

cit 

sciences
et industrie

**special effects:
steal the scene!**

travelling exhibition



in coproduction with



The floor plan of the IMAX Theatre in Toronto is divided into several main sections:

- Auditorium (Blue):** The large central area for the movie, featuring tiered seating and a large screen.
- Lobby (Yellow):** The main entrance area, including the ticket booth, concessions, and a large open space for visitors.
- Office (White):** The administrative and technical areas, including the office, control room, and various technical rooms.
- Stage (White):** The area for live performances, including the stage, orchestra pit, and various technical rooms.

Key rooms and areas include:

- Auditorium:** The main viewing area, with a large screen and tiered seating.
- Lobby:** The main entrance area, including the ticket booth, concessions, and a large open space for visitors.
- Office:** The administrative and technical areas, including the office, control room, and various technical rooms.
- Stage:** The area for live performances, including the stage, orchestra pit, and various technical rooms.

A red line traces a path through the lobby and office areas, starting from the entrance, passing through the lobby, and ending in the office area. The plan also includes a legend for the color coding and a scale bar.

A collage of movie posters for 'Jurassic World: Dominion', 'The Matrix Resurrections', and 'The Matrix'. The 'Jurassic World: Dominion' poster features a T-Rex breathing fire. The 'The Matrix Resurrections' poster shows a city at night with a large, glowing, circular structure. The 'The Matrix' poster shows a city at night with a large, glowing, circular structure.

The exhibition takes us behind the scenes of special effects by following all the stages involved in creating a film. Starting from pre-production, the effects are drawn and price estimates are made. The set gives details of the effects created directly during filming, whether old-fashioned effects or state-of-the-art innovative effects. The studio shows how postproduction transforms the image into multiple layers of visual effects.



the office

Making a movie involves a large number of people, skills and technical means. The beginning of the process is particularly important. Cameras are not turned on yet, but there is already a palpable excitement in the air... In the pre-production phase, the public discovers the huge and invisible preparatory work that is necessary in order to make a movie and its essential special effects: Matte painting, Transparency, Bullet time, Chroma key, matte/ counter matte... In the office, we learn that a special effect can be shot in different ways and incurring in different costs.



“ Every time you start writing is like going back to square one. And square one is the place where we feel alone. A place where previous accomplishments do not count. Quentin Tarantino ”



accreditation

Before entering the set, visitors go through an accreditation system. They obtain their accreditation number by taking a bracelet or scanning a QR code with their smartphone. In order to activate their accreditation, they scan the bracelet or QR code in front of a reader. Green light: it is ok; red light: you need to start again! During the visit, visitors can record their own productions and take them with them. At the end of the exhibition, there is a surprise waiting for them!

the set

Shooting can begin, with its several special effects. The special effects supervisor finds technical solutions that allow the director to tell his story. The itinerary on set is made of four sketches: **Creating living beings**: how to give the illusion of life to beings that come right out of the director's imagination? After testing motion capture, the public will have an unbeatable knowledge about famous monsters. **Transforming the actor**: explore a make-up studio; discover its materials, recipes and techniques. Visitors will discover that special effects make-up artists are sculptors, chemists and great masters of their techniques, all at the same time!



“ Cinema is a technological art by definition. But the vocation of technology is to achieve such a degree of sophistication that it ends up disappearing and turns into some sort of magic. James Cameron ”



the studio

Space ships, huge crowds, explosions, storms, and wonderful castles... so many images are created in postproduction. Hordes of graphics, specialised in different softwares, spend hours, days or whole months meticulously creating sensational or totally invisible special effects.



A long time is actually spent getting rid of an undesired reflection, making an antenna disappear on a 20th Century roof or erasing imperfections from a face. The skills and imagination of the visual effects studio are reinvented in each film, mixing creativity, technique and digital data processing power. Visual effects are unravelled!



the trailer

Using their accreditation, visitors discover the trailer made with their recordings during the visit... If they keep the bracelet or QR code, once at home, they can connect again and find their recordings as well as -why not?- share them.



“ The digital revolution can be compared to that of sound and colour films. No more, no less. George Lucas ”

useful facts

curators

- **Sophie Lécuyer**, curator
- **Laurence Caunézil**, curator
- **Marie Pichard**, museographer

scientific committee

- **Christelle Barbarat**, executive producer of effects and digital visual effects, Mikros Image
- **Agnès Berger Sebenne**, head of postproduction, EuropaCorp
- **Gaspard Breton**, doctor in science, president of Dynamixyz
- **Patrick Carre**, line producer, director, journalist, scriptwriter, director of photography, producer
- **Alain Carsoux**, director of digital visual effects, CGEV
- **Joséphine Derobe**, artist, relief specialist
- **Christian Guillon**, visual effects' supervisor, founder of EST and ADN, vice-president of CST
- **Laurence Hamedi**, director of post-production, above special effects' supervisors
- **Réjane Hamus-Vallée**, senior lecturer accredited to conduct research, head of Master on Image and Society: documentaries and social sciences
- **Pierre Henon**, associated researcher (retired professor) at the École nationale supérieure des arts décoratifs, president of Paris ACM Siggraph
- **Gilbert Kiner**, director of ARTFX school
- **Julien Meesters**, deputy and creative director-general, Mikros Image
- **Amandine Moulinet**, head of input/output, Digital District
- **Pascal Pinteau**, journalist, writer and scriptwriter
- **Cédric Plessiet**, senior lecturer, art and technologies of image (ATI), Université Paris 8, member of research team on digital images and virtual reality (INREV), Host laboratory: EA 4010: art of images and contemporary art
- **Gilles Penso**, director
- **Caroline Renouard**, doctor in Arts at Université Paris-Est, post-doc in Laboratory of Excellence Arts –H2H, associated researcher at Ircav, Paris III Sorbonne nouvelle

good to know

Audience: families and school groups (children over 9)

Surface: 600 sq.m

Composition: 2 multimedia installations - 11 interactive exhibits - 7 audiovisuels

Languages: trilingual exhibition (French, English and Italian). Consult us about the possibility of adaptation in other languages

Accessibility: universal accessibility

Rental fees: contact us. Possibility of acquiring technical files for reproducing the exhibition.

contact

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