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Showreel 2023 Shot Breakdown List

THOR: LOVE AND THUNDER
0:06

The opening sequence of the reel showcases work from the feature film "Thor: Love and Thunder." Here, the process involved compositing Thor and the ensemble, originally filmed on an LED set, into a convincing environment surrounded by fire and flames. This was achieved entirely through compositing, utilizing a collection of 2D fire elements. Extensive effort went into looping, stacking, and instancing a limited number of these elements, arranging them in 3D space with the correct depth and scale for authenticity.

A significant aspect of the fire sequence was the emergence of the ensemble cast from the fiery backdrop, a technique referred to as the 'fiery reveal.' This effect was crafted using a combination of matte treatments and environment light wrapping, driven by separate fire element mattes. This approach ensured each character's emergence was both unique and cohesive.

ANTMAN AND THE WASP: QUANTUMANIA
0:15

The second three shots of my reel showcase full CG compositing, live action integration into full CG environments, as well as DMP extensions for background environments. Achieving the look for the energy sphere which the main character comes into contact with in the last 2 shots involved close collaboration with the FX and Lighting departments and compositing for multiple FX elements within the environment.

SPIDER-MAN: ACROSS THE SPIDER-VERSE
0:23

For this animated feature, there was a concentrated effort to craft creative imagery, aligning with the bright and vibrant artistic style characteristic of a comic-book Spider-Man film. Collaboration with the Lighting team was a key aspect of this process. While contributing to smaller lighting tasks, there was also a significant focus on the complex compositing tasks. These were instrumental in achieving the distinctive look that has become the hallmark of the Spider-Verse films. This involved a blend of technical proficiency and artistic vision, ensuring that each scene resonated with the dynamic and visually striking aesthetic that these films are renowned for.

ASURA

0:39

      The work on two particular shots for the film "Asura" involved a scene with a troop of soldiers riding on creatures resembling magical horses. This task entailed the cleanup of the original footage featuring real horses, followed by the seamless integration of practical horse armor with computer-generated heads and torsos for the horses.

      The first shot also included the integration of a Digital Matte Painting (DMP) depicting a magical forest, representing the location from which the soldiers are returning. The process utilized Nuke's PointCloudGenerator to create a mesh, enabling the placement of the DMP onto the existing background mountains.

      In the second shot, which was part of a larger sequence, the troop encounters a rockslide. This element was brought to life using a combination of computer-generated boulders and 2D dust and dirt elements to simulate the cliff interaction and create a convincing atmospheric effect.

ARMY OF THE DEAD

0:50

      The next shot is from Zack Synder's 'Army of the Dead' and features one of the main characters smoking in front of their car. This shot had to integrate into the practical sequence and had considerable BG paint work to create a BG from a combination of practical reference footage. One of the key aspects of this shot was to create a similar look and feel of the bloom from the practical sequence as well as integrate realistic smoke from their cigar being lit. I used a mix of compositing simulated CG smoke as well as a respeed of 2d fog breathing elements in order to increase the harshness of the first drag of their cigar.

      I then focused on achieving complimentary action in the BG by compositing a separate plate with a truck driving by, and CG papers/debris in the midground to add more action and realism to the still frame environment.

PROMISING YOUNG WOMAN

0:58

The following sequence from "Promising Young Woman" presented an opportunity to undertake dual roles of lead and senior compositor. This particular shot, featuring drone footage of a forest, included cleanup of various man-made elements in the plate such as roads and cell towers. Leading a team of junior artists, the task involved guiding them through planar tracking techniques in Mocha, followed by paint cleanup in Nuke. This collaborative effort resulted in the production of a refined painted plate.

Subsequently, working alongside the lead CG artist on the project, the focus shifted to developing a realistic plume of smoke rising from the forest, a pivotal element as the camera pans into the scene. The integration of the smoke was rendered with multiple passes to help the integration at various depths within the shot. Additionally, a 2D generated cast shadow of the CG element was composited onto the forest environment. Another aspect of this composite was the preservation of the original plate's detail, notably the lens flare that was a continuous feature throughout the shot.

ASURA
1:04

The next shot, also from Asura, is a battle sequence shot that involved extensive cleanup as well as CG set extension, which I took from start to finish. Notably, I was able to use the LIDAR geometry provided from the practical shoot to produce a complete 3d projection of the entire stage/hall in order to remove multiple ropes and pads that were present in the plate during the battle, as well as integrate 2d blood splatter from the hero characters attack onto the floor and remain present throughout the shot.

BIRDBOX
1:12

The next shot is from the Netflix film BirdBox in which I was tasked to composite dust, scratches, and other imperfections onto a clean car in order to help it look aged. Notably, I was provided noise patterns tracked onto a 3d matchmove of the car and also used the provided UV maps to paint in and integrate additional 2d scratches onto the rear and side bumper of the car. The second shot after the crowd shot is also from Birdbox, in which I integrated CG fog into the atmosphere as well as age the environment by adding overgrown grass and imperfections onto the BG creek. I created the overgrown grass in Nuke's 3d system and multiplied patches of grass geometry with various sizes driven by Nuke expressions.

VEEP
1:18

In the VEEP shot, we were required to populate the stadium with a crowd, they had shot various plates of the seated crowd in the BG stadium and various extras in front of greenscreens. I worked closely with another experienced compositor in which I tackled the BG crowd and mostly the screen left side of the crowd population, and it was important to not duplicate various actions of the extras with the limited plates we had.

BIRDBOX
1:22

The second shot after the crowd shot is also from Birdbox, in which I integrated CG fog into the atmosphere as well as age the environment by adding overgrown grass and imperfections onto the BG creek. I created the overgrown grass in Nuke's 3d system and multiplied patches of grass geometry with various sizes driven by Nuke expressions.

BRIGHT
1:28

The bloody explosion shot is from the Netflix film Bright, directed by David Ayer, and in that shot I was tasked to integrate various blood and debris elements to create a dynamic towards-camera explosion of the character with a bomb strapped to them.

ESCAPE ROOM
1:34

The final shot of my reel is from the film Escape Room, in which a fire is traveling through a vent as the character is escaping. The production had shot several elements of fire exploding inside a vent at different depths and I worked to composite and integrate timing of the elements as well as interactive lighting along with impact distortion of the plate vent.