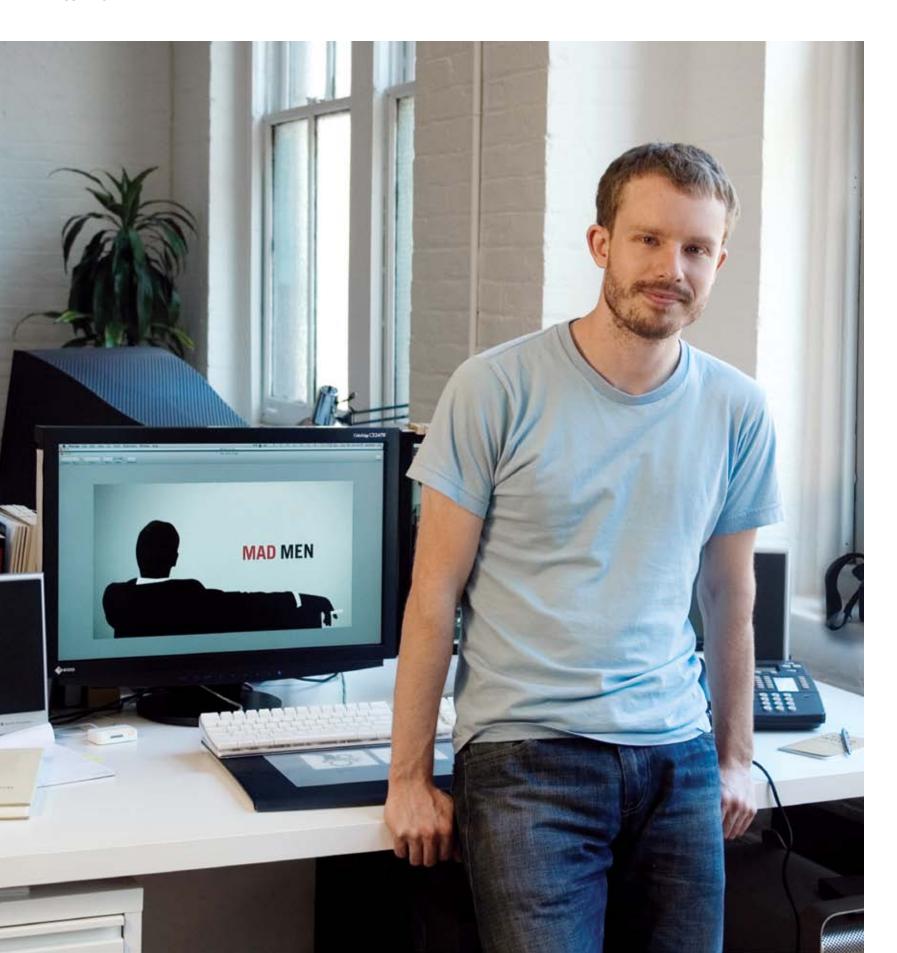
JEREMY COX '06

Sudden, Indefinable Moments of Inspiration

BY SU BYRON



Ieremy Cox is a designer for Imaginary Forces, a production company and design studio whose award-winning work spans the diverse industries of feature film production, entertainment marketing and promotion, corporate branding, architecture, advertising, and interactive media. In his three years there, Jeremy has worked on projects ranging from movie titles to television advertisements to video game cut-scenes to installations within architectural spaces. His roles run the gamut from initial concept development to storyboarding, logo design, typographic design, and final 2D or 3D animation. Jeremy is thrilled to have worked as an animator on the opening title sequence for the AMC series, Mad Men. His take on what he does? "I love that there is always something new going on—always an opportunity to explore and expand my knowledge."

Jeremy Cox, and the team at Imaginary Forces, created the entire opening title sequence of Mad Men in a 2D style that suggests cut-out animation. All of the titles appear in two-tone, with the first names in red type, last names in black, rendered in a blocky, sans-serif typeface that suggests the era. "A lot of studios might have just thrown type up on the screen, but this solution left everyone feeling that the cinematic feel of the opening was preserved," said Matthew Weiner. executive producer of the series.

Directors: Mark Gardner, Steve Fuller **Designers:** Jeremy Cox, Joey Salim Animators: Jeremy Cox, Fabian Tejada,

Executive Producer: Maribeth Phillips

Producer: Cara McKenney Coordinator: Michele Watkins

Major: Graphic & Interactive Communication (GIC)

Class: 2006 Lives: Brooklyn, NY

Where he works: Imaginary Forces

Why he chose Ringling College of Art and Design: While researching animation programs, Ringling was a name that kept popping up. Intrigued, I attended the pre-college program and fell in love with the rigorous yet creative environment that Ringling provided.

Why he chose his major: I guess you could say that GIC chose me. I originally applied for Ringling's computer animation program, but was wait-listed. I knew Ringling was where I wanted to be, so after some thought, I decided that the GIC program would provide a solid design background for whatever I wanted to do in the future. Now, I am lucky enough to have a career that fits nicely in between my animation and graphic design interests.

Major influences: For me, the best inspiration always comes from mediums and disciplines other than my own. The field of motion design can often feel very incestuous. Many people research new projects by looking at what others have already done in the same medium. I find that looking at fine art, photography, or even scientific papers can be much more inspirational, and leads to more creative ideas.

Work highlights: The *Mad Men* titles have been a major highlight, but title sequences in general are always rewarding. There's something magical about going into a theater and seeing your work projected on a giant screen for a group of strangers. I've worked on all kinds of different movies, from Charlotte's Web to Terminator Salvation, and the thrill never gets old.

His take on the *Mad Men* project: It was an exciting project to work on! In the creation of the Mad Men title sequence, I led the design and animation of the environments in which the character existed, compositing all of the elements together to create a final shot. Saul Bass, who revolutionized the art of the title sequence in the 50's and 60's, was a major influence and inspiration.

Side interests: I work with friends on 24- and 48-hour film festivals, which are races to create short films from a series of prompts (genre, line of dialogue, character, etc). The races usually begin on a Friday evening and require each group to deliver a finished short film within 24 or 48 hours. This hurried schedule reduces the whole filmmaking process to the point of being comical, but the rush of sleep-deprived collaborative creativity is a fun and memorable experience.

On deadlines: Deadlines always force me to be creative, so I like to think that extreme deadlines make me extremely creative. But that's probably just the exhaustion talking.

Advice for Ringling students: Never stop creating, even if you find yourself in a rut or you're not happy with the results of your efforts. Keep on making things, because sometimes your 20th idea will be your best idea, but you'll never get to it if you stop on the fifth and call it good enough.

Why he's an artist: I love the sudden, indefinable moment of inspiration that results in watching the sun go down while realizing you that haven't had breakfast yet. And they pay me to do it!

LEFT JEREMY COX AT HIS DESK IN THE NEW YORK OFFICE OF IMAGINARY FORCES