special effects: steal the scene!

travelling exhibition
special effects: steal the scene!

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It is hard to imagine cinema without special effects! They contribute to the greatest successes and all genres use them: action films, science fiction, romantic comedies... Our intuition often detects them, do we know how they are made? Are we sure that we can always identify them?

the exhibition itinerary

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.
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.

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!

Space ships, huge crowds, explosions, storms, and wonderful castles... so many images are created in postproduction. Hordes of graphics, specialized 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!

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.

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.

George Lucas

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

James Cameron

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.
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 Sebene, 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
- Régane 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

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good to know

Audience: families and school groups (children over 9)
Surface: 600 sq.m
Composition: 2 multimedia installations - 11 interactive exhibits - 7 audiovisuals
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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