexstornberg.com
alexstornberg.com
78

Remko Troost
Imaginia,
BELGIUM
remko@imaginia.be
83, 132

Piotr Truszczyński
Preconstruct,
Bristol,
GREAT BRITAIN
info@preconstruct.com
43

Francis Tsai
San Diego, CA,
USA
tsai@teamgt.com
www.teamgt.com
74, 138

Dimitar Tzvetanov
Sofia,
BULGARIA
chrom@artbychrom.com
www.artbychrom.com
148

V

Tommy Van den Berge
Take Two Media,
Vinton,
BELGIUM
www.visual-solutions.be
212

Cyril Van Der Haegen
Pawtucket, RI,
USA
tegehel@cox.net
www.tegehel.org
187

Corrado Vanelli
Casaletto Ceredano (CR),
ITALY
cvanelli75@libero.it
32

Giorgio Vecchio
Absolute 2001,
Genova,
ITALY
giove72@tiscali.it
www.absolute2001.it
214

Adam Vehige
Vehige Studios
Washington, MO,
USA
adamvehige@hotmail.com
vegasmike.deviantart.com
74

Jessy Veilleux
Meduzarts/Alpha-Vision
Laval, QC,
CANADA
digitalmatteartist@hotmail.com
jessyv.com
154-155

Claudius Vesting
Dresden,
GERMANY
www.chainsaw-clausen.de
176, 177

Greg Vilk
Santa Monica, CA,
USA
www.darkheaven.com
178-179, [Limited Edition, xiv]

W

Leong Wan Kok
Cheras, Kuala Lumpur,
MALAYSIA
pkokartz@yahoo.com
www.1000tentacles.com
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Tim Warnock
The Next Side
Oakville, ON,
CANADA
tim@thenextside.com
www.thenextside.com
125, 130-131

Tony Weinstock
Simi Valley, CA,
USA
tw@tonyweinstock.com
www.tonyweinstock.com
84

Björn Wirtz
Cologne,
GERMANY
webmaster@derwolpertinger.de
www.derwolpertinger.de
123

Terry Wu
Cityscape Digital Ltd.,
London,
GREAT BRITAIN
terrywu@hotmail.co.uk
www.cityscape3d.com
41, 45

Y

Nikolay Yeliseyev
Rostov - on - Don,
RUSSIA
nik@yeliseyev.ru
www.yeliseyev.ru
70, 96, 136

Weiye Yin
Beijing,
CHINA
francwork@163.com
FrancCG.51.net
32, 150-151, [Limited Edition, xii]

Tae Young-Choi
Midway Games
Des Plaines, IL,
USA
taeyoung1004@hotmail.com
www.tychoi.com
102, [Limited Edition, x]

Mu Yu-jiang
CHINA
mu_y_j@hotmail.com
156

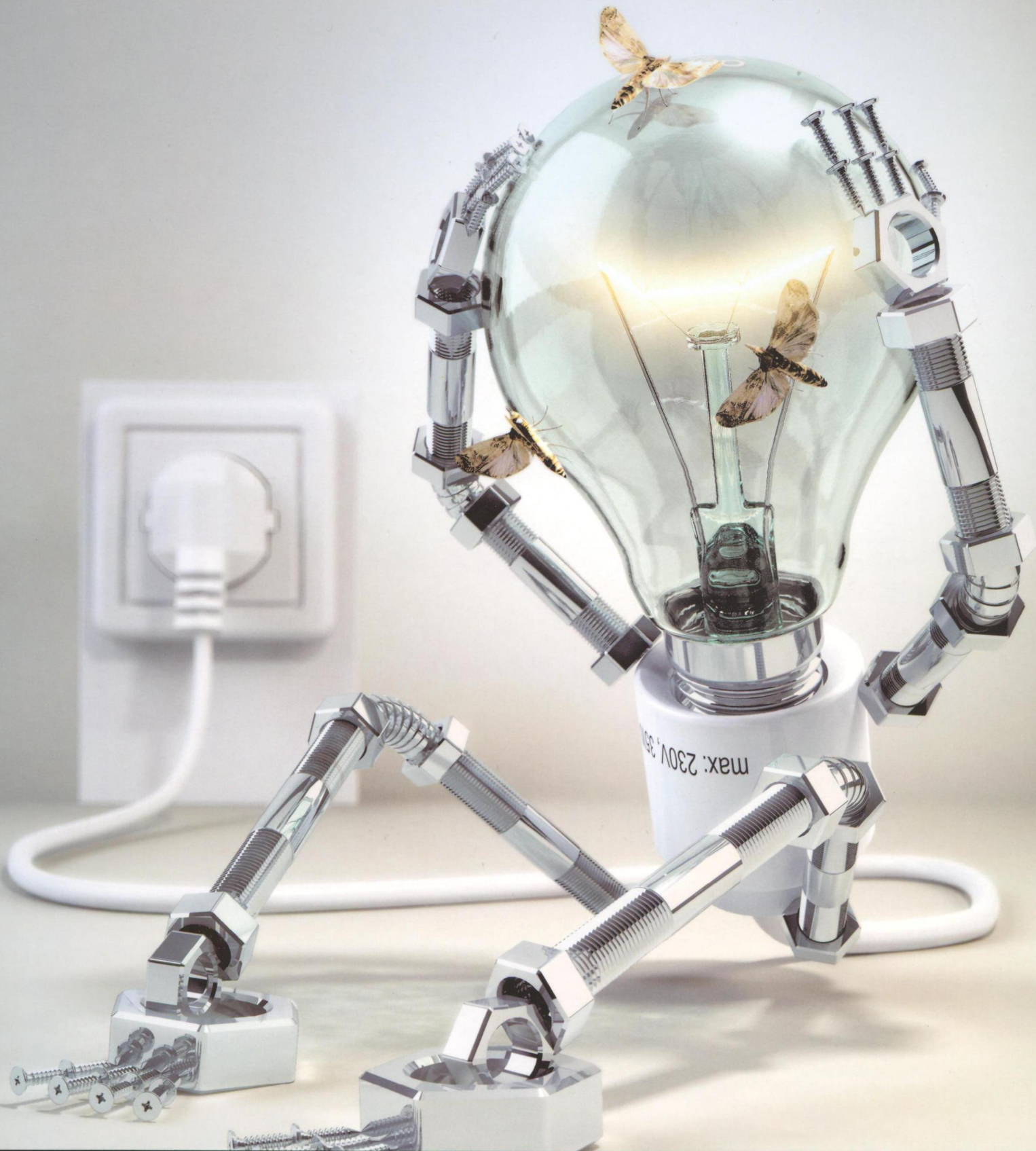
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Jun Zeng
Guangzhou,
CHINA
zero_z007@163.com
48, 54, 58, [Limited Edition, viii]

Jack Zhang
Montreal, QC,
CANADA
jackzhang.cgsociety.org
34

Yang Zhang
YiChang, HuBei,
CHINA
zhangyangshaoyu99520@hotmail.com
zhangyang84.cgsociety.org/gallery/
76

Rafi Adrian Zulkarnain
Bandung, West Java,
INDONESIA
solidgrafi@yahoo.com
coroflot.com/raz
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