

Note: Chris Parks and Peter Parks work in tandem for their special effects work. They market themselves as Image Quest 3-D for film work and Chris Parks Art for the Art work.

Darren knew from the very beginning that he wanted to use as much ‘shot’ material as possible,” said Jeremy Dawson. “He didn’t want to use computer graphics. He wanted visual effects to be timeless, using older techniques and processes, like those used in 2001: A Space Odyssey; and so we started looking into the work of experimental filmmakers, handmade animation and biological research.”

Jeremy Dawson

Parks lives in England. He’s been doing photography of microorganisms for a long time. “He’s this artist, alchemist kind of guy who lives off in the British country side and just shoots this incredible stuff,” Dan Schrecker.

Dan Schrecker - Visual Effects Supervisor

We were shown some of the films Parks made on the micro level of petri dishes filled with a variety of chemicals, bacteria and microorganisms. Parks would introduce new chemicals and bacteria to create reactions, which he’d then film. We were shown quite a bit of raw footage that was absolutely amazing. We saw beautifully vibrant and active reactions that look remarkably like deep space photography we’ve seen from NASA.

Dan Schrecker - Visual Effects Supervisor

“There was a point in the process of making this film where [Warners] asked what we were doing with this movie, so we brought the Parks footage to Warner Bros. and screened it for the executives that were involved in the project at the time. Two years later, when Darren had rewritten the script and we were going back in to Warner Bros saying we wanted to make this movie again, Jeff Robinoff told us then that one of the reasons why he’s kept this film alive all this time was in part because of the Parks footage.

Eric Watson - Producer

“There’s minimal CGI and over 400 effects shots ... We found this [optical effects] guy named Peter Parks, who has actually won an Oscar for lifetime achievement, but is an eccentric who lives in Oxford, England, and photographs [tiny] reactions. And that was how we created our space environment [for the futuristic sequence]. I wanted to reinvent space. I didn’t want another typical hyperspace movie, which is what everything has been since *Star Wars*. We really did something different.

Darren Aronofsky - Writer and Director

“Everything in space is organic. I was searching for a guy who could do something that abstract and we found Image Quest 3D”

Darren Aronofsky - Writer and Director

Parks was one of the reasons Warner Bros. greenlit the movie. When Jeff Robinov saw the test footage we did with Image Quest, I think he got a sense of how unusual this film could be,”

Darren Aronofsky - Writer and Director

When we were shown the test footage, it seemed to me to be more than just a great-looking image, although it’s certainly that. Explosions of color and geometric patterns explode in random organic fashion, and there’s a thematic resonance to the imagery, taking these incredibly small chemical reactions and using them to represent the outer edges of our universe.

Moriarty - aintitcool.com

Aronofsky is the only writer/director who embraces (rather than spurns) intellectual material, but also has the raw filmmaking talent to turn his ideas into kinetic, powerful films.

aintitcool.com

But this isn’t CGI, it’s a lot more organic. That’s the point. To be quite frank, I can see this capturing the various cosmic phenomena 1000 times better than CGI.

aintitcool.com

That [Image Quest 3-D] screensaver is about to replace that old Matrix screensaver that everyone has. Darren has decided not to use CGI in the movie (brilliant!) and instead is using a variation on Parks’ super-microscopic 3D photography. How exciting is that?

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