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Charles Acland

Charles R. Acland is a professor and Concordia University Research Chair in Communication Studies, Montreal. His books include *Screen Traffic: Movies, Multiplexes, and Global Culture* and the edited collection *Residual Media*. His newest books are *Useful Cinema*, co-edited with Haidee Wasson, and *Swift Viewing: The Popular Life of Subliminal Influence*, both forthcoming with Duke University Press. Acland is co-founder, and coordinator, of the Screen Culture Research Group at Concordia University, and is co-editor of the *Canadian Journal of Film Studies*.

Robert Allison

Robert Allison is Associate Professor of Computer Science and Engineering at York University in Toronto (Canada). He received his BAsC in Computer Engineering from the University of Waterloo in 1991. After graduation he worked as an Electrical Engineer at Atlantis Aerospace in Brampton, Canada, where he designed electronics for flight training devices. Following this he completed a MASc in Electrical Engineering (Biomedical Engineering) from the University of Toronto before obtaining his PhD specializing in stereoscopic vision from York University in 1998. He was on the experimental team for the 1998 Neurolab space shuttle mission and did post-doctoral research at York University and the University of Oxford. Rob works on perception of space and self-motion in virtual environments, the measurement and analysis of eye-movements and stereoscopic vision. His research uses psycho-physical and computational techniques to study how we can reconstruct and navigate the three-dimensional world around us from the two-dimensional images on the retinas. He is recipient of the Premier's Research Excellence Award from the Province of Ontario in recognition for research in human stereoscopic vision and depth perception. He has also received a McDonnell-Pew Visiting Fellowship, an NSERC Postdoctoral Fellowship and an Australian Research Council International Fellowship.

Peter Anderson

3D Director of Photography and Visual Effects Supervisor

Peter Anderson, ASC, is the entertainment industry's leading name in 3D. A partial list of Peter's 3D Filmography includes the following remarkable 3D productions – *China's The Legend of the Da Ming Palace*, *Wild Ocean*, *U2 3D*, *Lions 3D*, *NFL to the MAX – Super Bowl XXXVII*, *Cirque du Soleil's Journey of Man*, *Ultimate G's* and *The Race to Atlantis* productions for IMAX and Imax Digital 3D. *NASCAR 3D for DLP – Texas Instruments*. *Newseum 4D* for the

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Washington Newseum. *King Kong 3D*, *Shrek 4D*, *Sesame Street 4D*, *The Amazing Adventures of Spiderman* and *Terminator 2 3D* for Universal. *Gnomeo & Juliet*, *Honey I Shrunk the Audience*, *Muppet Vision*, *Captain EO* and *Magic Journeys* for Disney. *Star Trek 3D – Revenge of the Borgs* for Paramount. *Lego Racers 4D* for LegoLand. *Tall Tales* for Stone Mountain. *Young Heroes* for Make-A-Wish. *Pirates 4D* and *Haunts of the Olde Country for Busch* for Sea World. *The Way Things Work* and *Disk World* for Sony. *Marvin the Martian in the Third Dimension* and *Batman 3D* for Warner Bros. *Speedway – NASCAR*, *Speedway – Indy* and *Iron Man – Off Road* for the Sahara Las Vegas. *Enduro 3D* for Marlboro Argentina. *Entertopia* for the Korean World's Fair. *Weird Al Yankovic's Al's Brain in 3D*, *David Arquette's The Butler's in Love*, Plus 3D projects for Toyota, Lexus, Ford, General Motors, Ferrari, Georgia Pacific, Sprint, Microsoft and Victoria's Secret. His "Luna Sea 3D Concert Film" is now in post at Sony Japan.

An expert in 3D, Special Venue, Large Format, Theme Park and Digital Production, he has been key in the development of many of these technologies.

Peter also served as the Disney Studio's staff Director of Photography and was Head of the Visual Effects facilities for both Walt Disney Studios and Universal Studios.

Peter has also worked on more than 40 films (*Adrenaline Rush*, Sony's *Godzilla*, *As Good as it Gets*, *Turbulence*, *The Hunt for Red October*, *Look Who's Talking*, *Ishtar*, *My Science Project*, *Splash*, *Baby*, *Country*, *Something Wicked*, *TRON*, *Airport 79*, *Close Encounters*, *Mahogany*, etc.) and hundreds of hours of prime time television (*Hill Street Blues*, *A Team*, *Walter Cronkite's Universe*, *Airwolf*, *Cosmos*, *Battlestar Galactica*, *Buck Rogers*, *It Happened One Christmas*, etc.).

Peter is a member of the American Society of Cinematographers. He is a Director of Photography in The International Cinematographer's Guild. A member of the Motion Picture Academy, he is on the Executive Committee of the Visual Effects Branch, on the Scientific and Technical Awards and Surrogate Committees and also serves on the Academy's Scientific and Technology Council where he chairs the Tech History Sub-committee. He is an award winning founding member and five term board director of the Visual Effects Society. He is a member of the Television Academy Cinematographer's branch and also a Life Member of the Society of Motion Picture and Television Engineers.

Juana Awad

Project Director, 3D FLIC

Juana Awad is a film industry professional and video artist with a double degree in Semiotics and Communication Theory, and Drama from the University of Toronto, and a Masters of Fine Arts in Media from the Slade School of Fine Art, University College London, UK. In 2010, Juana joined York University as the project director for 3D FLIC (3D Film Innovation Consortium) where she has overseen the successful development of the project, the industry-academic knowledge exchanges, and all industry development initiatives, including heading and programming the first Toronto International Stereoscopic 3D Conference. Prior to joining 3D FLIC, Juana acted as international features programming support at the Toronto International Film Festival, and as creative director for London-based sales and distribution agency the Salt Company. Juana has been associate programmer for various bodies including Planet in Focus Environmental Film and Video Festival, Canada; Trace, UK; Museum of Modern Art, Colombia; and City of Buenos Aires, Argentina. Concurrent with her industry career, Juana maintains her artistic practice. She is the recipient of various Canada Council for Arts and Ontario Arts Council grants for media works research and production. In Canada, her works are distributed by Vtape and Group Intervention Video. They have been exhibited internationally in art galleries and festivals

including Rencontres Internationales, Berlin, Madrid, Paris; Argos Arts, Brussels; Impakt Festival, Utrecht; MIX21 Experimental Festival, New York; Maison de la Culture, Montréal; ASpace Gallery, Toronto; and Sanhe Museum, Sanhe, China. Juana is delighted to have headed this landmark event and looks forward to the prolific cross-sector, cross-disciplinary dialogue.

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Martin Banks

Martin Banks received his Bachelor's at Occidental College in 1970 majoring in Psychology and minoring in Physics. After a year in Germany, he entered graduate school, receiving a Master's in Psychology at UCSD in 1973 and Ph.D. in Developmental Psychology at Minnesota in 1976. He was Assistant and Associate Professor of Psychology at University of Texas at Austin from 1976-1985. He moved to UC Berkeley School of Optometry in 1985 where he is Professor of Optometry and Vision Science. He was Chairman of Vision Science from 1995-2002. Banks has received several awards for basic and applied research on topics including human visual development, visual space perception, the development and evaluation of stereoscopic displays, and inter-sensory perception.

Jonathan Barker

CEO, Sk Films Inc.

Jonathan Barker is one of Canada's most experienced film and television executives and is recognized as a world leader in producing and distributing Giant Screen 3D and 2D films. He has recently commenced production of his fifth 3D film, *Flight of the Butterflies*, for release in 2012.

Jonathan's 3D filmography includes *Bugs!*, one of the most highly acclaimed and successful 3D films of recent years, and *Into the Deep*, the first in a hugely popular series of 3D underwater films from Imax. In addition to 3D films, he has also been responsible for the groundbreaking film *Journey to Mecca*, David Attenborough's *Survival Island*, and *Straight Up* for the Smithsonian Institution.

Jonathan founded SK Films with Imax Corporation co-founder Robert Kerr. For 12 years, Jonathan was President/Co-CEO of Shaftesbury Films, where he was jointly responsible for the company's phenomenal growth from a small feature film company into one of Canada's leading film and television production companies.

Amongst other roles, Jonathan is a former CEO of the Ontario Film Development Corporation (now OMDC). He began his film and television industry career as an entertainment lawyer and member of the bars of Ontario and California. He has served on numerous Boards and is a Director of Film Ontario and was a founding Director of The Giant Screen Cinema Association.

Dennis Berardi

VFX Supervisor and President of Mr. X

Founder of the Mr. X studio, *Dennis Berardi* is a creative visionary who has lived and breathed the visual effects industry for over fifteen years.

He worked closely with IMAX and The National Film Board of Canada to integrate new groundbreaking digital imaging systems for both live-action as well as animated films. Berardi's enthusiasm for working with images made him the natural choice as a creative visual effects lead for visually groundbreaking films as Tarsem's *The Cell* and David Fincher's *Fight Club*.

In 2001, Dennis founded Mr. X in conjunction with TOPIX – an award winning commercial design and animation house. The goal was to create an artist-based studio environment that would contribute fundamentally to feature films in the areas of design and visual storytelling with friendly on-set consulting, great animation and photo-realistic rendering and compositing.

His studio has since established itself as a leader in North America, with credits on dozens of distinguished projects including such recent films as *Hanna* (2011), *TRON: Legacy* (2010), *Scott Pilgrim vs. the World* (2010), *Resident Evil: Afterlife* (2010), *Hot Tub Time Machine* (2010), *Letters To Juliet* (2010), *Fast & Furious* (2009), *Sin Nombre* (2009), *Amelia* (2009), *Taking Woodstock* (2009), *Death Race* (2008).

MR. X now employs 140 people and is currently in production on *The Three Musketeers 3D*, *The Thing*, *Beastly* and *The Vow*.

Jerome Bongiorno and Marylou Tibaldo–Bongiorno

Jerome Bongiorno and Marylou Tibaldo-Bongiorno are Emmy–nominated, award winning husband-and-wife filmmakers who create cutting edge fictional, documentary, and art films that are widely distributed. They formed their own production company, Bongiorno Productions, in their home city of Newark, NJ, USA.

Their *Revolution '67* Newark documentary premiered nationally on PBS's P.O.V., garnered international prizes (including two national awards for outstanding film of American history), is the basis of a curriculum for schools designed by Teachers College, Columbia University, is screening worldwide including college, community, and NEH Justice tours, and is the inspiration for an upcoming fictional film, Executive Produced by Spike Lee.

The Bongornos' other current projects are: *WATERMARK*, a fictional environmental love story set in post-Katrina New Orleans and Venice, Italy; a documentary on a zero energyhome; a profile of Benedictine "monks in the 'hood"; and *New Work: Cities in 3D*, including Newark (commissioned and exhibited at The Newark Museum)and the Brooklyn Waterfront (presented at the Museum of the City of New York).

Ron Burnett

RCA, President and Vice–Chancellor

Dr. Ron Burnett has been President & Vice-Chancellor of Emily Carr University of Art + Design since 1996. He received his BA, MA and PhD from McGill University in the areas of media arts, communications and cultural studies. His career in post-secondary education began in 1970 at Vanier College in Montreal where he founded the Creative Arts Department. He went on to develop the Film and Media Department at LaTrobe University in Melbourne, Australia and then became the Director of the Graduate Program in Communications at McGill. Most recently, in 2010, he was awarded the Chevalier de l'Ordre des Arts et des Lettres (Knight of the Order of Arts and Letters) by the French government.

In a career spanning forty years, Dr. Burnett has published three books, over 150 articles, book chapters and reviews as well as two monographs. Internationally known for his work in media and distance education, he served on an "eminent persons panel" at UNESCO in Paris to advise on the development of Internet resources for the Third World. He is a member of the Learning Development Institute Board and the European League of Institutes of the Arts Representative Board and was recently Chair of the Knowledge Network Board of Governors. In 2010, Dr. Burnett received the International Digital Media and Arts Association Outstanding Leadership Award and in 2002, he received the Queen's Jubilee Medal for service to Canada and

Canadians. He was inducted into the Royal Canadian Academy of Art in 2003 and was voted Educator of the Year by the Canadian New Media Association in 2005. Dr. Burnett is an Adjunct Professor in the Graduate Program in Film and Video at York University, Toronto, he is the William Evans Fellow at the University of Otago in New Zealand, and is a Burda Scholar at Ben Gurion University, Israel.

Tom Burns

Post-production Infrastructure Technicolor Canada

Tom Burns currently serves as Director, Post-production Infrastructure for Technicolor Canada. He has worked in a variety of positions including Director, Video Products with Alias/Wavefront (now Autodesk) and Director of Technology with C.O.R.E. Feature Animation. In 2000, he designed and built the converged IP and CATV infrastructure for Oprah Winfrey's first network, Oxygen (now NBC/Universal). He is a founding member of the StudioSysAdmins social network, and has spoken often on the topic of technology and cultural change at conferences including the HPA (Hollywood Post Alliance) and SIGGRAPH.

Rob Burton

VP Image Technology, Arc Productions

Rob Burton has guided the development of animation and VFX production infrastructures and technologies for over 25 years. A former Director of Technology at Disney's The Secret Lab and Dream Quest Images, Rob has also served as a global industry expert and consultant to numerous VFX, animation, and consumer products companies. Rob currently oversees production engineering and pipeline development at Starz Animation Toronto.

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Matt Cahill

Post-production Supervisor

Matt Cahill has been working in Post Production in Toronto since the mid-90s. He started as an assistant editor, working in TV commercials with Flashcut Editing, then switched to long-form (and added post-coordination to his list of duties) when he moved to the Emmy Award-winning Devine Entertainment Corporation. He then became a full-time post-production supervisor when he started at Rhombus Media in 2001, where he worked on a host of acclaimed documentaries, feature films, and TV shows. He has been a freelance post supervisor since 2006. His post credits include the highly-praised TV series *Slings & Arrows*, the *SAW* film franchise, and most recently the dance feature *COBU 3D*.

David Clark

David Clark is a net artist known for his works *A is for Apple* and *88 Constellations for Wittgenstein*. His work has won awards at SXSW Interactive and FILE festivals and has been shown at Sundance, SIGGRAPH, Transmediale, EMAF, and the Museum of Moving Images in New York. He is the Chair of Media Arts at NSCAD University in Halifax, Canada and a researcher at the CineFlux Centre.

Don Carmody

Don Carmody has been producing films for 40 years. He was vice-president of production for Canada's Cinepix (now Lions Gate Films), where he co-produced David Cronenberg's early shockers *They Came From Within* and *Rabid* as well as the popular comedy *Meatballs*.

Starting his own production company in 1980, Carmody went on to produce the smash hits *Porky's* and *Porky's II*, as well as the classic *A Christmas Story*, the *Weekend At Bernie's* series, and *The Late Shift* which was nominated for seven Emmy Awards and three Cable Ace awards.

His credits include some 100 films thus far, including *Studio 54*, the Academy Award nominated *Good Will Hunting*, *The Pledge*, *Wrong Turn*, *Gothika*, the cult hit *The Boondock Saints*, *Assault On Precinct 13*, *Lucky Number Slevin*, and the *Resident Evil* films, the 4th installment of which grossed over 300 million dollars worldwide and has become Canada's reigning Box office champion.

In 2002, he was Co-Producer of *Chicago* which won 7 Academy Awards including Best Picture and 3 Golden Globe Awards including Best Musical/Comedy.

Recent Productions include *Whiteout*, starring Kate Beckinsale, *Amelia*, starring Hilary Swank and *Goon* with Sean William Scott, Liev Schreiber and Eugene Levy.

Pierre Abou Chacra

Director, Producer

Pierre Abou Chacra is originally from Lebanon and based in Dubai. He works as a producer, director, DOP, and editor. He is also involved in different kind of TV programs: commercials, documentaries, corporate, drama, and current affairs.

He is skilled on different formats varying from U-matic, Digi Beta, HDV, HD, XDcam/prime lenses, 16mm, 35mm & 3-D / stereoscopic. Since 2001 Pierre Abou Chacra operates under Dubai Media City License as a freelance Producer and Director. He has been working in productions internationally such as: Canada (Montreal), Moscow, Japan (Tokyo), China (Beijing), Denmark, Sweden, Paris, London, Netherlands, Australia, Hungary, Malta, Belgium. The projects are mostly done for the GCC region and aired on television from the Arab world, like Jazeera TV, Qatar National TV, Abu Dhabi TV, Dubai TV, Saudi TV.

Matt Cowan

Chief Scientific Officer, RealD

Matt Cowan is respected in the post-production community for his knowledge and application of human perception to 3D systems, color, and transfer functions in digital cinema. Currently, he holds the position of Chief Scientific Officer at RealD, where he developed RealD's very successful 3D cinema system. He has been instrumental in ongoing developments in 3D delivery to the home and focuses on developing digital technology to a level where it provides images that set the standard for 3D image quality.

Prior to RealD, he was co-founder of Entertainment Technology Consultants, a consulting firm that worked in the area of digital cinema, focusing on the technical aspects of image quality, working towards the technical solutions to make digitally captured and projected images preserve the artistic qualities of film.

He has been a featured speaker at SMPTE, IBC, NAB and HPA conferences, as well as numerous film festivals. His paper on bitdepth requirements for digital cinema won the SMPTE Journal "best paper" award in 2004, and was implemented in the DCI specification. He chaired the SMPTE working group on Stereoscopic digital cinema, where the 3D distribution standard for digital cinema was written. He has more than 20 applied for and issued in the area of digital cinema and 3D.

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Tim Dashwood

Director, Stereographer, Stereo 3D Unlimited

Tim Dashwood is the founder of Dashwood Cinema Solutions, a stereoscopic research, development & consultancy division of his Toronto-based production company Stereo3D Unlimited. Dashwood is an accomplished director, editor, cinematographer & stereographer.

His diverse range of credits include music videos, commercials, feature films and 3D productions for Fashion Week, CMT, Discovery Channel and the National Film Board of Canada.

He has also consulted on, and pre-visualized, live action fight/stunt scenes for the feature productions *KickAss*, *Scott Pilgrim vs the World* and *Silent Hill: Revelation 3D*.

As a director of photography, Dashwood has photographed five feature films and countless short films & music videos. His editing credits include national commercials for Ford, Leon's, Labatt, Macy's, Max Factor, Pantene, Toyota and Microsoft, as well as five feature films, the WarChild documentary *ROCKED:Sum41 in the Congo*, numerous Canadian broadcast TV series, and two Gemini award winning seasons of the CBC's *Undercurrents*.

In 2007, Dashwood co-founded Toronto's Stereo3D Unlimited Inc. with Paul Rapovski as an exclusively stereoscopic 3D production company. Dashwood is also the creator of the award winning Stereo3D Toolbox plugin suite and NAB 2011 "Best of Show" Vidy award-winning Stereo3D CAT calibration & analysis system.

Now considered a thought-leader in the world of stereoscopic 3D, Dashwood has spoken on many stereoscopic industry panels and seminars including NAB, IBC, Banff, AENY, ProFusion, DVExpo and South By Southwest (SXSW.)

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Eric Edmeades

CEO, The Kerner Group

Eric Edmeades is the CEO of The Kerner Group. Since 2006 has become a world renowned keynote speaker, addressing audiences on a variety of topics, including all things "3D," in over 20 countries. He has spoken at such industry gatherings as two Variety 3D Entertainment Summits and the Shanghai Film Festival, and is also the founder of the newly formed TEDxMarin Event, first held at Kerner Studios in June 2010. Based in San Rafael, California, The Kerner Group, former the special effects unit of ILM, is today a collection of innovative companies and divisions that offer award-winning creative services to the major motion picture studios, independent filmmakers, television studios and production companies, and home entertainment projects, as well as to the music video and commercial production industries. The company also counts among its diverse client base the U.S. Government, corporations large and small, and private sector contractors. The Kerner Group specializes in the conception, development, and production of practical special effects, emerging 3D technologies, architectural design and model production, technologies and equipment for the military in the area of medical training, and a variety of other unique products and services.

Thomas Elsaesser

Thomas Elsaesser is Professor Emeritus of Media and Culture at the University of Amsterdam and since 2006 Visiting Professor in the Film Studies program at Yale University. Besides visiting positions at many US universities, he has held Senior Research Fellowships in Berlin,

Vienna, Stockholm, Cambridge, Tel Aviv and Berkeley. He has edited or co-edited eight collections. Among his books as author are: *Weimar Cinema and After* (2000); *Metropolis* (2000); *Studying Contemporary American Film* (2002, with Warren Buckland); *Filmgeschichte und Frühes Kino* (2002); *European Cinema: Face to Face with Hollywood* (2005); *Terror und Trauma* (2007); *Hollywood Heute* (2009), and *Film Theory: An Introduction Through the Senses* (2010, with Malte Hagener).

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Graeme Ferguson

Graeme Ferguson, co-founder and past president of IMAX Corporation, graduated from the University of Toronto, and then apprenticed as a filmmaker to Maya Deren and Arne Sucksdorff. His multi-screen film for the Man and the Polar Regions Pavilion was one of the hits of Expo 67. Building on the success of the experiments with “expanded cinema” in Montreal, Ferguson and his partners invented the IMAX system, which has proven so popular that as of March 2011 there were 528 theatres operating in 46 countries. For the past two decades, almost all new IMAX theatres have incorporated 3D.

Ferguson produced the first IMAX 3D underwater film, *INTO THE DEEP*, and has continued to be closely involved in a number of IMAX 3D productions, including *DEEP SEA*, *UNDER THE SEA*, and *L5: FIRST CITY IN SPACE*. He was instrumental in persuading NASA to permit 3D filming aboard the Space Station, which required the invention of the first 30 perf cameras, and resulted in the production of *SPACE STATION 3D*, which then led to *HUBBLE 3D*. Ferguson’s earlier IMAX films include *NORTH OF SUPERIOR*, *MAN BELONGS TO THE EARTH*, *SNOW JOB*, *OCEAN*, *BLUE PLANET*, *DESTINY IN SPACE*, *MISSION TO MIR*, and *JOURNEY TO THE PLANETS*. Ferguson’s long-time colleague Toni Myers has taken the lead in all the recent films.

Ferguson was invested into the Order of Canada, and the Royal Canadian Academy of Arts, and has received Honorary Doctorates from the University of Bradford, and Victoria University at the University of Toronto. His other honors include the Canadian Government Environmental Achievement Award, the Royal Canadian Academy of Arts Medal, and a Special Achievement Award from the Academy of Canadian Cinema and Television.

Munro Ferguson

Born in New York City in 1960, **Munro Ferguson** received a BA in philosophy from the University of Toronto. In 1984 he created the science comic strip *Eureka*, which was syndicated in over 30 newspapers around the world.

In 1994, he joined the NFB English Program’s Animation Studio, where he wrote, directed and animated *How Dinosaurs Learned to Fly* (1995), which attracted one of the largest theatrical audiences of any NFB short. In 1995, he began working for Roman Kroitor at IMAX Corporation, writing, animating and advising on the development of SANDDE, and the short *Paint Misbehavin’*.

Ferguson created *Falling in Love Again*, winner of the 2004 Genie Award for Best Animated Short, and *June*, an elegy for his friend and mentor, artist Joyce June Wieland. *June* premiered at the Art Gallery of Ontario and was invited to numerous international festivals and exhibitions, including SIGGRAPH. He made the first stereoscopic signal film for the Festival Nouveau Cinema 2007 in Montreal. In 2008 he was Animation Director for Facing Champlain a NFB production for the 400th anniversary of Quebec City.

Currently, he is involved in *The Brain*, a collaboration between the Montreal Neurological Institute and the NFB.

Iain Forsyth & Jane Pollard

Iain Forsyth and **Jane Pollard** are acclaimed British visual artists who met and began working collaboratively at Goldsmiths College in London, graduating together in 1995. They are best known for their recreations of cultural and art historical events and documents.

They have pioneered the understanding of re-enactment within contemporary visual art, with works including *File under Sacred Music*, recreating a legendary performance by The Cramps at Napa State Mental Institute. For the Liverpool Biennial in 2006 they created *Silent Sound*, exploring the mind's susceptibility to subliminal suggestion, and featuring an original score by Jason Pierce (*Spiritualized*).

Working regularly with Nick Cave, they have directed promo videos, produced the binaural audiobook of his novel and are currently creating a series of 14 films to accompany the reissue of the Bad Seeds back catalogue.

In 2009 they were commissioned by the British Film Institute to produce *Radio Mania: An Abandoned Work* – a multi-screen stereoscopic 3D video installation with ambisonic 3D sound installed at the BFI Gallery on London's Southbank.

Their work is exhibited internationally and collected by museums around the world, including the Tate Gallery. www.iainandjane.com

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Alan Goldman

Alan Goldman began his career in radio and was part of the award-winning team that produced the five-part national CBC Radio documentary series *A Matter of Survival*, hosted by Dr. David Suzuki. Moving to film, Alan worked with the director Robert Duncan on *Weird and Wonderful*, and *The Funny Side of Death*. Alan also produced the award winning *Glowing In The Dark*, which looks at the history of neon light in Vancouver, Los Angeles and Las Vegas. His semi-autobiographical film *Who The Jew Are You?* premiered at the 2009 Doxa Documentary Film Festival. Mr. Goldman has taught film and television courses at a number of private technical institutions in Vancouver. Alan completed his masters in the spring of 2011 and is doing research for the Stereoscopic 3D Center of Excellence.

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Ali Kazimi

Ali Kazimi is an award-winning filmmaker whose films have been screened in festivals around the world, broadcast nationally and internationally. His films have won over thirty national and international awards and honours including The Gemini Award (The Donald Brittain Award) for Best Social/Political Documentary. There have been four retrospectives of his work in Canada, the United States and in India. In addition to his own films, as a cinematographer Kazimi has photographed several acclaimed and award-winning films such as the Genie Award winner – *A Song for Tibet* (1992), *My Niagara* (1993), *Bollywood Bound* (2001), *The Journey of Lesra Martin* (2002.)

Since 2009 has been researching stereoscopic 3D digital cinema at York University where he is an Associate Professor in the Department of Film. In 2010 he directed the live action

stereoscopic 3D live action section for an animated short *Lovebirds*. He is currently completing *Hazardous*, a short fiction film which is his first S3D project. – and one of the first independent S3D dramatic films in Canada.

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Maria Lantin

Dr. Maria Lantin is the Director of the Intersections Digital Studios (IDS) research centre at the Emily Carr University of Art + Design. For many years she has been joining her love of Computing Science with her belief in the innovative potential of the arts. A circuitous route led her from obtaining her PhD in Computing Science at Simon Fraser University to leading the Visualization Research Lab at the Banff Centre's Banff New Media Institute (BNMI). Working primarily in teams, she has had the joy of bringing to life many artist projects involving digital technology, and continues this practice at Emily Carr where the IDS provides an ample playground for experimentation. She is also the Director of the newly formed Centre for Stereoscopic 3D at Emily Carr University.

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Ken MacNeil

President, Creative Post

Ken MacNeil is partner and President of Creative Post and The Studio Upstairs and is now considered one of Canada's leading experts in 3D post-production. His career in post-production spans over 20 years as editor, colourist and technical director on numerous television and film projects.

Ken has worked with producers, directors, directors of photography, and stereographers both in Canada and the U.S. on numerous 3D projects as a consultant, 3D director and Post-Stereographer. He is best known for his innovative concepts and workflows using the latest 3D technologies.

Florian Maier

More than an engineer **Florian Maier** Dipl.Ing., founder and CEO of Stereoscopic Technologies GmbH, is a stereographer and 3D pioneer himself.

After studying and graduating in engineering at the Institute for Media Technology of the TU Ilmenau, as well as attending classes at Munich Film School, he turned his passion for 3D technology into his profession. He offers his knowledge as stereo 3D consultant and stereographer on set (from Short to big international feature film productions such *Wickie and the Treasure of the Gods*), gives lectures on Stereo 3D and holds workshops for stereo 3D cinematographers in all parts of the world (Master Class from European Film Academy 2010, Masterclass on Pusan International Film Festival 2009, first 3D workshop tour in US in Hollywood, Vancouver, New York and many more.) He also designs his own tools. His experiences as a stereographer as well as the dialogue with filmmakers from all parts of the world led him towards the development of his own series of 3D rigs, which are available from his company, Stereoscopic Technologies GmbH. He is convinced that stereoscopic movie making will be successful, if it combines technological precision with knowledge about human physiology, practical experiences and a passion for filmmaking.

William Le Maitre

Willy Le Maitre's established practice as a media-artist has earned international acclaim including awards from Vida, Spain and Telefilm prize at Images in Toronto, Canada. His work is underlined by collaborative methodologies that have been core to the conception and presentation of innovative video based media art works in places such as The New Museum, The Kitchen, FIMA in Victoriaville Quebec., ICMC and ISEA. Currently, he is based in Toronto.

Janine Marchessault

Janine Marchessault, author of *Marshall McLuhan: Cosmic Media* (Sage Publications, 2005) and co-editor of *Fluid Screens, Expanded Cinema* (University of Toronto Press, 2007) is Canada Research Chair in Art, Digital Media, and Globalization, York University, Canada. She is the director of the Visible City Project + Archive which is examining new practices of media in a variety of urban contexts. She is also a co-founder of the Future Cinema Lab, a joint research project in the Faculty of Fine Arts at York University. Funded by the Canadian Foundation for Innovation, the Future Cinema Lab is a state-of-the-art digital media research facility devoted to 'new stories for new screens.' Her forthcoming book is *Ecstatic World: Media, Humanism, Ecology* (The MIT Press).

Alexandr Melkumov

Alexandr Melkumov is the director of the Department of 3D digital cinema and the director of photography (RGC) in laboratory of stereo cinematography at the Cinema and Photo Research Institute (NIKFI) in Moscow, Russia.

In 1981 Melkumov graduated from the All-Union Institute of Cinematography with the Gold Medal of the Ministry of Culture of USSR. His graduation work was a three-dimensional film *In the Winter to Bulgaria*, on which he worked as the director and the cameraman. As stereographer and cameraman he used the "Stereo-70" system to make 3D films *Games of Animals* and *Abduction of a Century*. Melkumov also worked as a producer, director and director of photography for 3D films *The Lynx goes on a trace*, *Flower of Peloponnesus*, *The Moscow etudes*, *Scarecrow* and *New York*.

Melkumov devised multiple technological systems for capturing stereoscopic 3D images, including stop-animation, live action and shooting stereo image with a single digital camera and 3D lenses.

Philippe Mora

Philippe Mora is an award winning writer, director, producer and artist. He has made 30-plus films including acclaimed documentaries, dramas, science fiction and historical films, like *Brother can you spare a dime?*, *Swastika*, *Communion* and *Death of a Soldier*. Born in Paris, 1949, raised in Australia, he pioneered the modern film industry there with MAD DOG MORGAN (Dennis Hopper). A retrospective of his paintings showed at England & Co. in 2008, London and Era New Horizons Film Festival, Poland, held a film retrospective in 2010. His journalism for the Sydney Morning Herald on FBI files received worldwide attention. His Berlinale announcement that he viewed Nazi 3D movies in February 2011 made international news. His discovery with Lutz Becker of Eva Braun's home movies in 1973 was a film/historical sensation. His art and films are represented in museums and archives internationally; the National Archives of the United States established the Philippe Mora Collection. An extensive collection exists at the Australian film archives. He is currently working on *Dali 3D* and *How The Third Reich Was Recorded*. He lives in Los Angeles with his wife, Pamela and their three

children. He is a member of the Directors Guild of America and the Academy of Motion Picture Arts and Sciences.

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Sanja Obradovic

Sanja Obradovic is a PhD candidate in Communication and Culture at York and Ryerson Universities. Her research combines media archaeology with cultural history of imagination in the study of new media. She holds a BA Honours degree in French Studies from University of Regina and an MA in Film Studies from Concordia University. Sanja has previously worked and taught at Mel Hoppenheim School of Cinema, Concordia University

Catherine Owens

Director, Artist

Catherine Owens is an Irish artist and director living in New York City. Her work as an artist is largely installation based, with work originating from ideas that evolve through drawings, painting, sculpture, photography, sound, film and video. Owens is known for her collaborative work as a director for visual content. She is the co-director of the film titled *U23D*, which was made for 3D Imax and 3D Digital theatrical release in 2008.

Owens directed U2's spell binding *Original Of The Species* video which was nominated for two VH1 Music video awards. She has directed animation for the group Kronos Quartet and for the Chinese Pipa player Wu Man. She has attended four Lincoln Center Director's Labs in New York as a guest artist and was a keynote speaker at SIGGRAPH in 2008.

In April 2010 Owens traveled to India to make a 3D documentary about Kumbh Mela, the largest spiritual gathering in the world that takes place once every 12 years. She is also in development on a 3D feature film project for an Oscar Wilde fairytale – *The Selfish Giant*. This project has received a 2010/2011 Irish Film Board development loan.

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Gian-Piero Ringel

Producer, Managing Director Neue Road Movies

Gian-Piero Ringel studied film production at the Deutsche Film-und Fernsehakademie Berlin (dffb) from 2002 to 2006. Having produced Angela Schanelec's feature film *Afternoon* in 2006, he worked as producer for Wim Wenders' feature film *The Palermo Shooting* the following year, which premiered at the official selection of the Festival de Cannes 2008. In 2009, he produced Angela Schanelec's feature film *Orly*, a co-production with the Paris based company La Vie Est Belle, being presented in the Forum section of the Berlinale 2010. In addition to that, he produced Wenders' new 3D dance film *Pina*, a coproduction with Claudie Ossard and her company Eurowide Film Production, Paris. *Pina* premiered in the official selection of the Berlinale 2011.

Currently, Ringel is working on the development of the projects *On The Horizon* by Christian Moris Müller and Alexander Kunja as well as *Everything Will Be Fine* by Bjørn Olaf Johannessen. Together with Alexandra Boussiou and her production company Wrongmen Productions, Athens, he is additionally coproducing Filippos Tsitos' new feature film *Unfair World* which won the Works in Progress-Award at the Thessaloniki Film Festival 2010. Furthermore, he is coproducer of the project *Wolf* by Bogdan Mustata, produced by Marcian Lazar, Strada Film, Bucarest. *Wolf* was awarded with the Eurimages Award of [Cinelink@Sarajevo](#) Film

Festival 2010, the Torino Film Lab Production Award 2010 as well as the Sundance Institute Global Filmmaking Award 2011 and is part of the L'Atelier du Festival de Cannes this year. *Wolf* will be shot in August 2011. Since 2008, Ringel is managing director and partner of Wenders' production company Neue Road Movies.

Steve Roberts

CEO EyeOn Software

Steve Roberts film career started in the late 70's shooting animation, optical effects and visual effects, after a stint as special effect director in NYC he formed a boutique visual effects production company in Sydney, Australia, named New York Production and Design Pty Ltd (NYPD). Within a few months, Roberts' years of experience in creating film optics lead him to design a better means of producing layers of film plates. Highly innovative software was consequently developed for the production of visual effects for film and, in 1995, Roberts took this technology to market as the Founder and CEO of Eyeon Software.

Today, Roberts' Fusion compositing software is on thousands of workstations every day worldwide to complete award-winning box office releases and television productions by leading studios and production facilities, such as Disney, DQ Entertainment, Peerless Camera Company, Prime Focus, and Worldwide FX. The list of recent and upcoming 3D films include *Star Wars Episode 1*, *Avatar*, *Alice in Wonderland*, *Clash of the Titan*, *G-Force*, *Gnomeo and Juliet*, *Gulliver's Travel*, *Journey to the Center of the Earth 1 and 2*, *Narnia – Voyage of the Dawn Treader*, *The Sorcerer's Apprentice* and more.

Brent Robinson

Underwater Cinematographer, Stereographer

Brent Robinson is an underwater Cinematographer and 3D stereographer with Kinofist Images ltd. He has entered the field of stereography more recently after 23 years of working in the business. His Stereography experience includes *Silent Hill: Revelation 3D* (feature film), *Haunted* (first ever S3D Bollywood feature; wide-release), *A Park for All Seasons* (OasisHD network), *Boxed* (Bravo network), *Lovebirds* (Starz network), *Target* (feature promo), *Live 3D Live* (DirectTV promo), *Toronto Visit of His Holiness The XIV Dali Lama* and *Resident Evil: Afterlife* (additional stereography.)

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Paul Salvini

CTO Side Effects Software

Dr. Paul Salvini is the Chief Technology Officer and Vice President of Canadian Operations at Side Effects Software – a global leader in the development of 3D animation and visual effects software. He leads a team of computer scientists and mathematicians who are passionate about advancing the art & science of film. The company's Houdini™ software was used to create visual effects in over 400 feature films including twelve of the past fourteen films to receive the Oscar™ for Best Visual Effects.

Dr. Salvini is active on a number of digital media boards. He is a Research Fellow at the University of Toronto's Knowledge Media Design Institute and an Adjunct Professor of Engineering and Applied Science. In 2007, Dr. Salvini was named one of Canada's Top 40 Under 40™, a national award that honors individuals for outstanding achievements in innovation, leadership, vision, and community involvement. Dr. Salvini holds a BMath degree

from the University of Waterloo and MASc, MBA and PhD degrees from the University of Toronto.

David Smith

David Harris Smith, Assistant Professor, Multimedia Studies, McMaster University, is a researcher in media and culture, specializing in interaction design for immersive communication environments.

James Stewart

Geneva Film Co.

James Stewart is a digital filmmaking pioneer and has produced and directed over 300 leading-edge film productions for clients such as Toyota, Ford, Acura, Hyundai, TD Canada Trust, CIBC, Panasonic, Xerox, Bayer among others. He has also worked with the Rolling Stones, Justin Timberlake and The Olson Twins. Geneva Film Co has produced over 25 projects in digital 3D including live action, concerts, commercials, stop-motion and CG animation. Recent projects include Ontario 4D for the Vancouver 2010 Olympics, live 3D concerts films of the Montreux Jazz Festival and Kylie Minogue, 3D cinema commercials for Lexus LFA, Sprint and JCPenney, a science film with Cornell University, the stop-motion film *Foxed!* and Werner Herzog's *Cave of Forgotten Dreams*. A sought-after presenter on 3D, his recent appearances include 3D Entertainment Summit (Los Angeles), 3D Experience (NYC), 3DX (Singapore), SAWA (Sydney), BAFTA, DGC, Banff/Nextmedia, Cannes Lions and the 2011 TED Conference (Long Beach).

www.genevafilmco.com

Leila Sujir

Leila Sujir is an artist and a professor at Concordia University in the Intermedia Cyberarts (IMCA)/Open Media program of the Studio Arts Department. In 2005 through 2006, she was a Distinguished Visiting Scholar at the University of Calgary, a one year research position as an artist in the Interactions Lab in the Department of Computer Science. *My Two Grandmothers RMX/Tulipomania* (2006) with Maria Lantin, is an interactive video installation working with a tabletop interface, a project which culminated from the year at the Interactions Lab and as a co-production in the Banff New Media Institute where she first met and started working with Maria Lantin. A solo exhibition that has toured Canada, *Luminous Stories*, initiated by the Art Gallery of Peterborough, covers ten years of her video production. Her video works have been shown in group shows at the Museum of Modern Art in New York and the Tate Gallery in Liverpool, U.K. as well as galleries and festivals all over the world. *New Republics*, a group exhibition out of the U.K. toured Canada and Australia 1999-2000. Currently, Lantin and Sujir are working on a SSHRC research creation grant, *Breath I/O*, towards a new project, ***Chorus of Lungs***. Specifically, they are interested to engage with the spectacle of technology, which is particularly pronounced within virtual spaces, by giving a performative role to the viewer; to develop the 'ghosts' of technology's dreamlike 'vision' spaces, working with 3D technologies, with an awareness of the mythologies and the implied narratives within the virtual spaces, and with the intention as artist-scientist creators to dismantle these spectral authorities; to consider the implications of the presence of an embodied viewer when the virtual is moved into physical spaces, into gallery spaces, festival spaces, community spaces where people convene with virtual and material spaces imbued with narratives constructed by the artists; & to work with the notion of cultural hybridity within technology and the social sphere, in particular with questions around the body and the state.

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Paul Taylor

Cinematographer, Stereographer

Paul Taylor is a cinematographer, stereographer and 3D consultant. His 3D credits include: BMW 3D – “D Cinema” commercial, *Harold & Kumar 3D* – motion picture, *Kylie Minogue*– 3D music video, *In Lak'ech* – United Nations 3D project, *Burberry Fashion* – live 3D broadcast, *Mercedes* – Sony 3D, *Rescue 3D* – IMAX, *Cirque du Soleil* – 3D special venue, *Rom* trilogy – 3D theatrical trailer, *Apartment 51* – 3D television series, *Guy Sebastian* – 3D music video, *Rio Carnival* – 3D television special.

Kevin Tuer

Managing Director CDMN

Kevin Tuer holds a PhD PEng. He is Managing Director of the Canadian Digital Media Network & Vice-President, Digital Media for Communitel. The Canadian Digital Media Network (CDMN), a federal Centre of Excellence for Commercialization and Research, is dedicated to establishing Canada as a world leader in Digital Media by enabling connections and collaboration of people across the country – entrepreneurs, companies, research institutes and government – and bringing more digital solutions to market.

Kevin has held several engineering and senior management positions in the high tech industry over the past 15 years including Senior Research Engineer with Computing Devices Canada (now General Dynamics Canada) as well as co-founder and CTO of Handshake VR. Kevin holds a BAsC (Honours) in Mechanical Engineering, a MASc in Mechanical Engineering, and a PhD in Electrical Engineering from the University of Waterloo.

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Carlos Vazquez

Dr. Carlos Vázquez Carlos Vázquez received the B. Eng. degree in Electrical Engineering with great distinction and the M.Sc. degree in Applied Computer Sciences from the Polytechnic University “José Antonio Echeverría” (ISPJAE) in Havana, Cuba in 1992 and 1997 respectively. He received the Ph.D. degree in Telecommunications from the INRS-EMT, Montréal, Canada in 2003. From September 1992 to August 1997 he worked at the Telecommunications Department of the Electrical Engineering Faculty of ISPJAE, first as a lecturer, becoming assistant professor in 1996. In September 1997 he joined the INRS as a Ph.D. student and recipient of an excellence scholarship awarded by the Ministry of Education of Québec. From 2002 to 2004 he was a post-doctoral fellow at INRS-EMT. He worked as Research Associate in the ECE Department of Concordia University, Montréal, Canada in 2004–2005. In August 2005 he joined the Advanced Video System Group of the Communication Research Centre Canada (CRC) in Ottawa, Canada as Research Scientist. His research interests are in the areas of 3D-TV; stereo and multi-view vision systems; image/video representation, sampling and interpolation; image and video coding; and motion/ disparity/depth estimation and compensation.

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Michael Verity

Michael Verity is a UK artist and technologist working in stereoscopic 3D. He holds Master’s degrees in computer science (University of London) and photography (University of the Arts London). He specialised in stereoscopic image-making for his photography degree and has been working in S3D since 2006. He is presently the artist-in-residence and stereographer at the

S3D Centre at Emily Carr University of Art + Design. He runs workshops and classes in S3D filmmaking for students, artists and filming professionals. He grew up on the edge of the Kalahari Desert, South Africa and then Newfoundland, Canada. His own practice is heavily influenced by this childhood upbringing and his work revolves around isolated and desolate environments.

Nicholas James Wade

Nicholas Wade obtained his B.Sc. (1965) from Edinburgh University and his Ph.D. (1968) from Monash University, Australia. Following a postdoctoral fellowship (1969-1970) at the Max-Planck-Institute for Behavioural Physiology, Germany, he took a post at Dundee, where he has remained. His research is concerned with binocular vision, the history of vision research, and the interplay between visual science and visual art. He has published books in these areas, including: *The Art and Science of Visual Illusions* (1982), *Brewster and Wheatstone on Vision* (1983), *Visual Allusions: Pictures of Perception* (1990), *A Natural History of Vision* (1998), *Perception and Illusion. Historical Perspectives* (2005), *The Moving Tablet of the Eye: The Origins of Modern Eye Movement Research* (2005) and *Circles: Science, Sense and Symbol* (2007). He is also an exhibiting artist and combines his interest in the history of science and art by producing 'perceptual portraits' of figures in his field (see <http://neuroportraits.eu/>). He is a Fellow of the Royal Society of Edinburgh and a Foreign Member of the Royal Society of Arts and Sciences in Göteborg (KVVS).

Haidee Wasson

Haidee Wasson's published work concentrates on cinema, but explores the broader relations among media forms and practices (cinema and newspapers, books, radio, film, television, internet). She lectures internationally on these and other subjects. She has won numerous awards and research grants including Doctoral, Post-Doctoral and Faculty grants from the Social Sciences and Humanities Research Council of Canada, the Fulbright Foundation, and the McKnight Landgrant Foundation. Before teaching in the Cultural Studies and Comparative Literature Department, University of Minnesota, she was resident scholar at the Museum of Modern Art, New York. She has also taught in the Visual and Environmental Studies Program, Harvard University.

Her award-winning book *Museum Movies* (UC Press, 2005) examines the importance of the modern art museum for ideas and practices of cinema. She also co-edited (with Dr. Lee Grieveson) a collection of essays on the history of the field of moving image studies, *Inventing Film Studies* (Duke UP, 2008); and (with Dr. Charles Acland) *Useful Cinema* (Duke UP, 2011), a book about cinema beyond the movie theater. Her current major research project investigates the history of small portable film projectors and screens. She is currently Associate Professor and Graduate Program Director in the Mel Hoppenheim School of Cinema, Concordia University.

Wim Wenders

Wim Wenders ranks among the important directors of world cinema and is one of the leading representatives of "New German Film." Undeterred by fleeting trends and big studio offers he has stuck to his guns and kept his eagerness to experiment.

Throughout his career Wenders shot a number of unconventional documentaries, including *Lightning Over Water* (1980), a moving portrayal about and with Nicholas Ray, followed by *TOKYO-GA* (1985), a tribute to the Japanese director Yasujiro Ozu whose film *Tokyo Story* has

had a lasting influence on Wenders, and *Notebook On Cities And Clothes* (1989), an exploration of the work of the avant-garde fashion designer Yohji Yamamoto. He also directed several music videos and the concert film *Willie Nelson At Teatro* (1998).

Without doubt, his best-known observation of music and musicians is the documentary *Buena Vista Social Club* (1999). In this loving portrait Ry Cooder rediscovers Cuban musicians, among them Ibrahim Ferrer, Ruben Gonzales and Company Segundo. The film even received an Oscar nomination. *The Soul Of A Man*, a film about his blues heroes Blind Willie Johnson, JB Lenoir and Skip James, followed. In 2002 Wenders made a film about his friend Wolfgang Niedecken and his Cologne band *Ode To Cologne – A Rock 'N' Roll Film*. The long-standing friendship with the Düsseldorf band “Die Toten Hosen” eventually leads to the feature film *Palermo Shooting*, with Campino and Dennis Hopper in the lead roles. In 2008, he is with this film in competition for the ninth time at the Cannes Film Festival.

Laurie Wilcox

Laurie Wilcox is an Associate Professor of Psychology, and Associate Director of the Centre for Vision Research at York University, Toronto. She is also cross-appointed to the graduate program in Biology at York University. She completed her graduate degrees (MA and PhD) at the University of Western Ontario, and joined the Vision Group in the Department of Ophthalmology at McGill University. In 1995 she was awarded a prestigious five-year NSERC Women's Faculty Award and became a Chercheur Boursier at the University of Montreal. In 1996 she was offered a tenure-stream faculty position at York University. During this time she developed a strong research program focussed on fundamental properties of human stereoscopic depth perception. Her research uses psychophysical techniques to reveal properties of the neural mechanisms, which underpin stereoscopic (S3D) depth perception. In addition to basic research on S3D she has been actively involved in understanding the factors that influence viewer comfort and satisfaction when watching large format S3D film. To this end she has collaborated with industry partners such as IMAX™ to examine issues such as the effects of vertical misalignment of S3D imagery on audience satisfaction. Most recently she has also engaged with the S3D film community, giving workshops and lectures on the fundamentals of stereopsis and participating in panel discussions at film festivals. Her research has been supported a new investigator CFI award, and grants from NSERC, the Ontario Centres of Excellence, and most recently through a New Media Initiative (partnership between NSERC and Canada Council of the Arts).

Bill White

Founder 3DCC

William (Bill) White is the former owner of William F. White International, a successful equipment rental company, which became one of the leading motion picture and television equipment suppliers in the world with offices across Canada, the USA and Europe.

In 1994, the Canadian Society of Cinematographers (CSC) honoured Bill with the Bill Hilson Award for his outstanding service contributing to the development of the motion picture industry in Canada. Bill was most recently honoured in April 2006 with the CSC's prestigious Fuji Award for his outstanding service and contributions to the Canadian Society of Cinematographers. Bill's understanding of the industry, professional associations and clear vision have made him a leader in providing innovative technology to the film industry.

Diane Woods

Executive Producer freedom Digital

Diane Woods is internationally known for her knowledge and expertise in all things Stereoscopic 3D. Through Toronto based 3reedom Digital, and DJ Woods Productions, Diane has been involved as a producer or technical advisor for a number of S3D productions. She recently produced/consulted on *Gwaii Hanaas 3D (A Park for All Seasons)* and *Hell on Hooves* (a professional rodeo show) co-produced with Hi Fidelity HDTV and Juxtapose Productions. Other productions she was involved with include commercials and shorts as well as CBC's *The Queen* in 3D and the *Dalai Lama 3D Project*.

Launched in 2008, 3reedom Digital, featuring state-of-the-art stereographic 3D cinematography and editing is a highly specialized live-action S3D company.

Diane Woods is currently an instructor with the Santa Fe Workshops providing a five (5) day "Stereoscopic 3D Cinematography Course". Recent panels include The World Congress for Science and Factual Programming in Dresden Germany, December 2011, where she presented an international S3D television program showcase. She has also moderated panels on 3D at the Real Screen Summit, WIFT- Toronto and Jackson Hole Wildlife Symposium. In addition to being Vice-President of DJ Woods Productions, an equipment rental house, Ms. Woods also has her own award-winning production company AquaCULTURE Pictures that specializes in nature, history and science documentary programs. Her documentaries have been featured on National Geographic Canada, Discovery Channel, APTN, and Knowledge Network.

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Samuel Zhou

VP Image Technology IMAX

Dr. Samuel Zhou currently holds the position of Vice President, Image Technology at IMAX Corporation. Since joined IMAX in 1994, Samuel has been responsible for the invention and development of world leading motion picture technologies, including the IMAX DMR digital re-mastering technology and 2D to 3D digital conversion technology. Samuel contributed to the post-production work of over 20 IMAX 2D and 3D films, including the recent *Hubble 3D* and *Born To Be Wild*. He is the inventor of a number of US and international patents in the field of motion picture digital processing technologies and digital projection technologies. He is also the author of a number of technical publications. Samuel has a Ph.D. degree from the University of Toronto in the field of digital image and signal processing. He also received a B.Eng degree from Beijing Jiao Tong University and an M.Eng from Shanghai Jiao Tong University. Prior to joining IMAX, Samuel was a software design engineer/process engineer at Nortel (formerly Bell Northern Research).

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The first day clash will give new signing Jordan Henderson an immediate opportunity to come up against his former teammates as the Reds look to kick off the new campaign with a winning start in front of their own supporters.

Liverpool's [wholesale jerseys from china](#) first away trip takes them to Arsenal the following weekend [cheap jerseys](#) before a home game with Bolton completes the first month of [cheap jerseys](#) the campaign.

The derby clashes with Everton are scheduled for October 1 at Goodison Park and February 25 at Anfield while Alex Ferguson will bring his Manchester United side to Merseyside on October 15 with the game [cheap nfl jerseys](#) at Old Trafford scheduled for February 11.

The fixture list has given Liverpool a home game on Boxing Day against Blackburn and an Anfield clash on New Year's Eve against Newcastle.

Our final home game of the season is against Chelsea before we round off our 2011/12 campaign at newly promoted Swansea City. Articles Connexes :



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