

# COMPUTER ANIMATION FESTIVAL

## House Program



**SIGGRAPH ASIA** 香港  
2025 HONG KONG 15-18 DEC

# PROGRAM SCHEDULE

## 15 Dec 2025

10:00-12:00	 Animation Theater
16:00-18:30	 Computer Animation Festival
	Opening Ceremony
	Electronic Theater

## 16 Dec 2025

10:00-12:00	 Animation Theater
17:00-19:00	 Electronic Theater

## 17 Dec 2025

15:00-17:00	 Animation Theater
16:00-18:30	 Electronic Theater
	Computer Animation Festival
	Closing & Award Ceremony

## 18 Dec 2025

10:00-18:00	 Animation Theater (Full-version screening)
	-10:00 Session 1
	-12:45 Session 2
	-15:30 Session 3



Theater 2, Level 1



Hall 3F, Level 3

# AUDIENCE CHOICE

Vote!  
for your  
favourite film



## HOUSE RULES

- > Please switch the mobile phones and all electronic devices to vibrate or silent mode so they will not emit sound or light during the show or disturbing other audience.
- > Unauthorized photography or recording of any kind is strictly prohibited during the screening.
- > Please keep noise to a minimum during the show.
- > The content of all works is independently produced by the artists and does not represent the views or opinions of the Organizer.

# ABOUT SIGGRAPH ASIA

SIGGRAPH Asia 2025, the 18th ACM SIGGRAPH Conference and Exhibition on Computer Graphics and Interactive Techniques in Asia, will take place from 15 – 18 December 2025 at the Hong Kong Convention and Exhibition Centre (HKCEC).

As a premier event in computer graphics, interactive techniques, AI, XR, animation, and gaming, SIGGRAPH Asia brings together researchers, developers, creators, and industry professionals to exchange ideas and showcase innovations shaping the future.



## 2025 Theme: Generative Renaissance

This year's theme explores how AI is transforming creativity, art, and science, leading to new forms of expression and discovery. The event will highlight how generative AI is reshaping industries and sparking new creative possibilities.

"We are thrilled to bring SIGGRAPH Asia back to Hong Kong. The city's dynamic and innovative environment, combined with its strategic location and strong support from both the government and industry, makes it the perfect venue for our 2025 conference. We look forward to building on the success of our previous events here and showcasing the latest advancements in computer graphics and interactive techniques."

### **Taku Komura**

SIGGRAPH Asia Conference Chair  
The University of Hong Kong

# MESSAGE FROM CHAIR

Welcome to the Computer Animation Festival at SIGGRAPH Asia 2025, hosted in the iconic film hub of Hong Kong. This premier event celebrates the pinnacle of digital artistry, presenting a curated collection of the year's most visionary work in animation, visual effects, and interactive storytelling.

Our festival unveils a dynamic program featuring stunning animated shorts, groundbreaking visual effects, cutting-edge scientific visualizations, and compelling AI-driven narratives. These works are presented across our two hallmark showcases: the Electronic Theater, renowned for its presentation of the year's most exceptional visual masterpieces, and the Animation Theater, a vibrant platform for transformative and diverse creative voices.

The selection you will experience represents the best of a global submission pool, meticulously evaluated by a distinguished panel of expert jurors from around the globe. This rigorous process has identified the most outstanding contributions, which not only demonstrate technical brilliance but also profound narrative power. The festival will honor this excellence with prestigious awards, including Best in Show, Jury's Choice, Best Student Project, and an Audience Choice Award, giving a voice to the community in celebrating its favourite work.

This curated collection is more than a showcase; it is a beacon for the industry's future. These works define the current state of the art and serve as a vital source of inspiration. They challenge conventions, demonstrate the powerful synergy between human creativity and technological advancement, and empower a new generation of artists to push the envelope of what is possible. By presenting this year's finest achievements, the SIGGRAPH Asia Computer Animation Festival aims to ignite the creative spark that will continue to drive the evolution of digital storytelling for years to come.

**Tim Cheung**  
Computer Animation Festival Chair  
DoubleBlink Animation Studios Director



# SCREENING ORDER

Screening order is sequenced to optimize audience experience.

## ET Electronic Theater

**Windy Day** Best in Show

**Amen**

**Beautify**

**A Sparrow's Song** Best Student Project

**Ümit**

**Le Cocon**

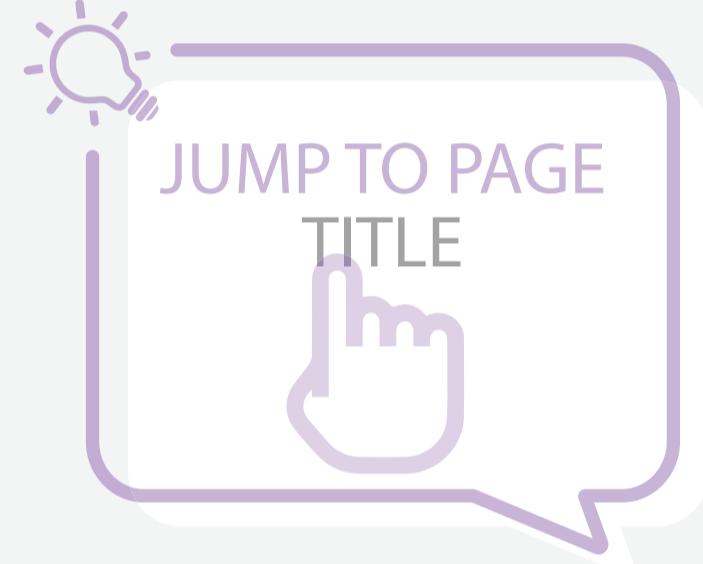
**Linie 12**

**Susurros**

**Catfish**

**Kenopsia**

**Son** Jury's Choice



## AT Animation Theater

**Jeanne & Jean Jean**

**Kamarade**

**Nine Awaken**

**God Dam**

**Indigestion**

**In Half**

**To My Old Nightmare**

**Acrobats**

**Anthéor**

**Wishes: Windows & Nests**

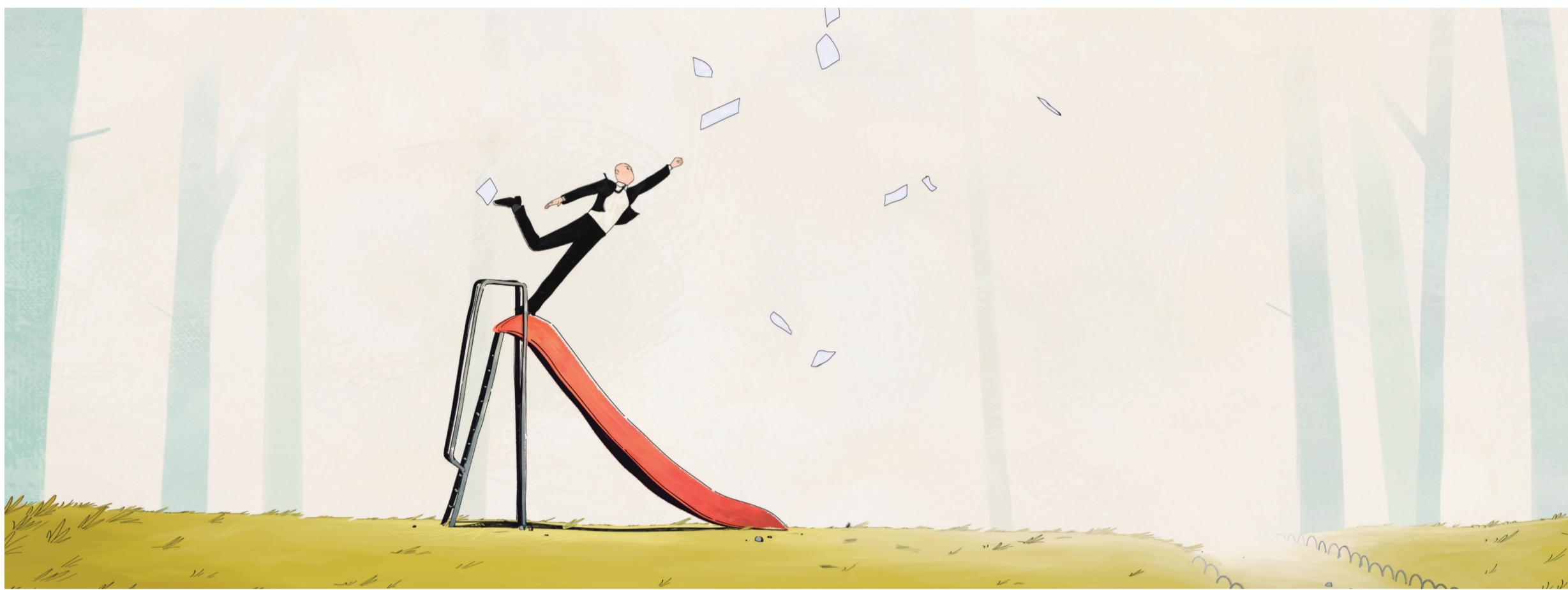
**The Rise of Blus**

# INTRODUCTION



## Electronic Theater

Best in Show



⌚ 06:40

### Windy Day

Martin CHAILLOUX, Ai Kim CRESPIN, Elise GOLFOUSE, Chloé LAB, Hugo TAILLEZ & Camille TRUDING  
l'École des Nouvelles Images, France

In a park, a family is enjoying a picnic, a businessman is working next to a grandpa playing with his dog, while two lovers are passionately kissing. The wind blows hard and disrupts their daily routine. It blows harder and harder, so hard that they all get swept away together. In the air, they meet and see their lives evolve toward new horizons.

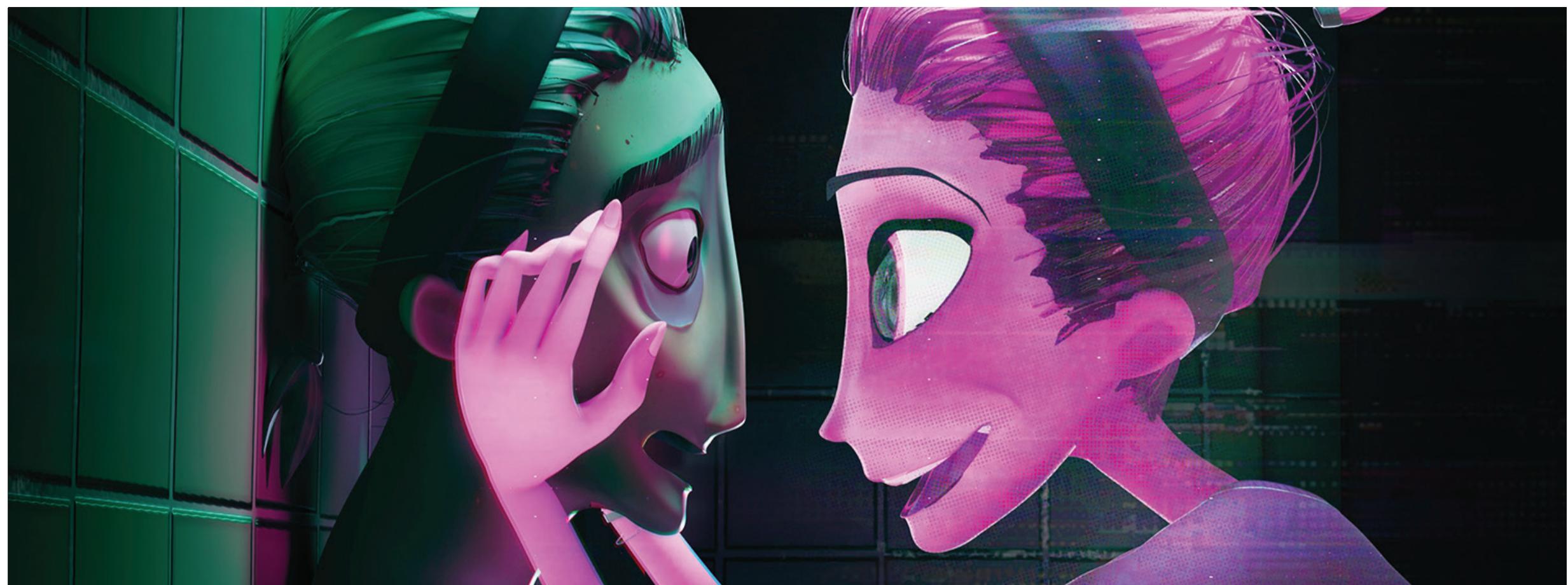


⌚ 06:47

### Amen

Orphée COUTIER, Bettina DEMARTY, Kimié MAINGONNAT, Laurène PEREGO, Louise POULAIN & Avril ZUNDEL  
l'École des Nouvelles Images, France

A group of pigs are living peacefully in a monastery. One day one of them is taken out of the enclosure by a monk. He is brought to a dark room full of knives and meat, and he understands what fate awaits him: the monks are going to turn him into charcuterie. Like a hero, guided by a divine force, he manages to break free and makes a return to the enclosure to also free his friends. Thus starts a great escape throughout the monastery, will they be able to get to freedom?



⌚ 02:22

## Beautify

Elizaveta MAKARENKO

Ringling College of Art and Design, United States of America

Beautify is a short animated film exploring the pressures of beauty standards and the journey toward self-acceptance. Told through expressive animation and bold visual design, the story unfolds without much dialogue, making its message accessible across cultures.

Created as Elizaveta Makarenko's thesis project at Ringling College of Art and Design, the film blends artistic vision with technical innovation. Stylized rendering, nuanced blendshape-driven performances, and a carefully crafted color palette reinforce the emotional depth of the narrative.

For the SIGGRAPH Asia community, Beautify highlights how student-driven productions can merge technology and storytelling to create meaningful, globally resonant work. It invites viewers to reflect on identity, transformation, and the power of animation to shape cultural conversations.

**Best Student Project**



⌚ 09:11

## A Sparrow's Song

Tobias ECKERLIN

Filmakademie Baden-Württemberg, Germany

Inspired by a true story, an elderly widow in the midst of World War II struggles to overcome grief and rediscover joy in her life. Day by day, she serves as an air raid warden in the crowded shelters, witnessing the suffering of children and others. One morning, she finds a dying sparrow and hopes to save its fragile life. As the sparrow gradually heals, a bond grows between them, and the bird

begins to respond to her piano playing—a shared language that builds a bridge. During bombing raids, she carries the sparrow to the shelters, where she plays the piano, and the sparrow sings its song to comfort the children and offer hope to those around her. Through this newfound purpose and unexpected alliance, her life begins to change.



⌚ 05:00

## Ümit

Amina UMIRZHANOVA

Savannah College of Art and Design, Kazakstan

ÜMIT is a 2D/3D animated short film created by students at the Savannah College of Art and Design (SCAD). Set in the 15th-century Kazakh Kingdom—present-day Kazakhstan—the story follows a young astronomer named Ümit, who is determined to bring back the long-lost Sun to her village, which has been trapped in darkness for centuries. As hope fades and life becomes increasingly difficult, Ümit clings to hope and builds a device that could reunite her people with the light.

Inspired by nomadic Central Asian cultures, the Timurid Renaissance, Tengri music, and coming-of-age tales, ÜMIT is a heartfelt tribute to resilience, astronomy, and cultural identity. Through its story and setting, the film hopes to shed light on Central Asian narratives—one among many cultures around the world often overlooked in global media and animation.



⌚ 07:12

## Le Cocon

Aurélien COQUERY, Léa KERMANACH, Soline MAUGUIN, Abel TIXADOR, Jean BAOUNON & Romane SELTER-FIETTE  
Supinfocom Rubika, France

The main visual challenge with *Le Cocon* was to create an 2D, dreamy painting-like look throughout the film. A special attention was put into shaping the final look through hand painted textures in Mari: this meticulous work brings forth the desire of the protagonist's family to control every aspect of each members life. The image was almost completely re-build inside of Nuke with a combination of white shader passes to get light information and albedo pass.

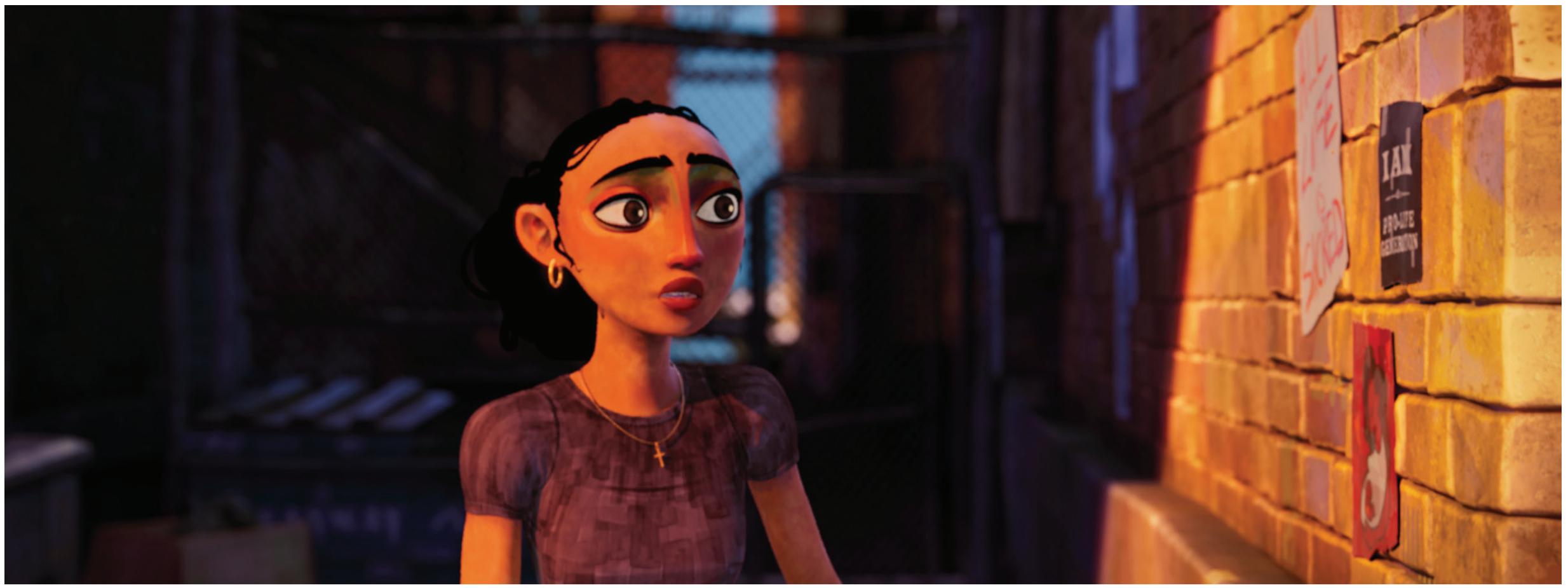


⌚ 08:37

## Linie 12

Sarah SCHULZ  
Filmakademie Baden-Württemberg, Germany

In a world of towering mountains, dutiful train conductor Peregrin navigates his train through dangerous terrain like a well-oiled clock. One day, the free-spirited musician Clara smuggles herself into his machine room. Soon, catastrophe strikes, and Clara and Peregrin have to overcome their differences to save the train from derailing.



⌚ 07:27

## Susurros

Alexandra PEWINSKI, Marie LOMBARD, Florian REIGNIER, Emma PLUCHARD, Lisa FRANCILLON & Alice PARMENTIER  
Supinfocom Rubika, France

The main challenge of Susurros was to create a hybrid 2D/3D graphic style, blending full matte painting/camera mapping sequences with 3D environments. In compositing, we explored ways to flatten the 3D render to echo a more illustrative look. A key focus was to separate past and present through color palettes and patterns, while maintaining unity in textures and character design. We also developed two distinct approaches to staging between the two time periods, ensuring both narrative clarity and visual coherence to match the weight of the subject. On Susurros, we used Maya, Unreal Engine, Nuke, Substance, ZBrush, Houdini, and Photoshop.



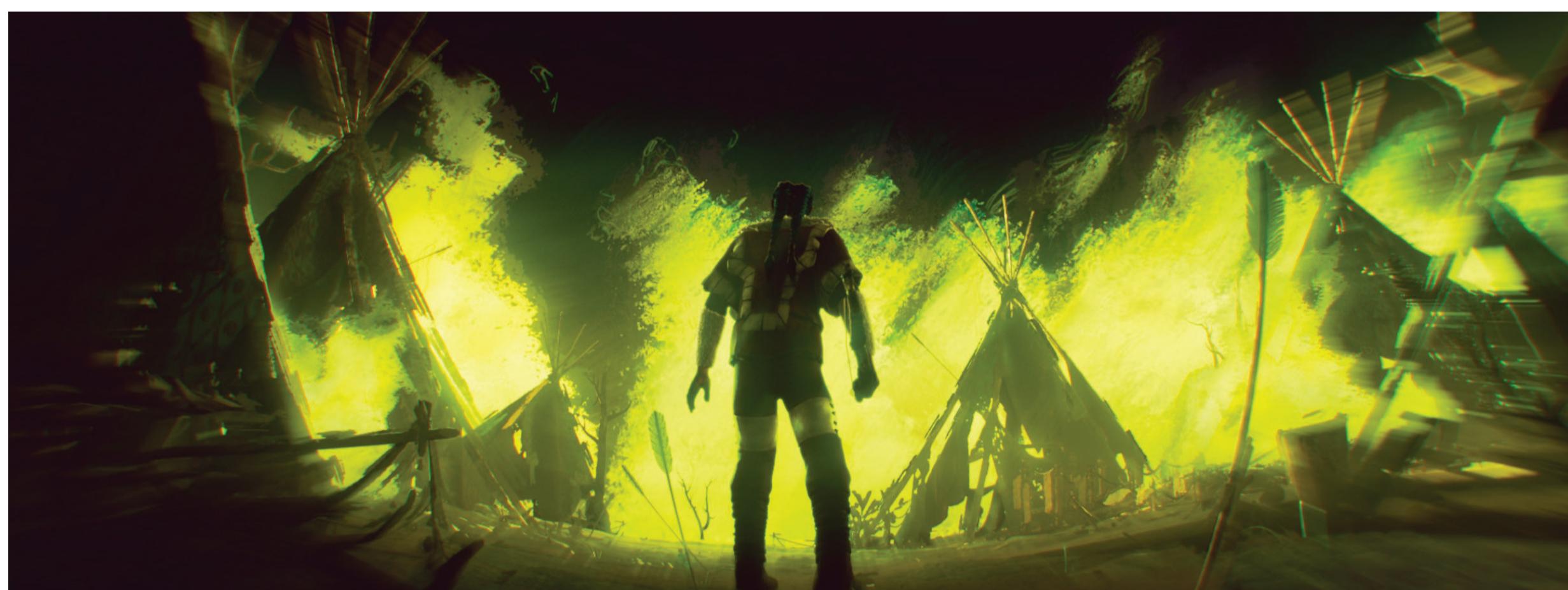
⌚ 06:35

## Catfish

Aurélie GALIBOIS, Cristina GANUSCIAC, Aurélie MARTIN, Camille NAUD, Hee Young PARK & Vedushi SINHA  
Gobelins, l'école de l'image, France

Elise, 9 years old, has to move out of her suburban childhood home. To make matters worse, as she enters her new apartment with her orange pet cat Roger in her arms, he turns into a goldfish. Horrified by the change and the lack of understanding from her parents, she refuses to accept her cat's transformation. Elise returns to her old house along with her goldfish, thinking it can reverse the spell. She thrusts the bowl repeatedly through the door frame, to no avail. When she steps inside, she is faced with the vast and silent emptiness of the house. She goes into her old bedroom, puts the fishbowl on a dresser, and breaks down in tears when she sees her and Roger's old drawings on the wall in his cat form. While she

pleads for her cat to return, Roger meets her in a ghostly cat form. When Elise tries to hug him, he runs out of the room. Elise tries to follow him but, in her hurry, she stumbles and catches the dresser to regain her balance. The fishbowl dangerously tips over. Elise hesitates but seeing her cat disappear by the stairs, she runs out of the room, letting the fishbowl fall to the floor. Downstairs, she is confronted with ghost versions of her family and herself in nostalgic scenes of her daily life in this house. However, this dream soon turns to a nightmare; the ghosts start acting aggressively towards Elise and forcing her to stay with them. They chase her and Elise falls into a deep void, trying to escape. She notices Roger's limp fish body by her feet surrounded by the glass shards of the fishbowl and breaks down out of sadness.



⌚ 06:36

## Kenopsia

Camille REDON, Sélène LE, Alice HEGYMEGI-KISS, Gregoire PEZZULO, Fanny BELOUGNE, Quentin SZCZYGIEL & Adel TEBIB  
Supinfocom Rubika, France

Kenopsia follows a man confronting his past and the weight of his mistakes, expressed through two contrasting artistic worlds. Reality is rendered in a dimensional, semi-painted 3D style, while haunting visions take on a painterly, 2D brushed aesthetic. This contrast emphasizes the tension between life as it is and the inner world that torments him. Central to these visions is the raven, a symbolic representation of the protagonist's inner demons. Confined to this painterly realm, it intensifies the emotional impact and anchors the audience in the psychological dimension of the story. By merging two different visual styles, Kenopsia explores memory, guilt, and imagination through a hybrid approach to storytelling.

Jury's Choice



⌚ 20:55

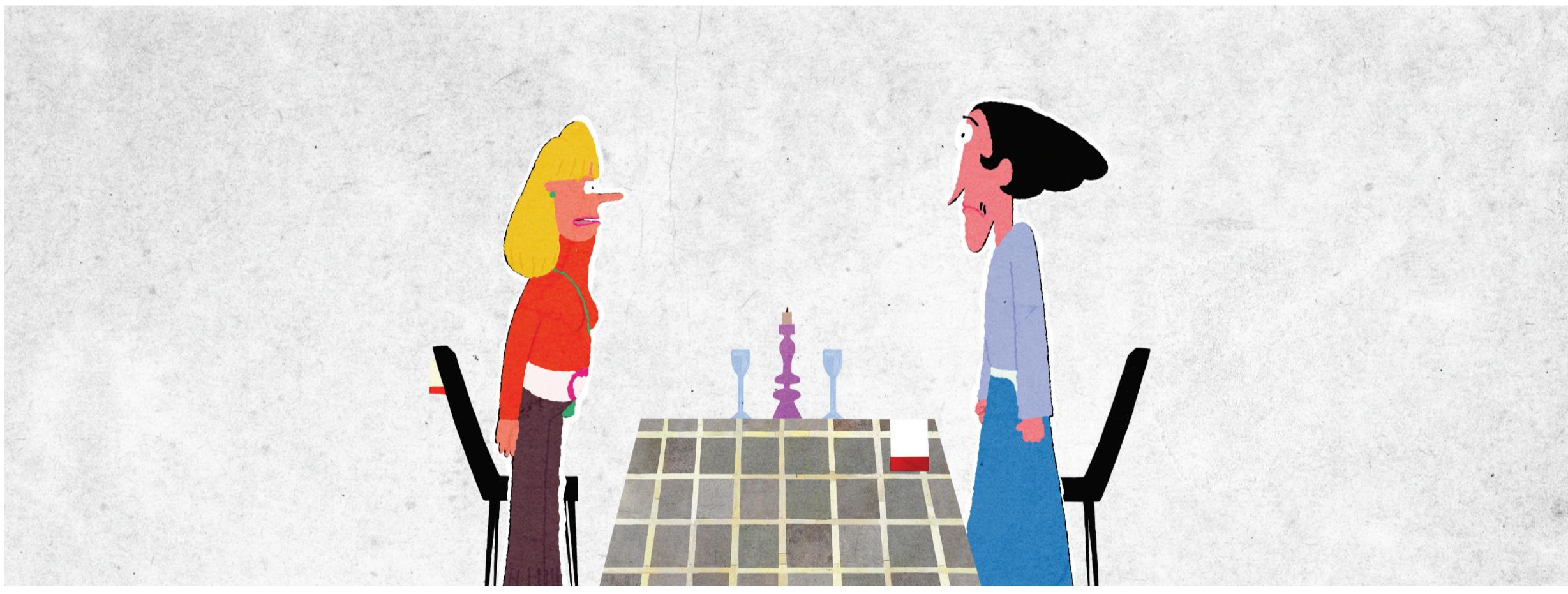
## Son

Zhanna BEKMAMBETOVA  
Russia

The story of a boy and his dad who live in a small house on the edge of the steppe. The boy is confined to a wheelchair and can't even take a spoon with porridge. The dad is close to despair, but everything changes when one day the TV shows the landing of the newest robot on Mars... This tale is dedicated to all parents who don't give up.

AT

## Animation Theater



⌚ 07:12

## Jeanne & Jean Jean

Thanys MARTIN  
Ateliers de Sèvre, France

In the heart of a furniture store, Jeanne and Jean Jean, a couple in their late thirties, debate intensely, in a control room, about their decoration desires. Exasperated, Jean Jean goes to take a bathroom break. Meanwhile Jeanne witnesses the disturbing ballet of the other couples. On his return, full of good intentions, Jean Jean says he is ready for a decorative compromise, but frightened, Jeanne leaves without even listening to him. A dramatic chase then follows: run away from me, I'm following you, follow me, I'm running away from you, in the large aisles of the store. By chance, they come face to face among the duvet covers. Moved, the lovebirds then reveal all their fears and doubts. But that was without counting on a crowd of

harassing customers who commented and tried to influence them! Exhausted by all their emotions, Jeanne and Jean Jean lie down on two promotional mattresses. Then an idea came to them...that of not living together but of continuing to love each other.



⌚ 08:18

## **Kamarade**

Garance VALERE, Valentin OKOUNDOU, Hubert CHAUVAUX, Alice BOURGET, Louise LAURENT & Fleuriane Le GUILLOU  
Supinfocom Rubika, France

Our biggest challenge was to build a semi-realistic world where animation and atmosphere worked seamlessly together. Because KAMARADE's main theme is loneliness, we chose a slower pace and an intentionally empty framing. We aimed for a retro-futuristic and soviet-inspired aesthetic, drawing from the visual and musical codes of the era. In post-production, we added space-like glows and a film grain to enrich the mood. We wanted to surprise our audience and show it something that felt familiar but mysterious. We tried to give the viewer just enough information, holding back key details to preserve the impact of the final twist.



⌚ 18:34

## **Nine Awaken**

Bun KWAI  
Hong Kong SAR

Nine Awaken is a 20-minute, 100% AI-generated animated short film, created entirely without 3D modeling or conventional CGI techniques. Supported by CCIDAHK under the Future Animation 2 Program by the Hong Kong Digital Entertainment Association (HKDEA), it stands as a pioneering work in AI-driven cinematic storytelling.

Blending human creativity with machine intelligence, the script was written by a professional screenwriter, and the storyboard was hand-drawn by the director. Real actors' performances were used to drive AI character animation, achieving genuine emotional expression. The music is composed by AI, while the sound design and final mix were completed by a professional sound designer — showcasing a seamless collaboration between human artistry and AI innovation.

Set in a futuristic space station inspired by retro Hong Kong aesthetics, the film crafts a distinctive visual identity that merges nostalgia with a bold sci-fi vision.

**Achievements & Innovation** • Participated in the Annecy International Animation Film Festival 2025, featuring over 200 fully AI-generated shots • Winner – Best AI Short Film, EyeCatcher International Short Film Awards • Winner – Jury's Choice, Future Animation Program • Winner – ACFM InnoAsia AI Film International Summit, 30th Busan International Film Festival 2025

Backed by a 20-year award-winning animation studio, our team's proprietary AI development achieved a 300–500% improvement in production quality within comparable budgets.

Nine Awaken redefines what's possible in animated filmmaking — demonstrating that when guided by human storytelling, AI can enhance cinematic art with emotional depth, visual beauty, and technical innovation.



⌚ 02:43

## **God Dam**

Abigail HILL

Savannah College of Art and Design, United States of America

God Dam is a stop-motion mockumentary about two beavers that work at a post office. It follows a typical day-in-the-life of Clint Eatswood, the energetic manager, and Humphrey Damiels, his unenthusiastic employee. After their toilet erupts with envelopes, Clint and Humphrey argue about whose fault it is. Clint tries to get Humphrey to help him clean up, but instead Humphrey just finds ways to laugh at him. Reaching his breaking point, Clint tackles Humphrey and the two tussle around the office. Clint is left defeated with an even bigger mess to clean up and no hope that Humphrey will work overtime to help.

God Dam was created at the Savannah College of Art and Design in Savannah, Georgia, USA by a team of six animation students as their capstone project. The beaver puppets are made of silicone covered with fur and fabric, with a wire armature inside. To allow them to speak, each beaver has ten magnetic mouth pieces that key inside of a plastic head core that is also covered with fur. The stop-motion animation was shot at twelve frames-per-second using Dragonframe. God Dam was written, directed, and produced by Abigail Hill, who hopes it will bring laughter to audiences and looks forward to creating more episodes of this story in the future.



⌚ 09:31

## Indigestion

Hyeon-Ji HAN, Ji-yun LIM & Ye-eun KIM  
Korean Academy of Film Arts, South Korea

Eun-sang, a no-name artist, creates art that features a fly. She is eating convenience food as usual when she senses a strange texture and learns that it was a fly. Soon, she is plagued by anxiety from believing that the fly is living in her stomach and makes all kinds of efforts to digest the fly.



⌚ 24:41

## In Half

Jorge MORAIS  
Spain

In Half is not just a 3D digital animated short, it is a cinematic language laboratory that invites the SIGGRAPH Asia community to reconsider what an image can truly convey. The film opens with a pulsing silence, and each frame functions like a note in a visual score. What unfolds between the visuals and sound design doesn't need to be explained, it's felt. This image-driven, sound-centered approach redefines exposition, moving away from text-based storytelling and inviting the audience to build meaning alongside the screen.

Technically, *In Half* is a tightly interwoven orchestration. Lighting, composition, and image texture interact seamlessly with a sound design that breathes, sighs, and at times chills through silence. Flecks of light, shifting shadows, the rhythmic pulse of a heartbeat or a distant hum all become narrators in their own right. Symbolic motifs across the narrative form a choreography of tension and union between inner and outer worlds, creating a code each viewer deciphers personally. This fosters an interdisciplinary dialogue between visual art, media psychology, and digital technology. On a production level, *In Half* showcases a fully integrated pipeline where image, rhythm, and atmosphere are co-dependent. Camera work, texture design, and a new character design line function as a unified system. Subtle shifts in color or texture shape emotional perception, while changes in the soundscape reframe entire scenes. This method allows for universal accessibility while retaining cultural specificity, using symbolic elements as bridges between local communities and global audiences enriching discussions around representation in digital media. For SIGGRAPH Asia 2025, *In Half* offers a concrete framework for exploring how modern audiences emotionally engage with visual and sonic stimuli, highlighting animation's power as both immersive experience and pixel-driven narrative art.



⌚ 06:12

## To My Old Nightmare

Soo yeon SHIN

Korea National University of Arts, South Korea

The girl, trapped in a dream where she is chased by those who resent her, falls into the place where the nightmare dwells. There, she faces the old sense of guilt that has turned into the nightmare.



⌚ 07:35

## Acrobats

Eloïse ALLUYN, Hugo DANET, Anna DESPINOY, Antonin GUERCI, Alexandre MARZIN & Shali REDDY  
Gobelins, l'école de l'image, France

Lili and her girlfriend share a tender moment, leaving Lili blushing with a flower in her hair. Later at home, her happy demeanor drops as she hides the flower in a pocket. But it doesn't go unnoticed by her father. His assumptions piles pressure onto Lili, causing her to hiccup, then vomit small acrobats onto her plate. These little beings run around with a joyful chaos, inadvertently disrupting the model town on the table. This ends in a romantic dance between two acrobats, revealing Lili's secret to her father. At first the father seems compassionate, gently gathering the acrobats into his hands, only to abruptly toss them into a drawer. Before Lili can process what has happened, her grandmother arrives from the kitchen. Upon seeing the acrobats on the table, Granny reacts violently, smashing them with her ladle. Shaken, Lili vomits again, unleashing an entire wave of acrobats which floods the room. The grandmother's attacks become more frenzied, threatening not only the acrobats, but the miniature world on the table. Terrified, the father tries to protect his model town, cowering in his seat. Lili must then intervene to stop her grandmother's rampage. She asserts herself, and her acrobats form a circle and together create a big circus tent that fills the space. The spotlights turn on, revealing the inside of the big top, filled with acrobats performing their acts. Lili looks toward her family: her grandmother storms out of the circus, and her father timidly follows. With bittersweet acceptance, Lili lets them go, fully emancipating herself from the pressure she was under. The father finally turns back and admires his daughter.



⌚ 21:05

## Anthéor

Patrice Joseph BLANC

France

A young woman decides to face her anxieties, returning to places occupied by the shadows of the past. Driven by tempestuous winds, she defies a wild sea, crosses sharp rocks like blades, to return to the origin.



⌚ 07:49

## Wishes: Windows & Nests

Carlos Manrique CLAVIJO & Ana Maria Mendez SALGADO

Australia

“Wishes: Windows & Nests” is a celebration of children's empathy and a reminder that they have the power change the world, one small action at a time. The premise of the story-engine is that “inside every one of us there's a box of wishes... But the most powerful ones are those that belong to others”. It's told from the perspective of the creators as members of a migrant family of filmmakers, and combines 2D tradigital, painterly animation with digital cut-out puppets.

One of the technical challenges was to achieve the director's 'painterly style' (e.g. with textures rather than flat colours as part of the distinctive style) in an efficient way, to prototype a scalable model for potential series production. For this, the team collaborated with Toon Boom representatives to build on rigs they had developed internally during early R&D. These rigs not only included aspects of motion but also node systems for colouring, lighting, shading and effects.

The immersive sound was achieved using microphone arrays for fauna and city recordings, with a frontal MS setup for LCR, and stereo

for LsRs. Sound Particles and GRM Space Grain were used to generate immersive soundscapes and the project was mixed in near-field Dolby Atmos, seeking consistency with theatrical 5.1 and binaural headphone playback.

The pipeline involved 'agile' iteration loops in which sound sketches were provided to animators, whose work would be influenced by these, and subsequently the sound designer would evolve their work based on the animation output.

This project received funding from Screen Australia, the South Australian Film Corporation and the Adelaide Film Festival, has been recognised with prestigious awards like the Screen Producers Australia Best Short Production and has been selected to 40+ festivals to date. It's also inspiration for a series in development (selected by Annecy-Mifa Pitches 2024).



⌚ 29:04

## The Rise of Blus

Jamie CHUNG & Billy DAO  
Hong Kong SAR

The Rise of Blus is an original 3D animated feature that reimagines what independent filmmaking can achieve through artistry, innovation, and global collaboration. Set in a dazzling city in the clouds, the story follows Gi — a 13-year-old dreamer whose father is wrongfully taken by an oppressive ruler. As Gi uncovers a hidden legacy, his journey becomes one of courage, identity, and the fight for freedom.

What distinguishes The Rise of Blus is not only its narrative ambition but its technical and creative approach. The film adopts a painterly Kuwahara style, giving 3D models the texture and warmth of hand-painted animation. By animating on twos, the team embraces the rhythm and charm of traditional 2D animation while working entirely in 3D. Instead of relying on expensive renderfarms, the production harnesses Unreal Engine's real-time rendering pipeline, allowing for cinematic results with efficiency and flexibility.

Equally innovative is the production model: a completely remote studio bringing together artists from around the world. This global collaboration enables diverse perspectives to shape the world of Blus while demonstrating the viability of distributed pipelines for feature film animation projects.

As an independently developed IP, The Rise of Blus has already garnered recognition, including awards at Animator 2024 and selections at festivals such as Montreal International Animation Film Festival, Atlanta Film Festival and Kids First! Film Festival. Each milestone reflects the project's ability to resonate across audiences while pioneering new workflows.

By sharing The Rise of Blus at SIGGRAPH Asia, we aim to contribute to the community an example of how independent creators can leverage new funding models, real-time tools and novel pipelines to tell bold, original stories. It is both a film and a case study in the evolving future of animated storytelling.

## ET TRAVELING SHOW

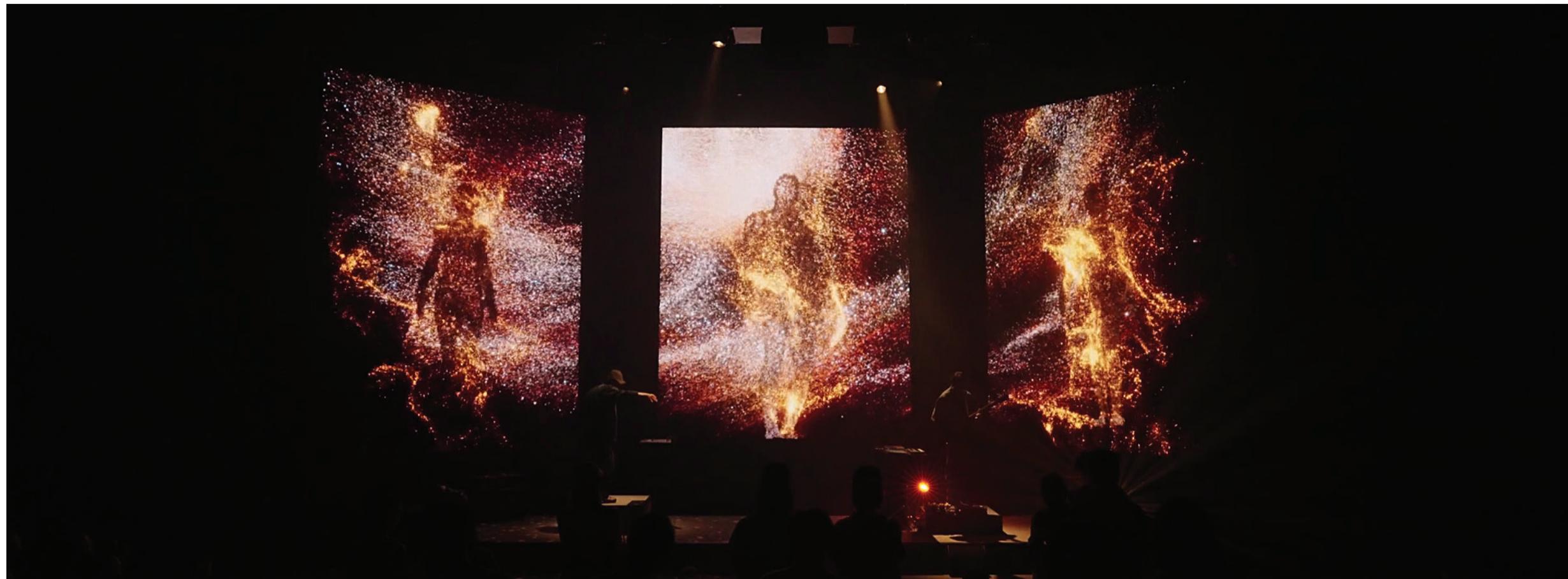
The 2025 SIGGRAPH Asia Computer Animation Festival is available as a Traveling Show event.

For interested parties, please sign up the form for details.



# SPECIAL PERFORMANCE

at Computer Animation Festival Opening Ceremony  
(4:00-4:30pm, 15 Dec 2025)



## Weaving Awareness

Desmond Leung  
Hong Kong SAR

As artificial intelligence accelerates and technology reshapes our world, we find ourselves facing profound uncertainty and rapid transformation. Amidst this shifting landscape, a fundamental question arises: How do we evolve in our awareness as human beings?

This performance invites audiences on an inner journey that begins in the turbulence of contemporary life — the rise of AI, global fragmentation, and the noise of an unpredictable future. Through the transformation of visual vibrations, rhythmic patterns, and meditative imagery, the experience opens a reflective space for reconnection and renewed clarity. Moving from external chaos toward inner awareness, the journey guides the audience back to the grounding presence of art, nature, and the self.

For the opening ceremony, artist Desmond Leung presents an immersive visual–sound experience, weaving sacred tools, resonant tones, and mesmerising imagery into a multisensory passage designed to deepen collective awareness.

 [@desmondl\\_karhao](https://www.instagram.com/desmondl_karhao)

# COMPUTER ANIMATION FESTIVAL COMMITTEE

## Chair

**Tim CHEUNG**

DoubleBlink Animation Studios, Hong Kong SAR

## Producer

**Jennifer LEE**

Act Plus Education Foundation, Hong Kong SAR

Act Plus Animation and Game Studio, Hong Kong SAR

## Committee Members

**Isaac LEE, Iris MAN, Paper PAK & Him TSUI**

Act Plus Education Foundation, Hong Kong SAR

Act Plus Animation and Game Studio, Hong Kong SAR

# JURY

**Webster COLCORD**

Tippet Studios, Fuzzy Door Tech

United States of America

**Sing-Choong FOO**

Beijing Treasure Tree, Tin Town Studio

China, Malaysia

**Goro FUJITA**

Meta

United States of America

**Nancy KATO**

Pixar Animation Studios

United States of America

**Ken LAW**

VFX Director

Hong Kong SAR

**Keika LEE**

Greyscale Animation

United States of America

**Ellen POON**

VFX Supervisor

United States of America

**CJ SARACHENE**

DreamWorks

United States of America

**Amp Ka-Hong WONG**

Ouiii Animation

China

# PRE-SELECTION JURY

**Ernest CHAN, United States of America**  
**JunLiang CHEN, New Zealand**  
**Jimmy CHIM, Taiwan**  
**Samuel CHOY, Hong Kong SAR**  
**Paul CHUNG, United Kingdom**  
**Emilio GORAYEB, Canada**  
**Mariko HOSHI, United States of America**  
**Jack HSU, Hong Kong SAR**  
**Yoriko ITO, United States of America**  
**Jeffrey JOE, United States of America**  
**Shiu Tao Tobby KAN, Hong Kong SAR**  
**Simon LAW, Hong Kong SAR**  
**Kyoung LEE, Hong Kong SAR**  
**Kerry MAK, Hong Kong SAR**  
**Ronman NG, United States of America**  
**Tony NGUYEN, Vietnam**  
**Gabriel PANG, Hong Kong SAR**  
**Ahowgu PENG, Taiwan**  
**Carlos ROSAS, Canada**  
**Joey SHUM, Hong Kong SAR**  
**Dieky SUPRAYOGI, Indonesia**  
**Chi-Yan TSO, Hong Kong SAR**  
**Anthony WONG, United States of America**  
**Edwin WONG, Hong Kong SAR**  
**Migo WU, United States of America**  
**Weilung WU, Taiwan**  
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