Siggraph ’84, the annual convention of the Association for Computing Machinery’s Special Interest Group on Computer Graphics (SIGGRAPH), Minneapolis, July 23-27.

For those involved in computer graphics, about what the computer community should be doing, or about the role of government and defense in the industry, they search increasingly not to outshine the competition; they were communicating with the competition.

The Electronic Theater

One of the biggest draws at Siggraph conventions is the “Electronic Theater,” a presentation of computer animation and video art. This year, the Electronic Theater filled two evenings with over 70 works, typically three to eight minutes long. Often many hours of computer time were spent to generate each frame of a five-minute short. Other films showed what could be done with hardware in real time.

The works presented fell into three main categories: quick demo tapes from computer-synthesized commercialists; highly policed shorts demonstrating new display algorithms; and artists’ forays into the realm of computer graphics masquerading as art. Occasionally something clicks between the artist and the computer, and the product is not only good computer graphics but good art. Unfortunately, this seems to happen only rarely.

All the advertising graphics were well-edited and technically slick. Coming from all over the world — Brazil, England, France, Italy and the United States — these reels showed one of the major applications today of computer graphics: network identification on television.

9600 Bauds.

(Monique Nahas, France) was an attempt to give computer graphics a chance to do something the students had ever programmed. They really did an excellent job one morning and say, “Look

Digital Fantasy was an embarrassment to MIT. The graphics were static and two-dimensional. It’s a shame that all the high-quality work shown at the conference, we submit something so poor.

Very fancy computer graphics at the annual show


Alexander Keewatin Dewdney is a professor of Computer Science at the University of Western Ontario in London. A few years ago, he started an educational pro-

The Planiverse is the legacy of the 2DWorld program. It describes, in minute detail, the world Dewdney and his students have created on the computer, as well as the problems they had while creating the university administration as a result.

There are no clues whatsoever in The Planiverse where reality leaves off and science fiction begins. Dewdney’s world is so

A two-dimensional “aircraft” used for travel across the surface of Arda

For those more interested in graphics than content, “Marinara Magnifica” by A. K. Dewdney (in the Life of . . .)” (John Marco, Sandra National Laboratories, Alhajque, New Mexico), depicted a surrealistic planet on an alien landscape being circled by a flying saucer. The flying saucer changed from chrome, (with reflections), to fine crystal, (with refractions). “Marinara Magnifica” was an excellent demonstration of the late-ray-tracing and z-sorting mapping techniques.

"Digital Fantasy" was an entry from France没有什么比计算机视频中这样级别的作品了。在过去的五年中，也许将会被看作是重要的少数例子，将会对我们的展示产生影响。有三个例子我们经常引用，以证明计算机显示的艺术价值。

Off course, the only problem with watching the Planiverse is that you wake up the next morning and say, "Look at that! They really did an excellent job one morning and say, "Look at those clouds and trees!" Of course, that is the whole lure of computer graphics: to make a reality as fantastic and as detailed as our own.