



Avatar 2 2022

Compositor

VENDOR
Weta FX

SUPERVISORS
Eric Saindon
Sam Cole
Brad Floyd

LEADS
Mark Julien
Sebastian Bommersheim
Jarnail Bhachu

I had the privilege of working alongside the talented individuals of Team Eric on Avatar 2. Brought on board at delivery stage, with a crash course in Weta pipeline, the work was finaling a dozen or so shots from start to finish and digging into other artist's scripts to help out on finaling stereo QCs (not pictured).

It's an incredibly rewarding experience to work at Weta, and I am grateful for the opportunities. Thank you to Weta FX for hosting me on-site in Wellington, New Zealand via Sydney— Truly looking forward to the next one.





Elvis 2021

Compositing Supervision

Compositing Lead

VENDOR

Cumulus VFX

CLIENT SUPERVISOR

Tom Wood

SUPERVISOR

Will Gammon

CO-LEADS

Joseph Stenning

We had a small team of talented young artists and Elvis was their first feature film project. Working with client side supervisor Tom Wood, Cumulus VFX was first tasked with a series of postviz sequences (not pictured) — then asset build and shot finaling work, with bidding based on knowledge gained from postviz.

When it came to final shots, the bulk of Cumulus's work was for the "Hayride" and "Lauderdale Courts" sequences, amongst some other smaller work throughout the film.

The work involved:

- Assets for set extension and integration of those assets.
- Bluescreen — vehicles and sets.
- DMP environment work to turn Southern Queensland into the US South.
- Creating a variety of artistic transitions using new cameras to transition from one plate to another.
- Bids and working with outsource paint, roto and matchmove vendors.

Will Gammon and Joseph Stenning did fantastic work in crafting the look of assets and shot design (mostly pictured), whilst I focussed predominantly on the team's consistency in methodology and other technical aspects of the project and its deliverables.

In addition to some shot work and supervising the compositing, I prototyped colour, review and delivery pipelines to meet the show's technical requirements, with a view for the pipelines to be adaptable for re-use on future projects.





Blackwidow 2020

Compositing Supervisor (acting-as)
Compositing Lead

VENDOR
Digital Domain

SUPERVISORS
Dave Hodgins
Hanzhi Tang
Michael Melchiorre
James Reid

CO-LEADS (LA/VAN)
Vin Nguyen
Simon Twine
Brian Rust

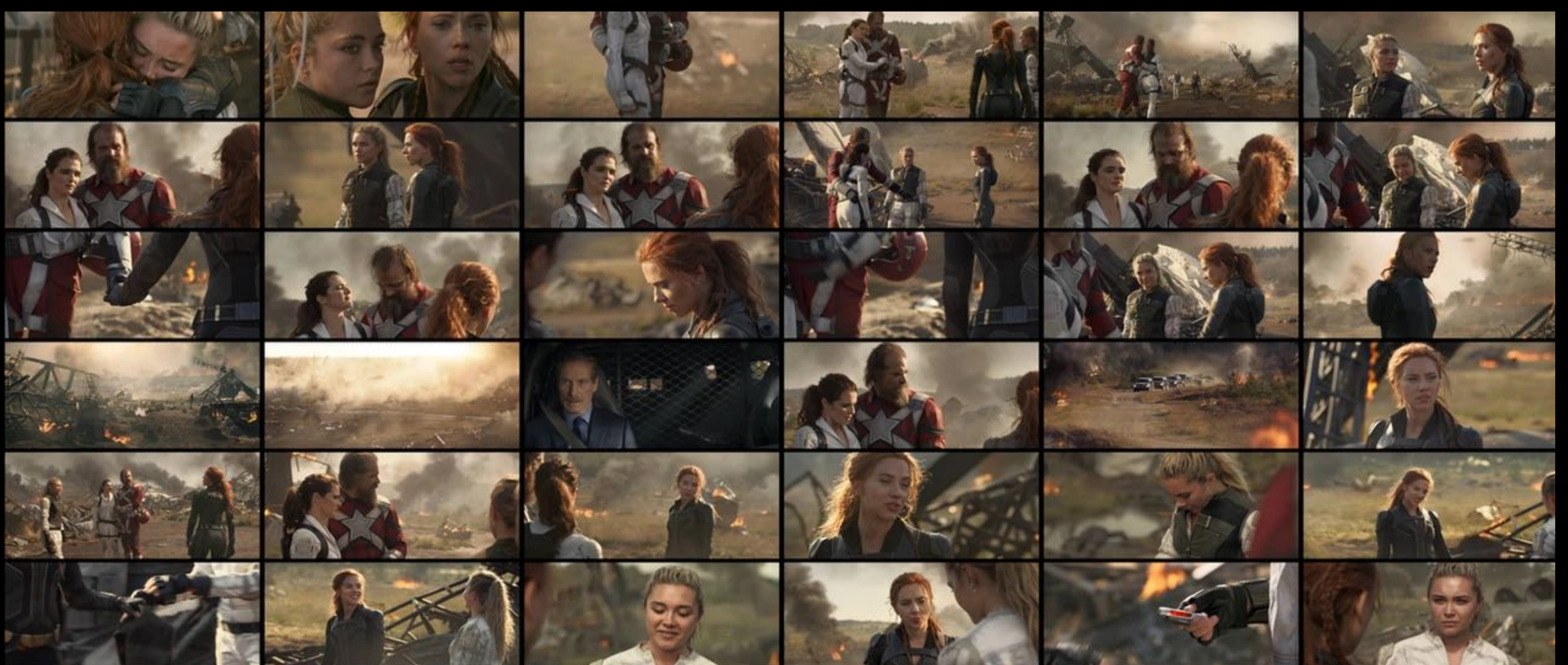
PRODUCTION MANAGER
Virginie Marchand

Work for Black Widow's "Red-Room crashing from the sky" sequence was split into two teams, with Los Angeles and Vancouver taking on shots for anything above ground level and Montréal taking care of anything close-to or on the ground. Overall VFX supervision was driven from the Los Angeles studio.

Digital Domain Montréal had just opened up as a new studio and Black Widow was one of the first projects — I was sent over from Vancouver to lead a team of 10 compositors with an offer of promotion to Compositing supervisor. I declined the promotion but accepted the supervisor responsibilities.

The Montréal work involved:

- Maintaining consistent colour throughout the sequence for plates shot under various daylight conditions.
- Enhancing the plates with fires and debris from the fallen Red-Room.
- Embers, ash and smoke generated in Nuke.
- A last minute re-imaging of the ending with re-shoots.
- Asset builds that could be used to blend the bluescreen-set from the re-shoot with clean plates from the original on-location shoot.
- Setting looks & creating setups, assigning and balancing work-loads, bids, representing artist's work in reviews, QC'ing and reviewing work, picking up other artists' work as required.





Avengers: End Game 2019

Compositor

VENDOR

Digital Domain

SUPERVISORS

Kelly Port

Scott Edelstein

Eric Kazanowski

LEADS

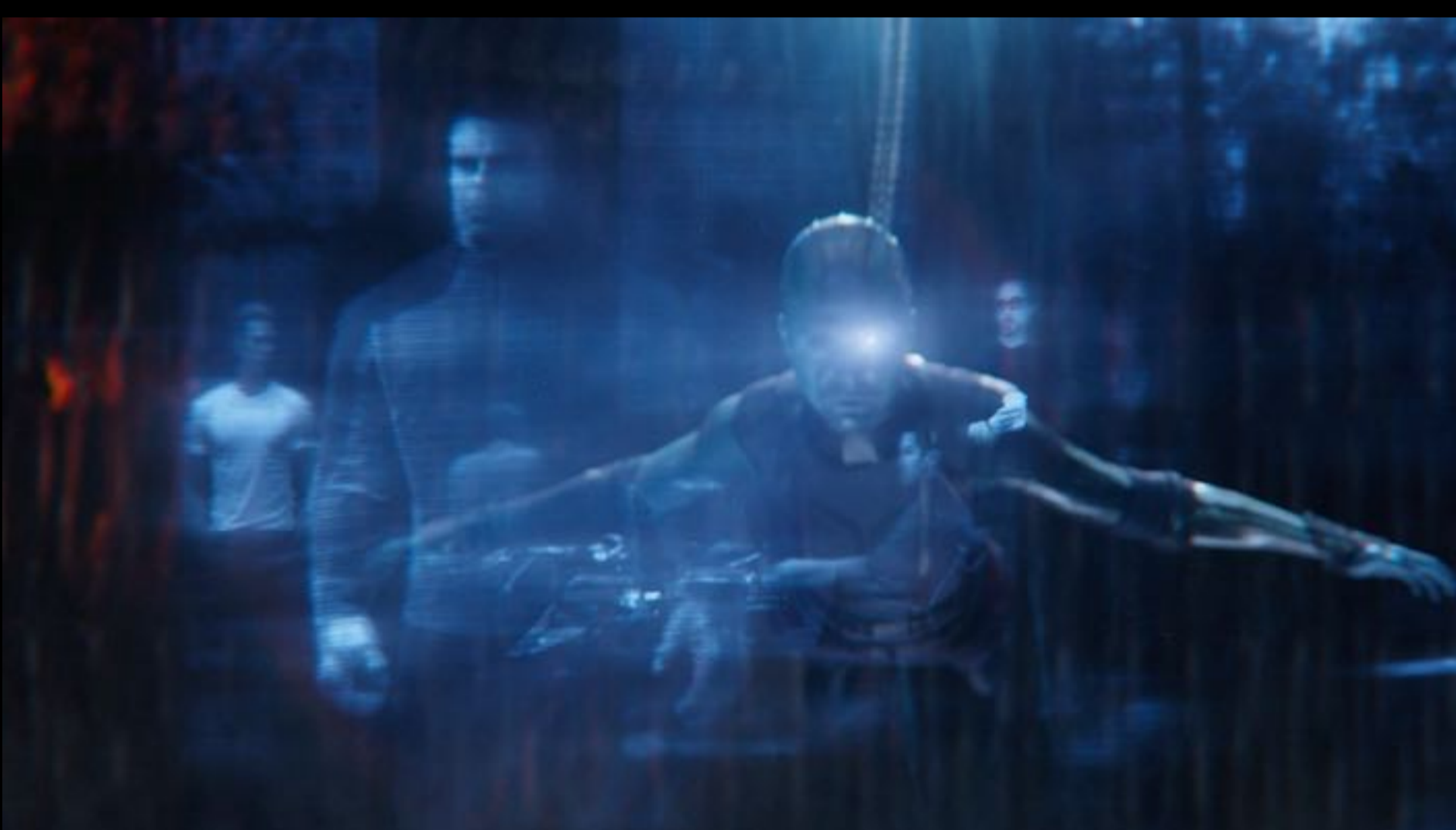
Paul Chapman

Viv Jim

Chun Ping Chao

Tasked with look development and shots for a dimensionalized hologram solution on Nubula's memories sequence— and some smaller lookdev tasks and general shot work across a variety of sequences. In traditional fashion for a project of this scale, a significant portion of finished work didn't make the final edit (not pictured).

One of the smoothest and professional Marvel projects I've had the opportunity to work on, with next to no overtime required of the compositing department.





The Rescue 2019

Compositing Lead

VENDOR

Digital Domain

SUPERVISORS

Jean-Luc Dinsdale

Francis Puthanangadi

CO-LEAD

Randy Ruan

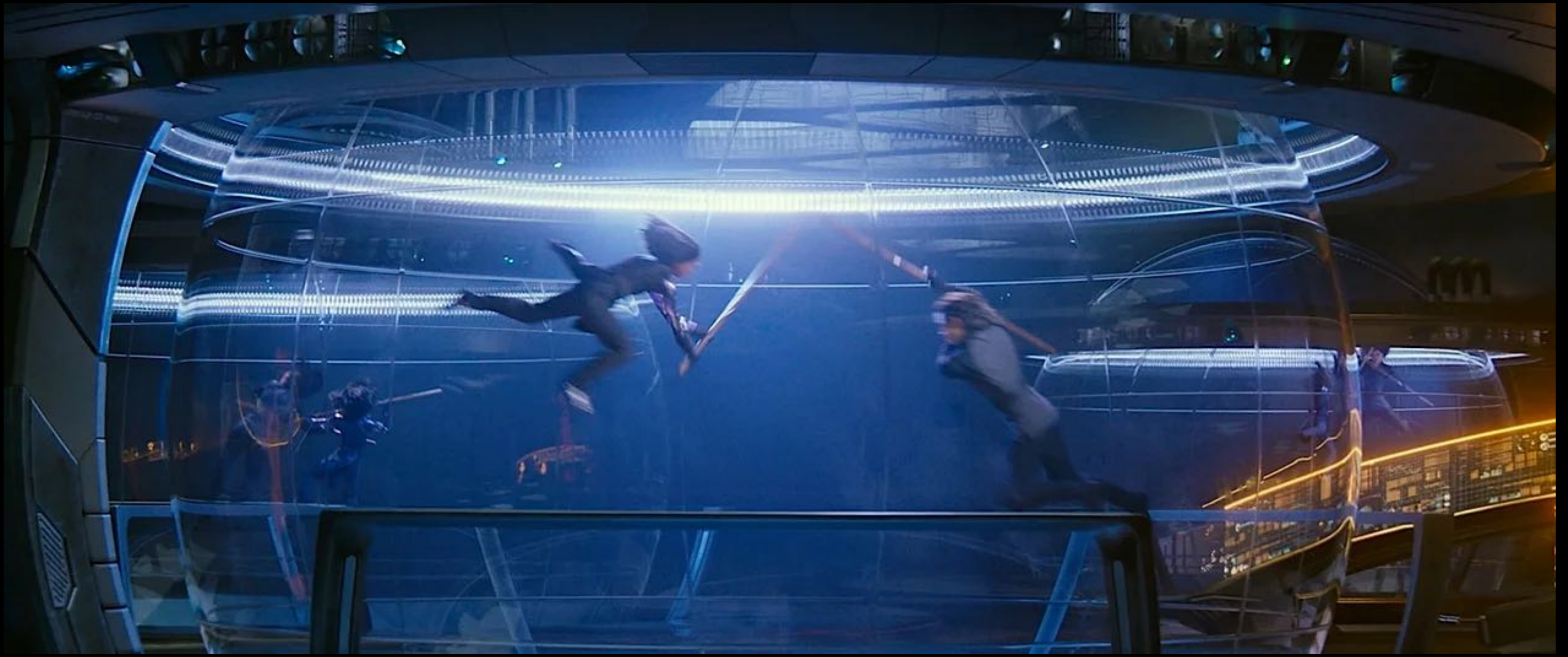
The Rescue was my first show at Digital Domain as comp-lead, duties shared in a 50/50 shot split with Randy Ruan. The show was predominately worked on in the Vancouver studio, with a small sub-section of comp going to the India studio.

It was interesting gaining insights into a different set of visual aesthetics in the China film market— we were asked by client to undo our work of matching the visual effects to real-life reference material. "It needs to be really crisp and feel like a video game, we need to see the visual effects!"

Work involved as a comp-lead:

- Setting looks and shot work.
- Creating setups to deploy across the sequence— Nuke embers, smoke & atmospheric, Eddy volumes, chopper integrations, data-driven mograph HUDs, blue/greenscreens, set extensions and more.
- Creating pre-rendered setups to deploy to India.
- Assisting compositors in maintaining consistency across shots.
- QC and reviews.
- Process documentation.





Alita: Battle Angel 2018

Compositor

VENDOR

Rising Sun Pictures

SUPERVISORS

Tom Wood

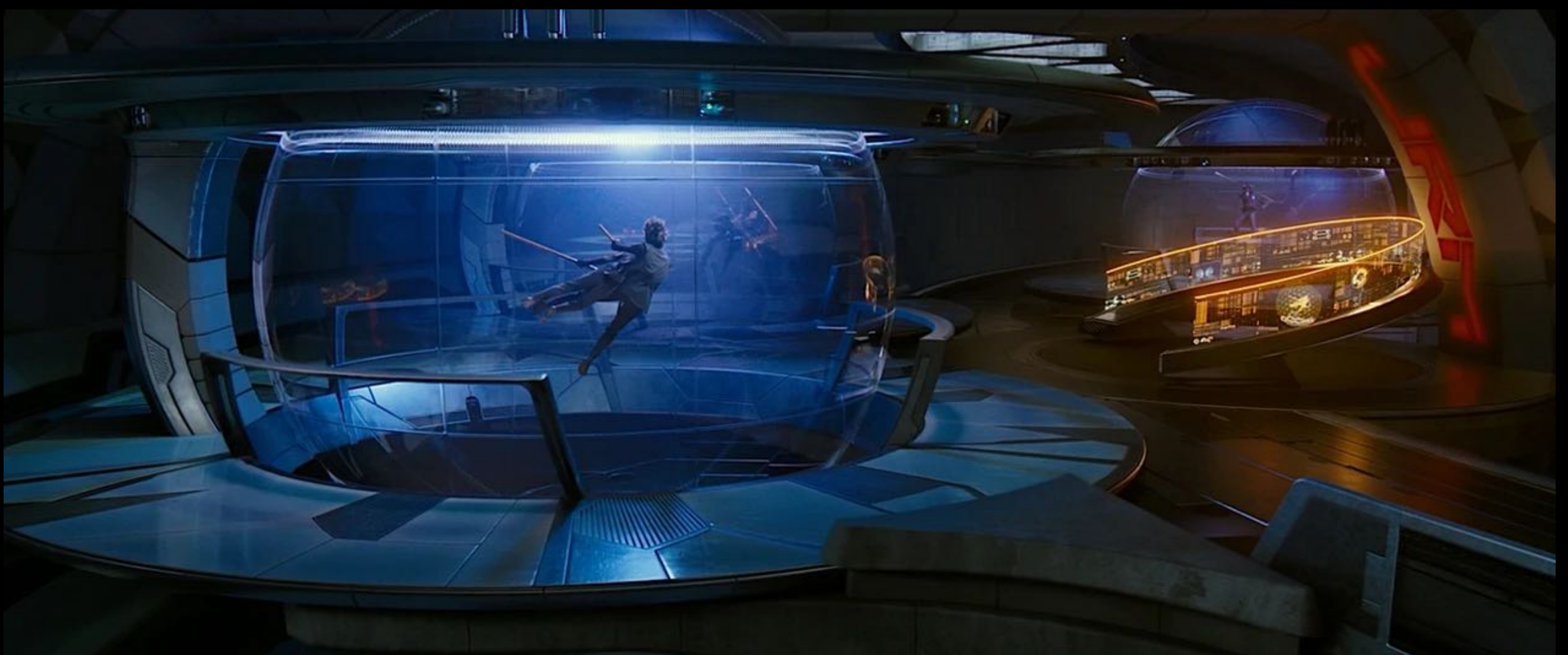
Julian Hutchens

Jess Burnheim

Rising Sun Pictures (RSP) took on some overflow work from Weta Digital for a couple of sequences on Alita: Battle Angel. Weta would send RSP the rendered characters on black and we would complete the comps, integrating the characters with the environments and FX generated at RSP.

I was tasked with a handful of shots (pictured) along with a couple of lookdev tasks:

- Developing stereo friendly refraction setups in nuke, as the 3D renderer produced results that broke the stereoscopic effect when the shots were viewed in stereo.
- Animating the graphics for use in the background control panels.





Avengers: Infinity War 2018

Compositor

VENDOR

Digital Domain

SUPERVISORS

Kelly Port
Scott Edelstein
Eric Kazanowski

LEADS

Paul Chapman
Viv Jim
Chun Ping Chao

Work involved for Infinity War:

- A pinning system to improve the matchmove of Thanos's fingers to Thor's head across a series of shots.
- A pinning system to stick a rendered eyepatch to Thor's face, with a blend between eye patch stiffness and Hemsworth's performance.
- Thor glowing head crack effect.
- Utilising a single setup approach to iterate 7 like angle shots in line with each other.
- Creating a card based solution for crowds (standing, falling and running actors) in the "Young Gamora" sequence— offered up by the comp department as an alternative to requiring 3D crowd resources.

The crowd workflow could batch out all sprites to the farm in one operation (≈ 250,000 frames), enabling the quality of the keys to be iterated in-step with each other over a period of a few weeks.

This work inspired me to write a Nuke crowd system tool "[NoMassive](#)" which has been used in multiple feature and episodic productions since.





Thor: Ragnarok 2018

Compositor

VENDOR
iloura

SUPERVISORS
Dan Bethell
Gabriel Reichle

VFX PRODUCER
Kilou Picard

Brought on board at delivery stage and tasked with 20 shots over a 10 week period—a couple of longer 15 second shots and a handful of “like-angle” shots. For shots that were of a like angle, I worked in a single master script and leveraged the lighting department’s toolset to scale output to the other angles.

Thank you to Iloura for hosting me on-site in Sydney via Vancouver and for creating such a productive and serendipitous in-studio working environment.





Fast and Furious 8 2017

Composer

VENDOR

Digital Domain

SUPERVISORS

Jay Barton

Nikos Kalaitzidis

Scott Edelstein

Eric Kazanowski

LEADS

Viv Jim

Keywan Mahintorabi

The Fate of the Furious was my first show with Digital Domain in Vancouver, Canada. I had two Canadian job offers at the time but was naive about any VFX studios outside of Australia— so I asked a supervisor of mine, “If you had to chose between working at DD and Sony, which would be the best career choice?”

An eye-opening experience, with much larger teams (around 70 composers split into two teams) and a higher pace and scale of production than what I was used to in Sydney or Adelaide.

Work involved as a composer:

- Integration of CG vehicles, explosions, DMP mountain ranges, sky replacements, snow and fog atmospheric.
- Replacement of the ground plane with CG ice sheet across all shots.
- Turning shallow plate slurry into deep water.
- A series of bluescreen cockpit shots.
- 1x shot in a last-minute addition to the edit— the “Submarine Rollercoaster” sequence (stereo)

The show was overall supervised from Los Angeles, with the LA supervision team travelling back and forth between LA and Vancouver. The hours were brutal, but I'm very thankful to the leads and supes for their guidance and the decades of experience behind DD leadership that allows for the best work possible in some very limited time-frames.





Mad Max: Fury Road 2014

Compositor

VENDOR
iloura

SUPERVISORS
Tom Wood
Lindsay Adams

LEAD
Phil Outen

PRODUCTION
Fiona Crawford
Linda Luong
Bec Vujanovic

"Not sure what your plans are but we're looking for compers on Mad Max...holler if you're interested!"

A colleague on the show's production team had heard I'd left my job rendering and compositing vehicles for the North American Auto Show circuit and asked me if I wanted a job compositing rendered vehicles in a feature film.

Work involved as a compositor:

- Shot work— key extractions, CG integration, DMP integration, FX & element integration, retiming, splitcomps, sky replacements, day for night.
- Comp setups for turning desert into reflective boggy sand.
- Taking on sub-sequence work and maintaining consistency across like shots.
- Having a great time doing it!

My first feature show as a compositor and still a favourite.



I acknowledge the Traditional Owners of country throughout Australia and recognise their continuing connection to land, waters and culture. I pay my respects to their Elders past, present and emerging.

I acknowledge the ancestral and unceded territory of all the Inuit, Métis, and First Nations people throughout Canada that call this land home.