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## *2024 Demo Reel Shot List:*

### Shot 1 : 00:15 : Kingdom of the Planet Of the Apes – Proximus Encampment and Silo

For the exterior shots of the encampment and silo, I was tasked by VFX supervisor Jean Baptiste Verdier and matte painting Leads Nicolas Leblanc and Gus Yamin to build and lay out the hillside ecosystems, some of the surrounding huts and rocks, and provide matte painted texture enhancements. We were provided with a base layout of the hillside and silo which were provided by other artists, which I adjusted and added to based on notes and scene development. Ecosystem was assembled and distributed in Clarisse. Silo concrete renders were provided by Lighting and then painted over to add grime, damage, and aging. Paint overs that added detail and integration was also added to the sand/dirt transition between the silo and hillside.

### Shot 2 : 00:20 : Transformers: Rise of the Beasts – Maximal Home Planet

For the Maximal planet shots, I was tasked by VFX supervisor Thomas Mouraille to work alongside senior matte painter, Ben Walker to build and lay out the jungle ecosystems, develop the energon rock texture, cliffs, volcano and ravine layouts that would be used across the sequence. We were provided with a base layout of the valley and mountains which we then scattered our jungle eco system across using Clarisse. As Ben detailed out the ravine crash landing site, I developed the energon rock texture using Substance and Clarisse. After this, I laid out and developed the hero volcano including look dev and ecosystem layout.

### Shot 3 : 00:24 : The Mandalorian – Kuiil's Lava Run

For Kuiil's escape sequence across the barren lava fields of Arvala-7, I complete the entire shot aside from final color, character work, and the lava. I was tasked by VFX supervisors Johnny Gibson and Dan Smiczek to create this shot from scratch with only a previs quicktime and neighboring shots as reference. Since the original previs scene and camera were not available, I first rebuilt and organized the layout scene and camera, matching the quicktime as closely as possible. Once layout was approved, I continued on by fleshing out the final environment with sculpted assets and augmented Quixel assets. Aside from FG lava which was tasked to a Houdini artist and another look-dev artist, I carried all assets through the look development process, primarily using Substance and Vray. This includes a re-lookdev of all Quixel assets to match shot look. I created the lighting rig for the lava flows and scene overall, broke it out, and rendered it. Render passes were then brought into Nuke. Lighting rig was handed off to the character artist and animator for final render of those assets. I then built the final comp script, painted and set up the MG/BG 2.5D matte painting, and ingested all renders. Once the full shot was assembled, I balanced the scene and comped lava, mist and steam elements. I then handed off my comp script to the compositing supervisor to be color graded with other shots and completed. Final client/VFX supervisor notes such as final color, heat distortion, FG lava look dev, character, and animation notes were addressed by the compositing supervisor and relative artists.

### Shot 4 : 00:30 : Ready Player One – Battle at Castle Doom

I was part of Digital Domain's Leavesden on-set virtual art direction team lead by Gary Roberts and Joe Henderson for Ready Player One. We worked directly with Alex Jager (Visual Effects Art Director: ILM), Grady Cofer (Visual Effects Supervisor: ILM) and Adam Stockhausen (Production Designer: Steven Spielberg) to create the virtual reality layouts/sets/worlds that Steven shot with-in to create the virtual world of Ready Player one, the Oasis. Sets were created in high detail and implemented in Unity to be used for both motion capture and dynamic shot planning. The geometry and layouts (props, terrains, world layouts, and stage layouts) were retained on the behest of the client and used for the final film. These assets were taken to the final photo-real look by ILM and Digital Domain in post. Specifically I worked on the Crystal Cave, Crystal Cave TV, Planet Doom, Planet Doom Trenches, Battle at Castle Doom, MechaGodzilla/Gundam Fight, Iron Giant Bridge and Sniper Cover, Parzival's Call to Arms at Castle Doom, Halliday Journals, and Halliday's Attic sequences. For these scenes, I helped to flesh out concepts and design/redesign stages under Alex and Adam's supervision. I then modelled, textured, and created environment layouts for VR using Maya, Substance, GeoControl2/World Machine, ZBrush and Photoshop. I was charged with the duties to not only create the environments and surrounding world, but also to design and build motion capture stage layouts that would match the digital sets so that the full-filled Steven and Adam's shooting requirements. Once stages were designed, I would then build virtual stages with matching mocap stages, confirm on-stage builds, address builds notes and place the virtual sets with-in the world layouts for VR filming. Once approved, these assets and layouts were then handed off to Joe and his team for implementation in Unity and to the set construction team for filming on set. Once shooting was completed, these layouts, along with motion capture data and cameras, processed by Joe and his team, and were then handed off to Roger Guyett (Visual Effects Supervisor : ILM) back in the United States for final vfx shot production.

For this shot specifically, I was tasked with creating the master battlefield layout. Based upon a 3D layout used for original 2D concepts approved by the ILM supervision team, I fleshed out the layout accounting for specific action sequences, such as this shot, the Delorian car battle charge, and the MechaGodzilla/Gundam fight. I collaborated with a 2nd artist to build Castle Doom. This layout was realized using Maya, Zbrush, Substance, and Photoshop.

**Shot 5-6 : 00:36 : The Flash – Supergirl Canyon Run**

For Supergirl's Canyon fly thorough, I was tasked by VFX supervisor and Matte Painting Department Head, Brenton Cottman to create this shot from scratch. Since the location was based on a real world location, I started with DEM data to get the basic mountain layout. This was then processed in Gaea and brought into Clarisse. From there I refined the layout with photo-scanned cliff rocks. The layout was further refined based on notes. Then using both Substance and Clarisse, I developed textures, ecosystems, rocks, and map driven scatter layouts. I also provided a matte painted sky. Animation, FX, and layout then animated Supergirl's flight path, camera move, and dust trails. I then further detailed out the ecosystem with hand placed items to work with her flight path.

**Shot 7 : 00:45 : Westworld Season 3 – Delos Compound**

For the establishing shot of the Delos compound and the following sequence, I was tasked by VFX supervisor Nhat Phong Tran to create this shot from scratch. I was provided with a client approved plate of the helicopter footage with the direction to create a "future modern high security medical detention facility". After running the plate through Metashape to create an accurate 3D scan of the hillside, I location matched it to the plate using tracking data. At this point I blocked out and rendered various building layout concepts to present to the client for approval. Once approved, I fleshed out the building details using Maya, Speedtree, and Substance. Final renders were done in Arnold. Once final renders were approved and handed off to the comp department for integration, I painted the matte painting of future San Francisco as well.

**Shot 8 : 00:50 : Picard – Borg Cube Interior to Exterior Pullout**

For the establishing shot of the interior and exterior Borg Cube pull out, I was tasked by VFX supervisor Dan Smiczek to create the interior and assist with the construction of the exterior. Handled as two separate shots, the interior of the Borg Cube was tasked to me, and the exterior to Nico Bauerschaefer and Greg Szafranski.

In regards to the exterior, I help with the art direction, look development, build approach, and greeble production. In the end it was comprised of a 3 layered shell with separate greeble scatters for each done in Houdini as well as hand placed hero-greebles. Each layer had 3 levels of scale. Per level (micro, medium, and mega) there was roughly 20 greebles to diversify detail. Greebles were constructed by several artists including me.

For the interior landing bay of the Borg cube, I headed up the shot and was in charge of layout, lighting, modelling/asset management, look development and rendering. Look development/texturing and modelling was done by 3 artists including me, Leo Ledesma, Matthew Dale and I. Leo and Matt also handled the various vehicles in the shot. Final renders were handed off to the comp department along with Nico's final renders of the exterior for assembly and finishing.

**Shot 9 : 01:02 : The Avengers : Infinity War – Thanos's Entrance**

For the Wakanda Jungle showdown sequence, I created the master jungle layout for Thanos's entrance. This layout was then handed off ande implemented across several shots by other artists and specifically for most of Thanos's all cg shots in the sequence. As well as creating the layout, I modelled, textured, look developed, lit and rendered several hero shots personally. For this layout, I carried all environment assets through the lookdev process. This includes the ground, trees, grass, rocks, ferns and other various shrubs. This was achieved using Maya, Substance, ZBrush, Speedtree, Vray and Photoshop. Cameras were provided by DD's Integration Dept. Once received, the artist assigned to the shot would import my master layout and adjust for camera/geo collisions and composition notes received from supervisors. Once approved, the shots were rendered for final and the passes were handed off to the comp department to be integrated with live action plates or with Thanos, who was typically rendered separately with in the same, but now shot specific, layouts by character artists.

**Shot 10-12 : 01:08 : Moon Knight – Soul eating at the Pyramids of Egypt**

For the establishing shots and fight sequence that happens at the Pyramids of Egypt, I worked alongside VFX supervisor Jean Baptiste Verdier. The model was created using high resolution drone scans of the actual site. I was tasked with processing, cleaning up, enhancing, and applying the original drone photography to the model through means of camera projection. After this I was tasked with enhancing scale and detail by set dressing various areas with existing modern buildings, cars, trucks, scaffolding, and other various props. Once completed, I also detailed the pyramid walls with high detail blocks to enhance the level of detail and cover close up shots. After this we placed flood lights matching true location lighting and various pin lights and street lights for dramatic detail. Key lighting was adjusted on a shot by shot basis by us to match hero character lighting. Sky and BG city extension matte painting was handled by other artists.

**Shot 13-14 : 01:16 : Alien: Romulus – Egg Kick and Melting Floor**

For this shot, the rust colored floor was art directed and extended to emphasize the acid, egg, and upcoming story point of the acid destroying the ship's hull. I completed the shot using Substance and Clarisse to render the floor. I then used the render comped it with a 2.5D reconstruction of the plate and then enhanced it with a matte painting done in Photoshop to create a blend between the plate and cg set. Final shot was brought together with the egg and FX by the Weta comp department.

**Shot 15 : 01:20 : Kingdom of the Planet Of the Apes – Cranes**

As part of the encampment layout and the sequences they appear, I was also tasked by VFX supervisor Jean Baptiste Verdier and matte painting Leads Nicolas Leblanc and Gus Yamin to adjust the crane models and their position per shot, as well as texture, look dev, and layout ecosystems on the cranes that were provided as part of the hero layout.

### Shot 16 : 01:27 : Westworld Season 3 – Futuristic LA Ocean Pier

For this shot and multiple establishing shots of a futuristic Los Angeles, I was tasked by VFX supervisor Nhat Phong Tran to develop art direction, layouts, matte paintings, and one-off modelling tasks that were shot specific. Most buildings were specifically approved by the client and then built by our team. I used those buildings to create various layouts for multiple shots. I also created matte paintings and paint over work for them as well.

### Shot 17 : 01:29 : Ready Player One – Parzival's Call to Arms

See **Shot 4** for base description.

For this shot specifically, I was tasked with creating the rocky outcrop Parzival used for his call to arms sequence. This layout was realized using Maya, Zbrush, Substance, and Photoshop. My build also included realizing and planning in 3D and in the volume. This build was used to erect the stage layout for the physical set build for shooting.

### Shot 18 : 01:34 : Fate of the Furious – Sub Base Establishing Shot

For the establishing shot of the Russian sub base, I was tasked by Environment Supervisor, Jonathan Green, to create the complete surrounding environment seen in this shot. For this Jon and I worked together to create the basic layout and camera move. From there I took over fleshing everything out to final. I modelled, textured, lit, and rendered foreground and mid-ground ice and mountains using Maya, Substance, GeoControl2, ZBrush and Vray. Sub base was rendered by the lighting department. I extended the mid-ground to background using a matte painting created in Photoshop and set extensions built in Maya. I then re-projected and composited the matte painting along with the cg passes in Nuke. Followed by a final paint pass to bring together all the passes, add detail, and address minor texture fixes and notes. Script and elements were then handed off to the compositing department where FX snow elements, sub base, lens flare, and final color grading were added.

### Shot 19 : 01:39 : Obiwan – Darth Vader's Throne Room

I was part of ILM's virtual production team lead by VFX supervisor Johanes Kurnia, helping to build environments and create matte paintings to be applied to volume screens for stage work. These sets and matte paintings were then handed off to the post team for shot finaling.

For the interior shots of Darth Vader's throne room, I was given the approved set and a preliminary matte painting. I was tasked with lighting and texturing the set, and finaling the matte painting for Mustafar. This was then used in both filming within the volume and final shots.

### Shot 20 : 01:44 : Kingdom of the Planet Of the Apes – Cliff Edge

For the finally, a battle was staged on a cliff edge at the silo's exhaust vent. I was tasked by VFX supervisor Jean Baptiste Verdier to reconstruct the entire silo, fans, and concrete staging area while Gabor Reikort tackled the cliff rocks and ecosystem. During the original mocap filming, the silo stage was constructed. I processed, color graded, removed lighting, and enhanced the onset photography and was able to use most of it to reconstruct it in a projection set up in nuke. What I could not reconstruct, I matte painted. I then converted the setup to texture and it was applied in Clarisse to be rendered along with Gabor's set up.

### Shot 21 : 01:49 : Transformers: Rise of the Beasts – Volcano Crater

For the final battle in the volcano crater in Peru, to handle hundreds of shots, under the leadership of VFX Supervisor Thomas Mouraille the team built an adjustable set up that was able to match hero character lighting easily. The crater was ingested and look-deved by our team. Then, in Clarisse, it could be rendered with key lighting based on a o'clock position. These positions were determined by pipeline driven metadata received from the lighting department's key light. This process was also used to render Unicron, which was handled by our department as well. With this data and process, we were then able to not only able to match in scene key light for rendering, but also drive spherical sky and bg mountain matte paintings Nuke. Once done, we adjusted to lighting updates, addressed shot specific notes, added shot specific rock scatters that added detail, and applied matte painted texture enhancements. I was tasked to handle 200+ of these shots.

### Shot 22-25 : 02:03 : The Flash – Supergirl's Missle Punch and Batwing Reveal

For Supergirl's Canyon fly thorough, I was tasked by VFX supervisor and Matte Painting Department Head, Brenton Cottman to create this shot from scratch. Since the location was based on a real world location, I started with DEM data to get the basic mountain layout. This was then processed in Gaea and brought into Clarisse. From there I refined the layout with photscanned cliff rocks. The layout was further refined based on notes. Then using both Substance and Clarisse, I developed textures, ecosystems, rocks, and map driven scatter layouts. I also provided a matte painted sky. Animation, FX, and layout then animated Supergirl's flight path, camera move, and dust trails. I then further detailed out the ecosystem with hand placed items to work with her flight path.

### Shot 26-28 : 02:10 : Fate of the Furious – Jump Sequence

For the Cliff Jump sequence, I created the master cliff environment and matte paintings specific to this jump. For this layout, I modelled, textured, lit, and rendered the hero cliff using Maya, Substance, GeoControl2, ZBrush and Vray. Mid-ground ice sheet and all the cars were rendered by the lighting department. I extended the background using a matte painting created in Photoshop and set extensions built in Maya. I then re-projected and composited the matte painting along with rendered cg passes and the ice sheet passes in Nuke. Followed by a final paint

pass to bring together all the passes, add detail, address notes, and minor texture fixes. The layout was designed to shot plate. The Nuke script and rendered elements were then handed off to the compositing department where FX snow elements and all cars were integrated and final color grading was done.

### Shot 29 : 02:14 : Division 2 – Plane Crash

For this shot, I was tasked by environment supervisor, Jonathan Green, to provide the 180 degree matte painting, including a 3D Nuke set up that allowed for cloud and building parallax as the camera followed the plane along its flight path.

### Shot 30 : 02:18 : Alien: Romulus – Cargo Ship Breakaway

For this exterior sequence, Yann Couderc created a planet and distant ring build using Clarisse and a Nuke script that processed the shots. Do to the high volume of these exterior shots, I and a handful of artists were tasked with running out several shots and then adjusting them individually based on their notes and individual needs.Each shot/planet and ring was rendered using Clarisse and renders were broken out into various passes. It was these passes we adjusted per shot in nuke and addressed any notes given by the show supervisor.

### Shot 31 : 02:25 : Ready Player One – Halliday's Attic

For this shot specifically, I was tasked with creating the attic for the finally. Based on a taped out on-set floor foot print and furniture layout, I fleshed out the overall look and shape of the space and explored lighting scenarios for shooting. I and one other artist then built out the final layout, including all props and details. This layout was realized using Maya, Zbrush, Substance, and Photoshop.

### Shot 32 : 02:27 : Obiwan – Aldera Ship Landing

See **Shot 18** for base description.

For the all the exterior shots of Aldera, I was given a preliminary matte painting. I was tasked with finaling the matte painting for the sky, mountains, forests and lake edge. This was then used in both filming within the volume and final shots.

### Shot 33-36 : 02:36 : Moon Knight – Battle at Pyramids of Egypt

See **Shots 10-12** for base description.

### Shot 37 : 02:45 : Westworld Season 3 – Downtown Futuristic LA

See **Shot 15** for base description.

### Shot 38 : 02:18 : Alien: Romulus – Acid Hole

For this shot, I was tasked with creating the whole shot with the intention of the egg resting in the sand at the bottom. Later it was decided to animate the egg rolling. I rendered the 4 sections of the floor using Clarisse and Substance. The renders were single frame renders that were then enhance using Photoshop and re-projected in Nuke. Ground/sand was also painted using set photography and projected in the same Nuke script. Rendered layers were then handed off to the Weta comp department where it was final comped with the updated animation, FX, and camera effects were added.

### Shot 39 : 02:47 : Transformers: Rise of the Beasts – Volcano and Unicron

See **Shot 20** for base description.

### Shot 40 : 02:55 : Kingdom of the Planet Of the Apes – Cliff Climb

For the cliff climbing sequence, I was tasked by VFX supervisor Jean Baptiste Verdier and matte painting Leads Nicolas Leblanc to build create the matte painting of the sky, clouds, moon, and sea blend for this sequence.

### Shot 41 : 03:02 : Ready Player One – Crystal Cavern

See **Shot 4** for base description.

For this shot specifically, I was tasked with designing and then building out the full cavern for shooting. I was directed to create a cavern of crystal with waterfalls of lava, all reflecting the vertical straight lines from the Atari game, Adventure. This layout was realized using Maya, Zbrush, Substance, GeoCorntrol 2, and Photoshop. This layout design included the MG and BG cavern seen in this shot as well as a stage design and mocap stage layout for the cave entrance and TV area for finally game play and finally hand-to-hand fight between the primary characters.

### Shot 42 : 03:04 : Call of Duty  – Egypt Establishing Shot

Working with approved models from the environments department, I created the city and camera layout in Maya. With this, I lit and rendered grey shaded passes and handed them off to Roger Kupelian (Matte Painter) for paint over. I also supplied the paint over for the FG mega-tower. Following that, I set up the camera projection script in Nuke to implement both Roger's and my matte paintings. Paint, assets and Nuke projection script were then handed off to the compositing department to add smoke and dust elements, and final.

### Shot 43 : 03:07 : Lemony Snicket's A Series of Unfortunate Events – Hospital Before and After

For two separate establishing shots of an old dilapidated hospital, I was tasked to create final matte paintings. One showing it's re-opening and another showing when its demise when it has become engulfed in flames. For this I was tasked by environment supervisor, Jonathan Green, to do paint overs of a provided 3D building asset, and front sign, as well as create the road, surrounding area and sky. This was done using Photoshop and Maya. Final images were handed off to come where the added cars, smoke, and fire.

### Shot 44-49 : 03:09 : Call of Duty – Black Ops 4 In-Game Cinematics – City Ambush

For this series of downtown shots, I handled the texturing and look development for this street environment using Substance and Vray. I was primarily focused on the hero buildings closest to the characters in scene, as well as the street, sidewalks, street lamps, parking meters, and other various props. Distant buildings and matte painted sky as well as the overall layout was handled by Jonathan Green and Zach Christian. Once assets were laid out and rendered, I along with Zach, followed up with a final paint pass to bring together all the passes, add detail, address notes, and minor texture fixes across all shots.

### Shot 50-52 : 03:17 : Kingdom of the Planet Of the Apes – Cliff Edge Fight

See **Shot 19** for base description.

### Shot 53 : 03:21 : Dr. Strange and the Multiverse of Madness – Ghostly Cliff Edge

For the series of shots involving this cliff edge, I was tasked by Lead Matte Painter Mike Wood to ingest the lidar mesh of the same cliff that was built on set. I then corrected issues and added detail in Zbrush. I then textured it in Substance and created a cross lookdev set up using both the rendered geo and a projection based set up in Nuke using both set photography and matte painting for the final look.

### Shot 54 : 03:25 : Shazam! Fury of the Gods – Street Chase

For this shot, I was tasked by Matte Painting Lead Nick Cattell to remove the MG buildings, extend the plate and add a matte painting set up showing the Philadelphia skyline. New MG buildings, power lines and trees were added along with a layered skyline to support the parallax of the shot. I also rebuilt much of the FG power lines, poles and trees to accomplish the task. Enhancement passes were also made on both left and right side of the shot to incorporate the vines, broken pavement and destruction.

### Shot 55-56 : 03:29 : Fate of the Furious – Lambo Slide and Mercs in front of Sub

From the mid-ground to background, I lit, rendered, and painted over renders of approved sub base layouts built by other artists. I created the matte painting for the mountains and sky in Photoshop and set extensions assets were built in Maya and all were re-projected in Nuke. Paint, assets and Nuke projection script were handed off to the compositing department to add cars, smoke and gun fire elements, as well as integrate, and final.

### Shot 57-59: 03:32 : Moon Knight – Battle at Pyramids of Egypt

See **Shots 10-12** for base description.

### Shot 60 : 03:35 : Kingdom of the Planet Of the Apes – Close-Up at the Cranes

See **Shot 14** for base description.

### Shot 61 : 03:39 : Transformers: Rise of the Beasts – Close-Up at the Maximals Volcano

See **Shot 2** for base description.

### Shot 62 : 03:42 : Picard – Borg Cube Interior Space Dock

See **Shot 6** for base description.

For this shot specifically, (in my original layout for shot 6-Borg landing bay interior) I built out the hero landing bay, set matched a cube that was repeated to create a wall asset, and created the overall layout and look-dev. My layout was handed off to Matthew Dale where he made build adjustments adding the ships and distant back wall, adding foreground assets to the left side of the screen for composition and animated ships.

### Shot 63 : 03:48 : Kingdom of the Planet Of the Apes – Cliff Edge with Eagle

See **Shot 14** for base description.