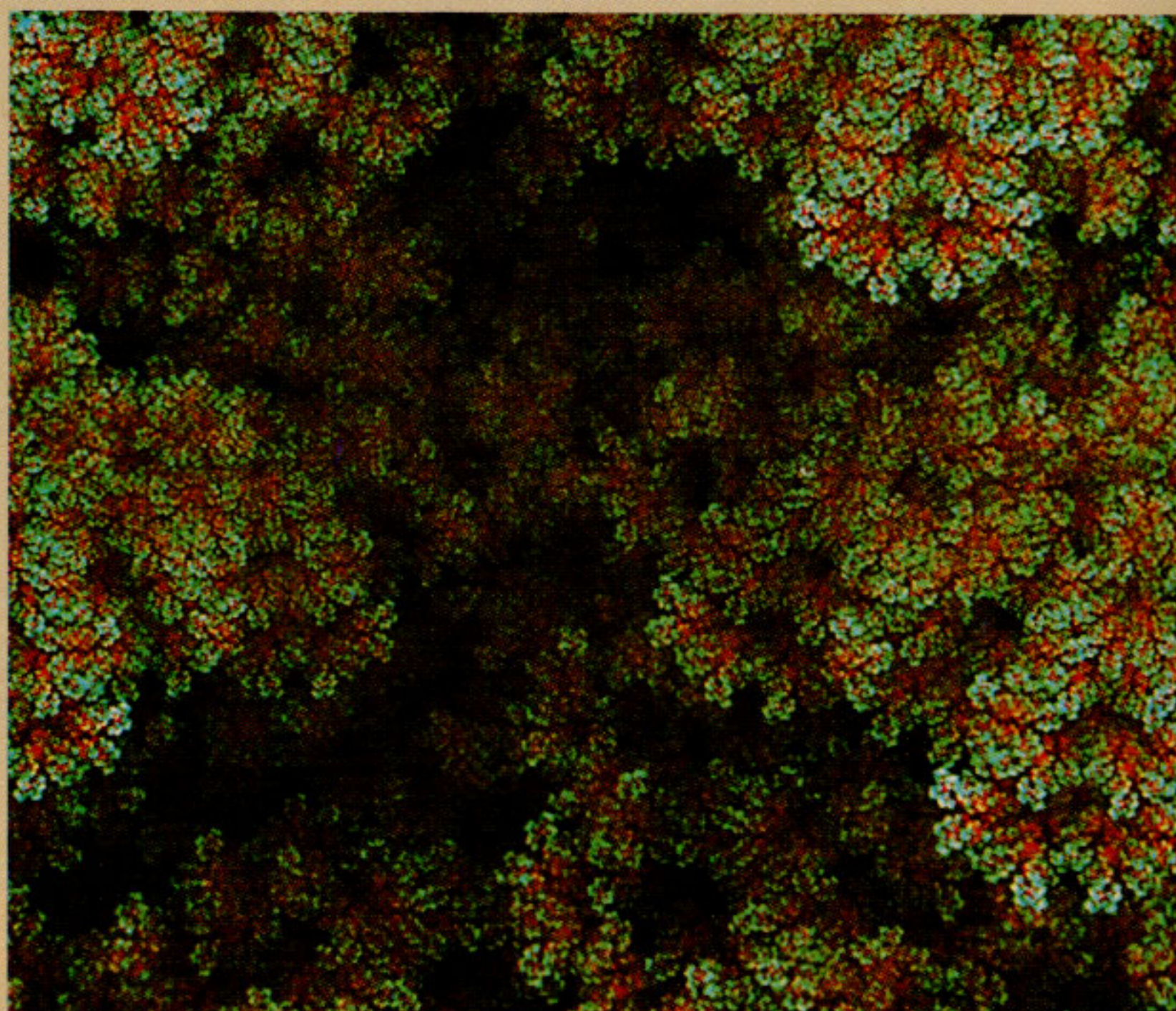
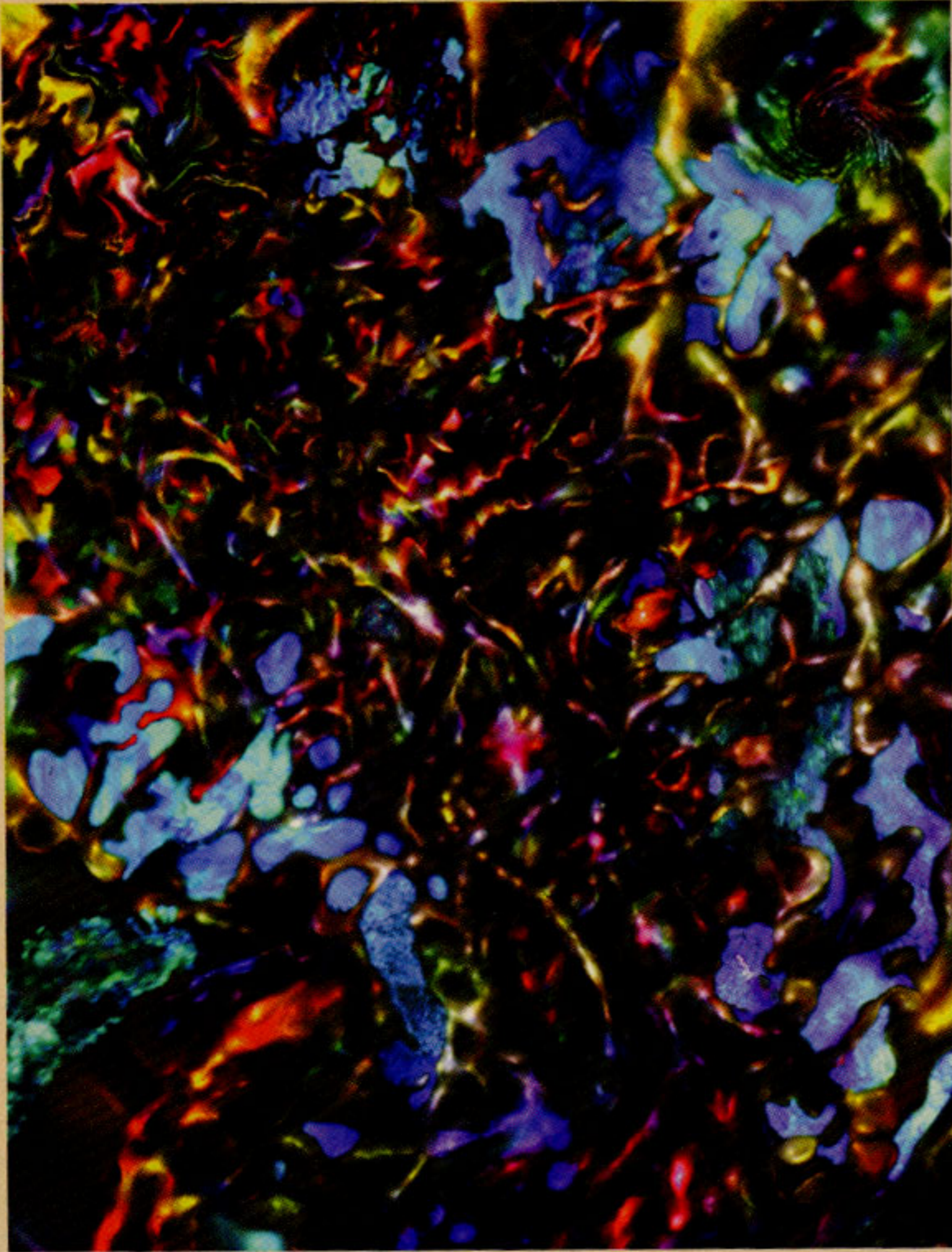


## Digital Hypnosis

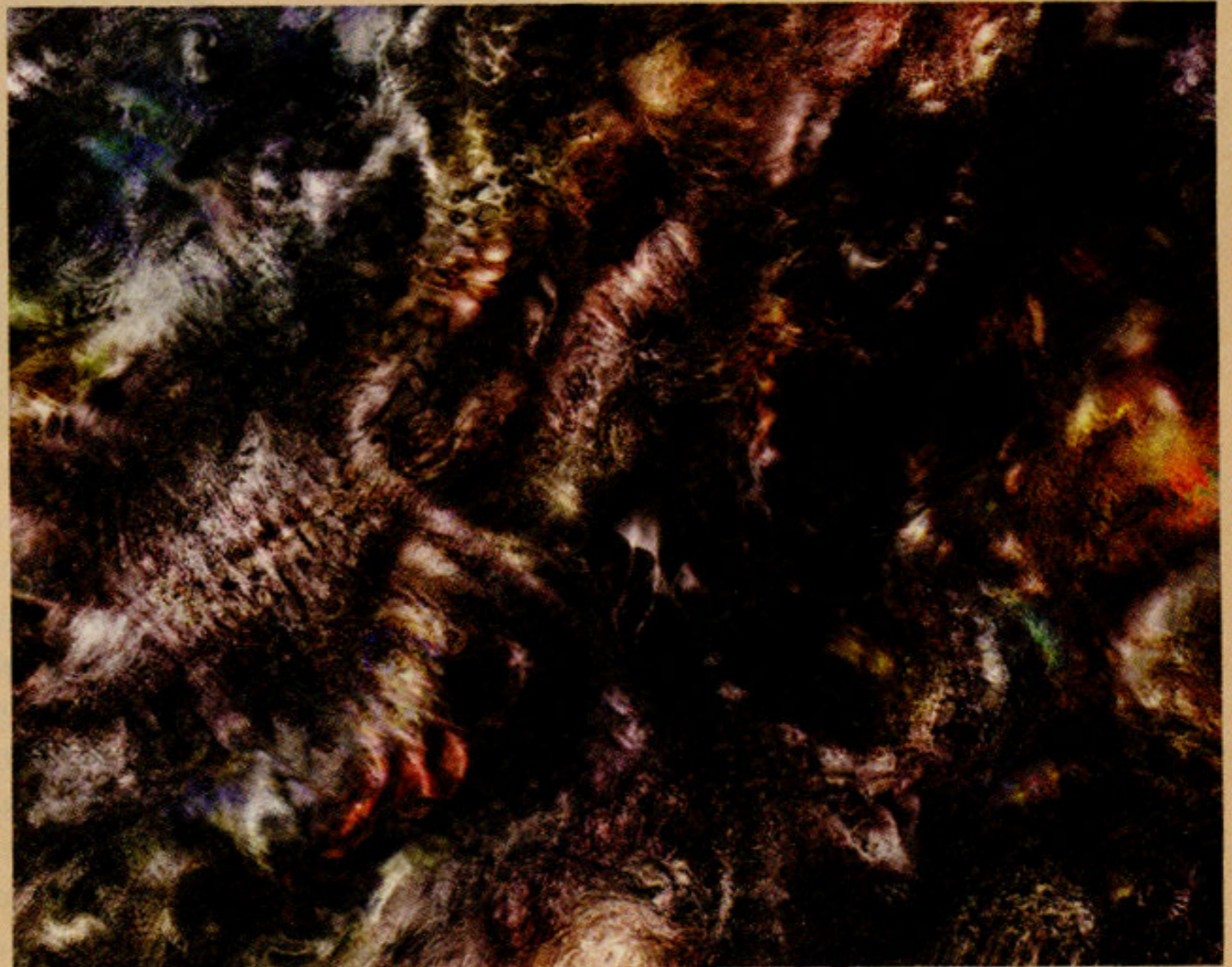
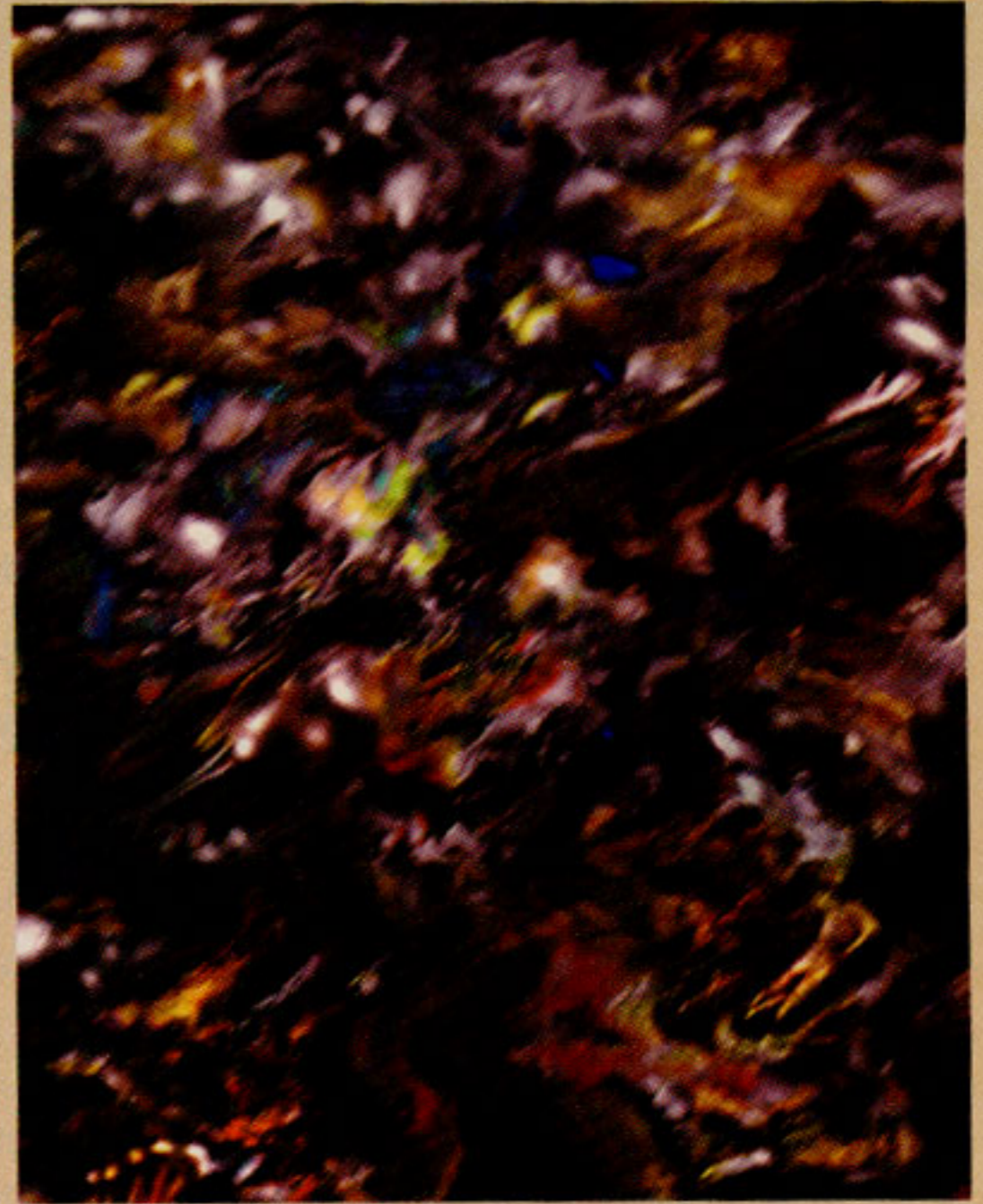
In an attempt to overcome the traditional limits of individual suggestibility for immersion into virtual environments, digital artist Andy McIntire of Athens, Georgia, uses audiovisual wave-sequencing linked to a person's biofeedback. The images on this page are from his visualization called *Gestalt Inhibition: Digital Hypnosis*, which is based on this proposed method of psychological immersion. The images on the following page are also part of his attempt to access various levels of a person's subconscious.





**"Spiritual Congress"**

**"Dandelions by a Pond"**



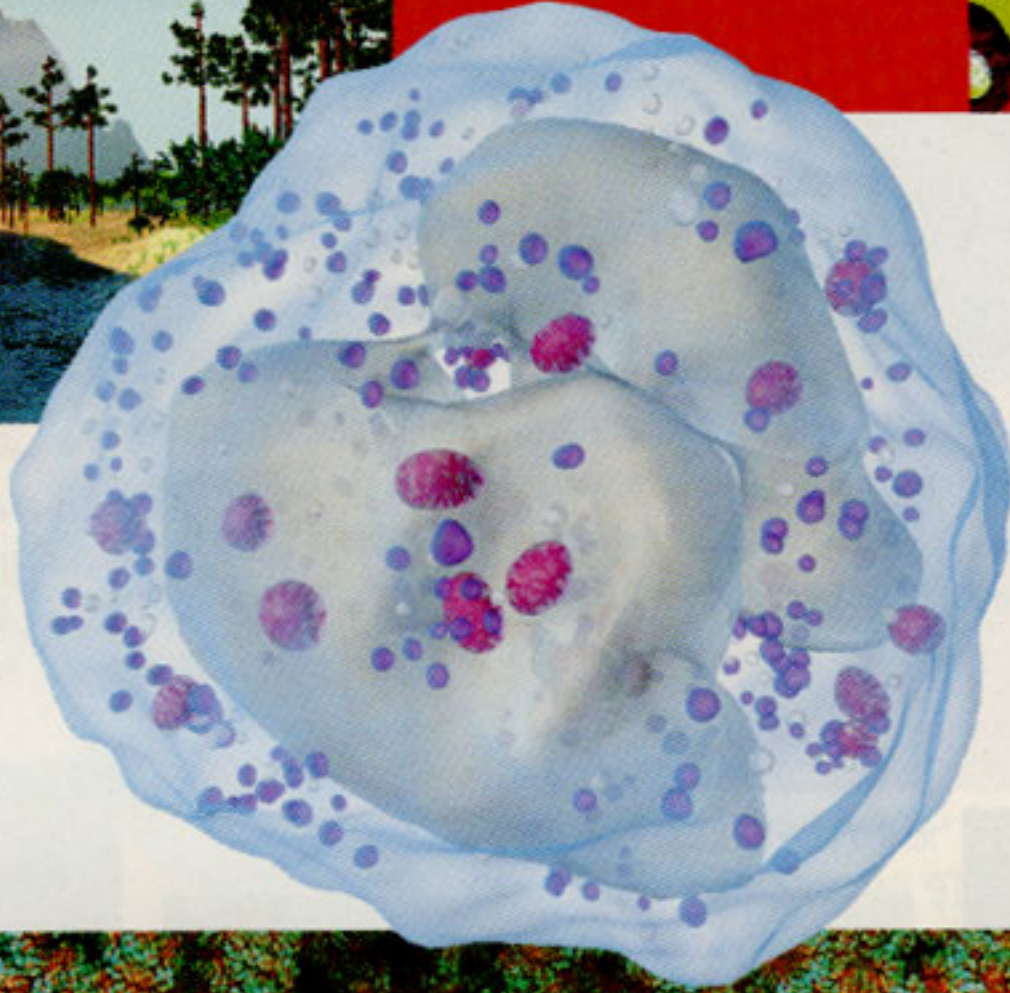
**"Breed Detail"**



▲ **June 1997** To satisfy the need for realistic computer-generated environments in gaming, architecture, art, broadcast, and scientific studies, artists began using landscape-specific software to replicate natural environments. This scene, with its towering mountain and rippling water, was created with Animatek World Builder Toolkit.

▼ **September 1997**

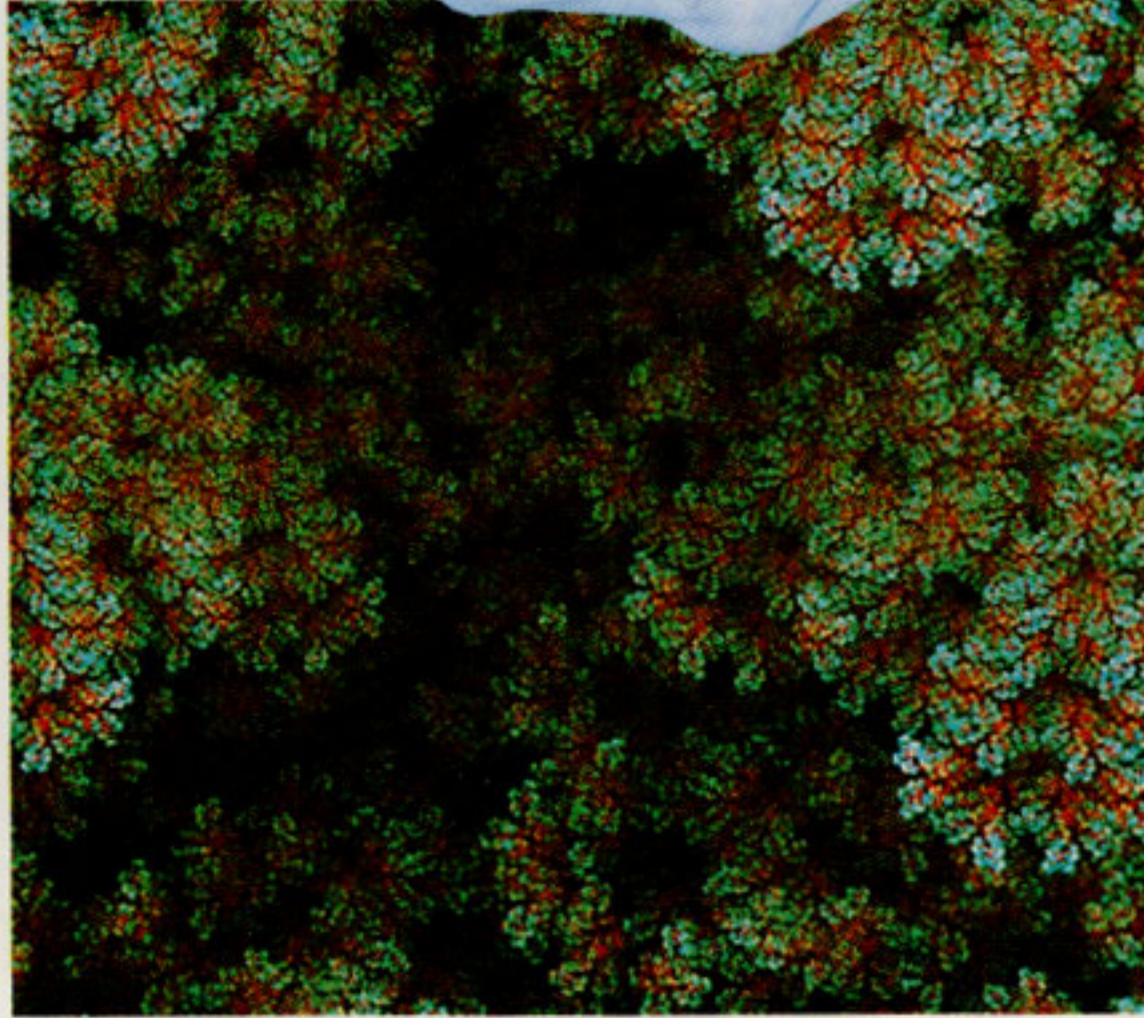
Ken Edward helped advance both medical research and illustration with his Cell Visualization Project, for which he recreated the internal structures of cells in 3D.



▲ **May 1998** Kenneth Huff pushed the capability of high-end digital tools, such as PowerAnimator and Maya running on an SGI workstation, to portray basic shapes that resemble the random yet structured beauty of nature.



▲ **April 1999** Stephane Desbenoit's animated film "Alexandrie la Magnifique" captured the attention of the Imagina jury at the Prix Pixel-INA competition, recognizing innovation in film production by independent artists, students, and small studios.



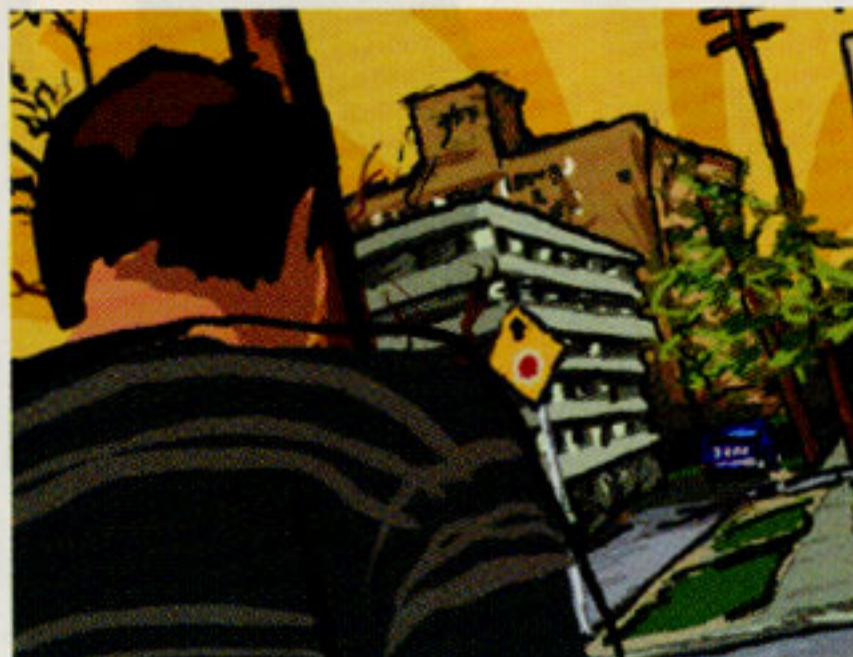
▲ **October 1998** Andy McIntire explored the concept of digital hypnosis by tuning in to a person's biofeedback in an attempt to enhance the experience of immersion in a virtual environment.



▲ **November 1998** Rob Cavaleri and John Kahrs were among the animators/software developers at Blue Sky/VIFX who helped raise graphics realism to a new level by refining the reflective and refractive capabilities in the company's CGI Studio rendering software. Cavaleri's "Glass Rendition" (top) and Kahrs' "Supercluster" (bottom) are early examples of the company's raytracing technology.



◀ **June 1999** Jeremy Engleman proved that digital art can be fun and games with this 1.5 million-polygon image, created in Softimage for the computer game *Riven*.



▲ **July 1999** Bob Sabiston's "Snack and Drink" animated short film, created with proprietary Macintosh-based software, received the Prix Ars Electronica Award of Distinction in the computer animation category.

▶ **August 1999** Harvey Goldman's "Inside Light," selected for display at the Siggraph '99 Art Gallery, illustrates the artist's experimentation with digital illumination within a virtual environment.

