

Break Down List

Features runtime 8:40

1) OBLIVION directed by Joseph Kosinski

I joined the Pixomondo team as nuke Sr. Compositor on this project. I worked on all type of shots: full cg, static matte paint to turn into a moving camera shot (the Toronto needle) and blue screen shots with CG extensions. Cg in general was heavily tuned in comp through all the vray render layers. One shot in particular was also retextured in comp using nuke 3d capabilities.

2) The Hobbit directed by Sir Peter Jackson

I moved to NZ for a couple of months to work on this project. I joined as Lighting TD and had a very steep learning curve. I am very proud of the results I achieved in such a short time given the complexity of the pipeline. I worked on furry creatures mostly (wargs and eagles) and that added an extra level of difficulty. I used Weta proprietary software with maya/renderman and nuke.

3) Wrath of the Titans directed by Jonathan Liebesman

I was nuke Sr. Compositor on this project. Most of the work implied great blue screen handling and atmospheric effects integration through nuke 3d capabilities using filmed elements (fires, smokes, embers etc) mapped on cards.

The original plates had some rocky set and the actors, all the “inferno” look was done in compositing. Some complexity was added when pulling the blue screens by the set flashing lights that they used to mimic explosions or lava eruptions. We also used a relighting plugin in nuke to properly integrate some 3d set extension.

4) Red Tails directed by Anthony Hemingway (and G.W.Lucas)

I started at the very beginning of this project as Lighting Lead and Sr. compositor at Pixomondo. I was involved as early as the shots timing schedule. From there I worked on the assets look development, shaders, textures, shot look, lighting rigs, HDRI development and comp tests of the key shots for client early approvals. I had a critical role in developing different compositing and lighting techniques. Among others how to make the glass for the cockpit shots and the interaction between clouds and airplanes. I worked directly or indirectly on a very large amount of shots despite the small number of them I could fit in the demo reel. I am proud to say that Rick McCallum (the producer) comment when he saw the final work was “fucking awesome”. We used max/vray and nuke.

5) Sucker Punch directed by Zach Snyder

I was Lighting Lead and Sr. compositor on this project at Pixomondo. I joined the project in the early stages to help complete the intermediate quality turn over mostly for early client approval since most of the shots are 95% full cg. Later I setup the lighting for most of the shots with the Mecha and some of set extensions. I also created a setup for nuke to handle all the air baloon and blimps through rendered cards directly in comp to save render times. When lighting started to be in a good stage I joined the comp team, I comped about half of the SuckerPunch shots in my reel. We used max/vray and nuke.

6) A Chistmas Carol by Robert Zemeckis

Sr. Lighting TD and compositor on the project. I joined the IMD team late in the project to help on the final 3 months.

I was based out of the LA office where we were tasked to deliver about 9 minutes of the show.

I worked on few shots but the one in the reel is a good example of the complexity of some heavy shots. The pipeline was in progress so procedures would change daily adding an extra challenge. I did handle all lighting and compositing (mono and stereo) for this Christmas dinner shot. I was given overall a good degree of freedom and I think things worked out pretty well. We did use prman and nuke.

7) Alice in Wonderland by Tim Burton

I joined this production very late in the game as Sr. Lighting TD to help completing the show. I did the look and the lighting setup for the whole sequence from which those shots were taken and rendered about 2/3 of it in Xsi/Arnold that could deliver astonishing subsurface scattering look with very efficient render times. The show was stereo, that added an extra challenge.

8) 2012 by Roland Emmerich

Lighting Lead and Sr. Compositor on this catastrophic sequence were the Antonov plane crashes on mount Everest.

This was the first Pixomondo project of this scale and a very small team delivered what I think was a quality comparable to what more experienced companies did. I worked on almost every shot in the sequence by setting up the look, lighting, and at times compositing. We used max/vray and nuke.

9) Beowulf, Spiderman 3 & Open Season

Sr. Lighting TD and compositor on these projects at Sony Imageworks. I used the proprietary pipeline both the old one on OSE and the new one on Sp3 and Beo. On OSE I did a lot of sequence keylighting. I did the first shots in the backstage and in the hunter's cabin. On Sp3 I was one of the very first ones to touch the underground seq. and some techniques were reused through the whole sequence. On the final battle seq. lighting the black webs was one of the biggest challenges in the whole movie. On Beowulf I did part of the keylighting of the seq with the golden horn and did some look dev on the Grendel shots.

10) Stealth

I was Sr. Lighting TD and compositor on this project. It was a long process to achieve the photorealism the director Rob Cohen wanted. In the end quite a few of the 25 shots I did were establishing shots for the night look of the airplanes. We used a Maya/Mtor/Prman based pipeline and DD proprietary Nuke for compositing.

11) I Robot

My role on I robot was lighting and pre-compositing the robots. Several of the shots you can see here were used as reference to define the look of the entire sequence. I occasionally created some shaders for secondary elements that I also lit. We used maya, mtor, prman and nuke.

12) Peter Pan

On this project my role was to develop the look for the Black Castle set extensions. That included but was not limited to create and tune the shaders, define light rigs and moods, optimize the rendering time, build generic compositing scripts and test the pipeline thoroughly before everything was released. Here you can see the shots I lit and composited which include the Crocodile, CG Peter Pan and the Castle, specifically there is one shot where we enter the castle and we have a full Panorama of about 30 million polygons, almost the entire Castle. We used Maya, Mtor/Prman and Nuke.

13) HULK by Ang Lee

Directed by Academy Award winner director Ang Lee this movie was not a great success despite the quality of the special effects. My task on this project was to lit and composite to about 80% to completion these shots.

Some of my shots also involved developing the particle system/effects. One was to simulate the Hulk's impact with the ground upon landing (rocks/sand/dust flying around) and the other one (for which I have been mentioned on CineFx) to reproduce the bullet hits on the skin and the consequent smoke emissions and immediate healing. We used mostly ILM proprietary software and PRMAN.

14) Star Wars Episode II "Attack of the Clones"

I did light and pre-comped all these shots. The most difficult task though working on this project was the logistics and "coordination" with all the other artists assigned to these same shots. For every single "clone war" shot for example I had to closely work with 3 animators, 2 "clone army" crowd animators, 1 creature Td, 1 cloth sim TD, 1 texture painter and 1 compositor, quite a crew for one single shot! I used Irender, Comptime, Maya, Renderman and Mental Ray.