



BARCELONA
INTERNATIONAL ARTS&VFX FAIR
2-5 June 2016 Arts Santa Mònica
barsvfx.com

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BARCELONA INTERNATIONAL ARTS&VFX FAIR

2-5 June 2016
Arts Santa Mònica

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Presentation
b'Ars 2016



Conferences



Workshops



Job Fair



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Credits



Fèlix Balbas
b'ArsDirector

Presentation b'Ars 2016

Once again, b'Ars brings to Barcelona a selection of the best Artists in the world of Animation, VFX and media content generation of the business. The 2016 Barcelona edition not only offers a fine selection of conferences, the unmissable job fair, exhibitor floor space and our beloved open doors Sunday for the general public.

This year we made an extra effort with two new initiatives: hands on, 4 hours long workshops given by top professionals and a brand new type of pitching event, a B2B "showcase" that tries to establish a direct connection between services and potential clients.

In this 3rd edition, we're also very proud to have two mighty entities officially represented, such as VES, with Tim McGovern, and PGA, with Marjolaine Tremblay.

Above all, we really hope our efforts will bring you what you need; whether a student, a freelance or a business owner.

All of it, for a much, much lower price...

We really hope you enjoy and thank you for believing in b'Ars!

Xavier Díaz i Vilanova
ICEC Director
Catalan Institute for Cultural Companies

Presentation b'Ars 2016

From the Government of Catalonia we are keeping for the third year in a row our committed support to the marketplace for visual effects (VFX) b'Ars. From the Catalan Institute for Cultural Companies, we could perceive its potential from the very start, a potential that can be summed up in three couplings:

- 1) Talent and employment
- 2) Creativity and Industry
- 3) Market and international development

b'Ars is making its mark inside the calendar of activities of Digital June as a must-visit event for the VFX professional and educational worlds. Master classes, conferences and workshops by leading experts in highly specialised domains, as well as including a Job Fair where studios from all over the world are looking for the local talent. Moreover, b'Ars offers a wide range of activities for the general public.

The goal now is to position b'Ars as a platform for the industry, the professionals and the city of Barcelona as the natural hub and cloud for VFX. b'Ars gives priority to artistic talent within the creative process and presents edition after edition top-level professionals. Foreign participation has reached 60%, whilst the Job Fair is turning into one of the biggest in Europe. I hereby invite you to discover the extent of programme. The b'Ars participants are willing to show, share and exchange but, above all, gain greater international presence in an industry that keeps growing year after year. Be part of and enjoy it!

ereferences

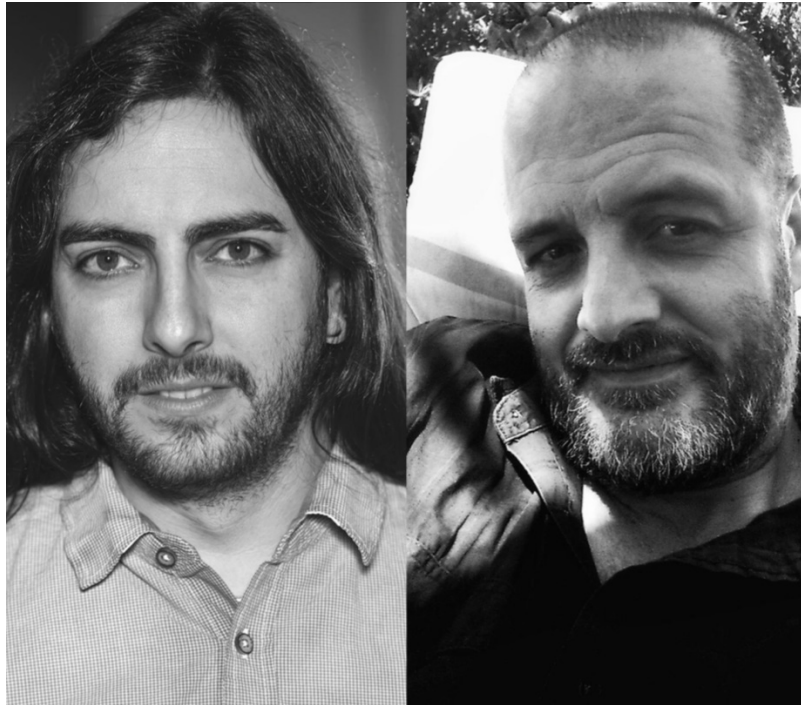


Jordi Bares
GLASS-WORKS

“Designing the endless road”

Jordi has been the postproduction lead on many of the most highly regarded TV commercials of the last 15 years. With a reputation for pushing creative boundaries, he has collaborated with some of the world's leading directors for brands like Adidas, Citroen, Guinness, Heineken, Carlsberg, Thomson, Levis, LG, Nike, Philips, Sony, Visa, Strongbow and the band Radiohead.

A qualified architect, Jordi also worked in software engineering and cel animation before he left Barcelona to join Jim Henson's Creature shop, The Mill, Realise Studio and now Glassworks. This eye for structure, and creating effects that are grounded in physical reality is very much the driving force behind his approach. His craft and problem solving abilities have helped many directors and agencies win awards and recognition, and his own contribution has also been noticed with multiple awards.



Salvador Bolarin & Iñaki Gonzalez

LEONARD BLUM

“Photography isn’t art”

Salvador Bolarín

A professional photographer since 1990, he worked as a photojournalist covering the conflict in the former Yugoslavia, later continuing his photographic career in Spain, France and Morocco.

He spent 5 years in New York in the world of publishing. Between 2010 and 2013 he gave classes as a lecturer on a Master’s course in 3D for Graphic Design and Photography as well as an Advertising Postproduction course for photographers. He currently combines commercial work with CGI training for photographers.

Iñaki González

Qualified in Virtual Design from the Istituto Europeo di Design (IED), he has spent most of his professional life abroad. After a long spell away working in the fields of architectural visualization, advertising and commercials, he decided to return to Spain in 2010 to devote himself to teaching and passing on the knowledge he had acquired over the years. He currently combines commercial work with training in CGI and photography.



Becky Bresee
WALT DISNEY ANIMATION STUDIOS
"Art of Animation"

Becky, as a head of animation works with the animation team to achieve the best possible character performances. Since joining Walt Disney Animation Studios in 1996, she has worked as an animator on a host of feature films, including "Dinosaur," "Treasure Planet," "Chicken Little," "Meet the Robinsons," "Bolt," "Tangled," "Wreck-It Ralph," "Big Hero 6," and "Zootopia." She served as Animation Supervisor on "Frozen", in which she paid special attention to Anna, ensuring that the performance reflected her optimistic and fearless personality.

A native of Oneonta, New York, Bresee's lifelong interest in art and a passion for all things Disney inspired her to pursue a career in animation. She earned a degree in fine arts from Geneseo State in New York, and attended Sheridan College for animation.



Rory Conway
CARTOON SALOON

“Shapeshifters: Character Design Workshop”

Rory is a visual concept artist based in Ireland and is working as a layout and background artist for twice Oscar nominated studio Cartoon Saloon. Graduated in Ballyfermot College Ireland, Rory holds a BA Honors degree in Animation and has received international awards for his short film ‘SHOOT’. He is currently working on Cartoon Saloon’s new feature movie ‘The Breadwinner’.



Dadi Einarsson
RVX

“Everest”

Dadi began his career in 1992 in Icelandic visual effects and animation house OZ, pioneering the Icelandic computer graphics and visual effects industry. London was calling and in 1997 he answered the call, working at The Mill and subsequently Framestore where he won an Emmy for his work on Dinotopia as well as taking on a lead role on Harry Potter and The Chamber of Secrets.

In 2002 Dadi made his next move, this time to New York as head of animation at newly opened Mill NY. There he lead the vfx for many commercials and helped build the department over 4 years before eventually heading home to nest his young family back in Iceland. From there he commuted to London to supervise The Golden Compass back at Framestore for which Framestore received its first Academy Award.

In 2008 Dadi and Framestore formed Framestore Iceland, a satellite studio based in Reykjavik. There, Dadi built a team capable of creating world class vfx, taking on sequences for many films including Australia, Sherlock Holmes, Salt and Tinker, Tailor, Soldier, Spy as well as all vfx for Contra-band.

In 2010 Dadi was asked by Framestore to return to London to oversee the animation for Alfonso Cuarón's Gravity. Again he commuted from Iceland to London where, working closely with Cuarón on a daily basis for six months, he lead the previz team that took the film from script to animated film ready for the motion control camera shoot.

Four years and many films after opening in Reykjavik, Dadi acquired the studio and was partnered by acclaimed director and producer Baltasar Kormákur. They renamed the company RVX (Reykjavik Visual Effects) and immediately started work on 2 Guns for Universal.

Dadi continues to build RVX and is currently VFX Supervisor on Everest for Working Title / Universal.



Javier Pacin

USERT38

“El Ministerio del tiempo”

Javier Pacin is the 3D Supervisor at USER t38, where he is responsible for quality control of shots requiring 3D. His professional life began more than 10 years ago when he started working as a freelancer for companies such as Telson, Evasion, Infinia, Cúbica, Miopía, Free Your Mind, Serena and USER T38 amongst others, making commercials and films for big names such as Mercedes, Movistar, El Corte Inglés, Cruzcampo, Loreal and TNT, to name just a few.

A large part of the film work he has been involved with is with USER T38, initially working on Verbo as a 3D operator and later as 3D supervisor on Intruders, Mindscape, Open Windows, El Club de los Incomprendidos and Gernika, in addition to series such as el Ministerio del Tiempo. He has also contributed to on-set supervision for both commercials and film; either on a one-off basis or for the whole shoot, such as on Open Windows.



Stuart Penn
FRAMESTORE
"The Vfx of PAN"

Stuart read Physics and Worked as a research Physicist for 10 years before joining FrameStore as a CG artist on the award Winning mini-Series Dinotopia. He has worked on numerous projects as Model Supervisor, Lighting Supervisor and Environment Supervisor, including the digital Oil refinery "Hell's Gate" on James Cameron's Avatar, the Hong Kong Sequence of Christopher Nolan's The Dark Knight, the development of the Extremis effect for Marvel's Iron Man 3 and the Knowhere environment for Marvel's Guardians of the Galaxy.

He Was CG Sequence Supervisor on Alfonso Cuarón's Gravity, being part of the project from the very beginning. He helped develop the techniques needed to shoot zero gravity scenes, Working with motion Control robots and the innovative LED lighting stage known as the lightbox. After helping Supervise the shoot he was one of the film's lighting leads.

Stuart's passion for CG challenges has led to an impressive list of Credits and a wealth of experience in modelling, lighting, motion control and shoot Supervision. His broad technical knowledge enables him to bring innovative solutions to any brief. He enjoys photography in his Spare time. Awards: 2014 VES Award-Winner, Gravity



Scott Pritchard
ILM

“The Force in London – ILM London’s VFX work on Star Wars: The Force Awakens”

Scott Pritchard was one of the first artists to join Industrial Light & Magic London in 2014. He has over 13 years experience in visual effects, working on titles such as Star Wars: The Force Awakens, Avengers: Age of Ultron and Inception. In 2011, he was the recipient of a Visual Effects Society award for his compositing work on Inception.

As Compositing Supervisor at ILM, Scott is responsible for the compositing team on a project. His duties include providing aesthetic and technical guidance, managing the quality of the compositing work, and overseeing the colour pipeline.

Originally from Dublin, Ireland, Scott holds a Masters Degree from Bournemouth University’s National Centre for Computer Animation. He previously studied Industrial Design at Napier University, Edinburgh; and model making at Dun Laoghaire College of Art & Design in Dublin, during which he worked on his first feature, Space Truckers, as a model maker.



Katherine Pursey
DOUBLE NEGATIVE

“More Human than Human: The Making of Ava, Ex Machina’s Incredible Android”

Katherine Pursey is 3D Artist Manager at Double Negative. Katherine initially joined Dneg in 2007 as Matchmove Artist before moving quickly on to work as FX TD on the likes of Harry Potter and the Deathly Hallows Parts 1 and 2, The Hunger Games: Catching Fire, Avengers: Age of Ultron and Terminator: Genisys. For the last year Katherine has worked as 3D Artist Manager overseeing the work and career development of our FX Artists across all shows including Captain America: Civil War, Bridge of Spies, Spectre, Mission Impossible: Rogue Nation and, of course, the Oscar winning Ex Machina.



Marga Villalonga, Eduardo Díaz y David Ramos

EL RANCHITO

“Juego de Tronos la masacre de Casa Austera”

El Ranchito is a visual effects and digital postproduction company working mainly for the film and advertising industry.

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At El Ranchito we follow two fundamental premises: teamwork and the specialization of each team member in a particular area of the process. This means that we are present in every phase of the project: from preproduction, over the shooting and the later selection of the most suitable staff for each postproduction. For this purpose we are privileged to have top level visual effects supervisors, 2D digital composers working with Flame and Nuke, 3D artists, R+D team, specialized editors and digital color graders.



Adam Valdez
MPC

“The Making of Disney’s The Jungle Book”

With more than 25 years experience working behind the scenes on major movies, Adam Valdez is one of MPC’s most experienced and talented visual effects artists.

Adam began his career with eight years at Tippett Studio where he worked as an Animator on Spielberg’s iconic Jurassic Park, Miniatures Fabricator on Robocop 2, Animator on Dragonheart and Lead Character Animator on Starship Troopers. After two years at Pacific Data Images’ re-launched visual effects group, Adam moved to Weta Digital to build animation, crowd, motion capture & rigging departments, and was Animation Supervisor on The Lord of the Rings: The Fellowship of the Ring and The Lord of the Rings: The Two Towers.



Richard Widgery

TAKE-4D

“Virtual Production”

Richard is an industry leader, and pioneer in the development of virtual production technologies, pipelines, and studio facilities. With over 26 years’ experience he has been instrumental in creating some of the most complex in-camera cinematography.

His career began at Jim Henson’s Creature Shop – UK, in control systems engineering, and he quickly became one of the founding team members of their ground breaking computer graphics department. Recording the world’s first human and animal optical motion capture data for feature films and commercial video games, he developed many of the techniques that are still in use today.

From robotic engineering for Babe, The Adventures of Pinocchio, Loch Ness, through to breathing life into the horses for Red Dead Redemption video game, Richard has continued to push the creative boundaries of what is technically achievable. He helped create the Universal Studios’ WIZARDING WORLD OF POTTER Theme Park utilizing his own virtual camera and motion control technologies, as well as enabling otherwise un-shootable camera-work for projects including Hansel & Gretel, Wolfman, Angels & Demons, and more.

Richard also consults on government level projects including developing ground-breaking tools for Forensic Analysis and is a key-note speaker in AR and VR at conferences worldwide.



Richard Williams and Imogen Sutton

“Conversations with Richard Williams”

Animation Legend Richard Williams is coming to Barcelona to present his latest work together with producer Imogen Sutton: Prologue. We'll have the pleasure to share with them the presentation of Prologue and also go over Mr. William's career and experience with an open talk and conversation that will take place in the stage. If you like animation you'll know that Mr. Williams is like the ultimate Jedi in his field, so... wouldn't you like to spend some time with a Jedi and ask some questions? Also, who doesn't have the famous "The Animator's Survival Kit"? Prologue is a 2015 British animated short film directed by Richard Williams and produced by his wife Imogen Sutton. It is the first part of a planned feature film based on the play Lysistrata by Aristophanes, in which Greek women withhold sexual privilege from their husbands and lovers in order to end a war. The film was a critical success and gained many awards and nominations, including an Oscar nomination for Best Animated Short Film.

Shopkins



Rudi Bloss

“The Magic of Story Boarding”

I have been working for over 25 years in animation. I worked as a 2D and 3D animator for feature film and created, directed, storyboarded and character-designed for television.

I am currently working at Disney as a storyboard-artist on Lionguard. I also have boarded on: “Penn Zero”, “TUFF Puppy” (storyboard-director), “Fairly Odd Parents”

“Monster and Robot”, “Penguins of Madagascar” - Season 1-3.

Whenever I find time, I develop my own projects.

My happy place is the swimming pool. I have been swimming with the “Masters” for nearly 10 years now. You won’t be able to have lunch with me, because I am most likely in the water.



Indira Guerrieri
PULSE

“Production look development techniques: Making look development work for you (and your producer!)”

Indira feels lucky to have grown up in Italy where she was exposed to phenomenal art just by walking around her neighborhood. After attending Harvard University, where she had a hard time deciding whether it was art or science that she preferred, she realized that computer graphics provided a great mix of both. This led her to complete a Masters in Computer Graphics in the UK, work as a CG generalist in Europe, and then travel to California to work with Industrial Light and Magic, and others, as a technical director in visual effects. Since that day, her interests have led her from lighting, to lighting supervision, and finally to look development, the last providing her favorite mix of skills. She can look back at an impressive stable of small and large creatures she helped breathe life into, creatures ranging from alien motorbikes to photorealistic creatures and humans. Indira was one of the first artists involved in the early implementations of subsurface scattering BSSRDFs and physically based lighting, all in the service of more [hyper]realistic looking creatures. Since 2014 she has been working at Pulse Evolution, bringing some great performers back to the stage, such as Michael Jackson, to the delight (and sometimes dismay!) of their fans.



Jean Claude Nouchy
SIDE-FX

“From zero to Houdini: Procedural modelling and Simulation”

VFX TD, pipeline TD, Teacher and demo artist previously specialized on Softimage|3D and IxSI and now SideFx Houdini and pipeline. After more than 15 years in the VFX field I gathered a vast amount of experience in many aspect of the VFX production from on-set supervision to building an FX pipeline, and of course a lot of FX TD in between. Strong scripting and technical skills go along my research for image beauty, I’m a black and white film photographer in my spare time. I also have a great passion for teaching, which I acquired during my years of being a demo artist around the world, and specialized trainer.



Davi Stein
ESCAPE STUDIOS

“Learning the Potential of Nuke’s 3D System”

Davi has an impressive range of compositing experience and works with us as a compositing tutor. It’s hard to know where to start with her credits, because she’s worked on so many iconic films.

Davi was Senior Compositor on ‘The Dark Knight’, ‘Where The Wild Things Are’, ‘The Chronicles of Narnia: The Voyage of the Dawn Treader’ and ‘Australia’. She also composited the Davy Jones character for ‘Pirates of the Caribbean 2: Dead Man’s Chest’ and the Hall of Prophecies sequence for ‘Harry Potter and the Order of the Phoenix’.

Last but not least, Davi was also part of the incredible teams that worked on ‘The Matrix Reloaded’ and ‘The Matrix Revolutions’. She’s worked in almost all of the major post-production houses in Soho, from Framestore to Cinesite and Double Negative, as well as US-based Industrial Light & Magic (ILM), Blue Sky Studios and Tippett Studios.



Marjolaine Tremblay

RODEO FX

“From Script to VFX”

Marjolaine Tremblay has over twenty years of experience in the animation and visual effects industry. In 2010 she joined RodeoFX out of LA office as VFX Bidding Producer/ VFX Supervisor. She specializes in the early development phases of the VFX projects, managing the client’s creative and technical expectations. She focuses on breaking down script, creating concepts, budgeting and recommending methodologies for both the shooting and postproduction processes. She also does on-set supervision. Her most recent project includes *Now You See Me*, *Warcraft* (reshoot), *The Shack* and *Central Intelligence*.

She studied Film Animation at Concordia University and Computer Graphics at the NAD center in Montreal. She started her career in commercials and animated TV series and soon made her way to the animation department of Industrial, Light and Magic where she both animated and lead the animation team on various projects such as *Men In Black*, *The Mummy Returns*, *Pirates of the Caribbean: The Curse of the Black Pearl* and *Star Wars: Episode 1*. She has also worked at ElementFX as CEO/Creative Director of the company and freelance in the industry for a few years. She is currently serving in Producer’s Guild international Committee and has also served as Chair of the Bay Area Section of the Visual Effects Society and was also part of the advisory committee for both Sheridan College and E’Xpression College.

Jarvis



THE BOND VFX

The Bond is VFX/CG Studio established in Barcelona founded by Joan Amer, Alex Maldonado, & Cesc Bienzobas after their 20 years experience working as Animators/Creatives & VFX Supervisors.



double negative visual effects

Double Negative

Founded in 1998 with a team of just 30, multi-award-winning Double Negative (Dneg) is now one of the world's leading providers of visual effects for Film with facilities in London, Singapore and Vancouver.

Through its steady and constant growth Dneg has always sought to retain both the creative drive and involvement of its artists through all projects and a close collaborative working relationship with film makers from the first stages of projects; producing ideas and concept imagery and developing previs and vfx production plans. In tandem, Dneg's large VFX R&D team work constantly to create the tools needed for their artists to produce ground breaking digital environments, creatures, digital characters and effects from the real (water, smoke and fire) to the magical.

This approach has proved a winning combination both in terms of developing long-standing relationships with leading Directors (Chris Nolan, Ron Howard, Paul Greengrass, Edgar Wright) and in awards recognition (Dneg have just picked up their third BAFTA and second Academy Award® for their work on Interstellar)

Recent shows include Interstellar, Ex Machina, Exodus: Gods and Kings, Jupiter Ascending and Avengers: Age of Ultron.

In addition Dneg has a flourishing television team, DNegTV, busy working on prime time shows of the likes of Outlander and Agent Carter and a brand new Feature Animation division set up to work with IP Providers on the creation of feature length animations.

For more information head to www.dneg.com.



Framestore

Framestore is a Bafta and Oscar-winning creative studio with offices in London, New York, LA and Montreal. It was established in Soho, London, in 1986 and has grown from a team of just five to more than a thousand worldwide, creating extraordinary images for film and advertising. From the iconic Guinness Surfer commercial to award-winning opening title sequences for the Bond films, the chances are you will know its work. The company writes, produces, directs, animates and colour grades for its advertising clients, while it can also craft interactive installations, branded content and pioneering virtual reality experiences that put you inside the likes of HBO's Game of Thrones and Christopher Nolan's Interstellar. On the film side Framestore gets involved with a picture at the earliest opportunity (often from the concept art stage) and has a VFX Supervisor working on-set as a significant part of a film's crew. The company won the visual effects Oscar and Bafta for The Golden Compass in 2008, and again in 2014 for Alfonso Cuarón's Gravity. Recent film work includes Marvel's Guardians of the Galaxy, Paddington Bear's big screen debut and the Wachowskis' next sci-fi epic, Jupiter Ascending. Current projects include Joe Wright's Pan, David Yates's Tarzan, Ridley Scott's The Martian and Andy Serkis's directorial debut Jungle Book: Origins.



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The "Open Day" is the last day of the fair, and it's aimed to families and general public, to allow them to have a taste of what is the VFX world. This year it will take place on Sunday 5th of June, from 10 am to 2 pm, with free entrance; the public will be able to enjoy conferences, kids laboratory, and much more!

THE OPEN DAY

Modeling

Jumping Clay

The kids will modelate famous animated characters from films like angry birds, or Stars wars, Frozen, etc.



Taumatropo

Loopy Teller Studio

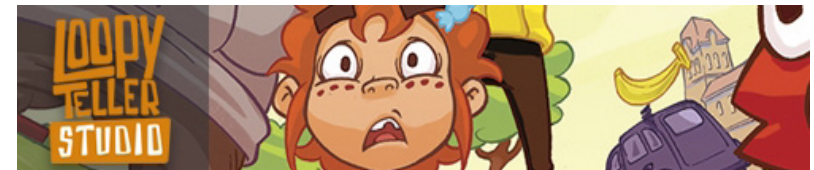
We will discover the images in movement and we will build our own optical toys.



Drawing

Taller de Cinema

Drawing workshop in which every kid will participate in a little animated film.



Stop motion workshop

Pepon Negre

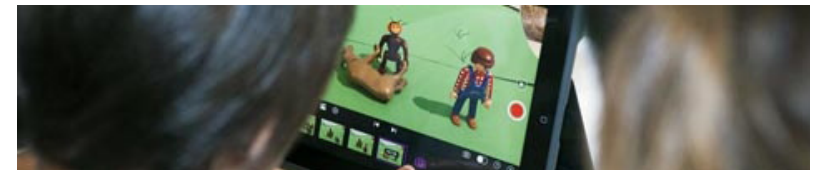
Art Teacher - Departament d'Ensenyament - Generalitat de Catalunya

Teacher trainer.

Creator of educational materials.

Apple Distinguished Educator 2013.

After last year's great success, Pepon Negre will be back with this stop motion workshop, where kids become directors creating their first animated short film using the Ipad. Ready! Set! Action!



LaSalle

animation award

Prize - giving of 2nd year

LaSalle animation award



Exhibit
B
E



Barcelona Academy of Art

The Barcelona Academy of Art is a highly specialized art school focused on the teaching of Drawing, Painting, Sculpture and Digital Art by rescuing the methodologies employed in the ateliers of those outstanding master painters of the 19th century -Charles Bargue, Jean Leon Gerome, Bonnat, Carolus-Duran. The Academy is the first training art center based on classical representational methods as a basis for the training of great contemporary figurative artists. In the Barcelona Academy of Art we defend academic classical art as a valid educational program basic for any creative discipline. Academic art is not a goal in itself, but it is a stage and a learning period for artists, where they acquire the basis and control required for a later representation of a figurative and realistic own vision including more modern and contemporary drawing, painting, sculpture and digital proposals.

The logo for LaSalle Ramon Llull University. It features the word "laSalle" in a large, white, sans-serif font. The "la" is lowercase, and "Salle" is uppercase. Below it, the words "Ramon Llull University" are written in a smaller, white, sans-serif font, enclosed within a white rectangular box.

Ramon Llull University

La Salle - Ramon Llull

La Salle Campus Barcelona, a founding member of the Universitat Ramon Llull, provides specialised university education in Architecture, Engineering, Business Management and Animation and VFX . With a clear international vocation, its teaching is interconnected through 77 Lasallian universities in over 83 countries worldwide . Furthermore, entrepreneurship is firmly committed through La Salle Technova Barcelona, incubator for innovative Technology start-ups.

La Salle Campus Barcelona, with 112 years of history as university, was pioneer in Catalonia training professionals in the field of telecommunications. In 2015 will be celebrated 50 years of the first Telecommunications college of Catalonia.



Escape Studios

We are Europe's premier visual effects academy with 13 years experience in creating world-class, studio-ready talent.

We take students with raw talent and big aspirations and shape them into the creative professionals demanded by today's employers. If you're willing to put in the time, passion and hard work necessary, we can promise you a highly vocational, industry-focused training experience, giving you the skills you need to graduate job-ready.



Tim Mc Govern
VES

The VES is a not-for-profit, professional, honorary Society dedicated to advancing the art, science and application of visual effects and to upholding the highest uniform standards and procedures for the visual effects profession, while creating a community world wide.

Come and meet Tim McGovern , Chair – VES Committee for Outreach to Developing Regions, who will be joining us at b’Ars. A part from being a lovely human being, he can give you all the information about the Visual Effects Society, how it works, what is it for and how and why to join.



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Maurizio Giglioli
Sergio Jimenez

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Sara Camacho Gutiérrez

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Comedia, Comunicació & Media

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