



DUMBO

Studio: MPC

Time Code: 00:00:05

Hero full CG shot. I was responsible for look development of this establishing angle and final compositing. As soon as the look was approved by a client, I built a template that was transferred to other shots with a similar angle. Built in-comp 3D setup for mist placement in between trees. Established look for the rainbow. Added several atmospheric elements to create depth. Used 2D elements such as flies circling Dumbo in the foreground to add realism. Deep compositing was used to achieve the proper placement of CG and 2D elements.



DUMBO

Studio: MPC

Time Code: 00:00:08, 00:00:43

Full CG shot. Integrated Dumbo and Ms. Jumbo into a full CG environment. Used 2D elements and extensive grading to build depth. Added dust, mist, and bugs that move when Dumbo flaps ears to simulate the “whoosh” effect. Integrated lens flare, glare, and 3D volumetric rays in comp. Deep compositing was used to achieve the proper placement of CG and 2D elements.

MALEFICENT: MISTRESS OF EVIL

Studio: MPC

Time Code: 00:00:00

I was responsible for look development and final compositing. Keyed plate and integrated CG environment and CG creatures. Pollen was done in Nuke using particle system and external elements.





MALEFICENT: MISTRESS OF EVIL

Studio: MPC

Time Code: 00:00:40

Hero shot. Responsible for sequence look development and final compositing. The template that I built was used by other compositors in similar angles including close-up shots. Integrated full CG environment with heavy stylistic look development in comp. I developed a look of volumetric light rays and aurora lights that shine on top of the water. Keyed and heavily graded plate in comp to make the scene looks magical. Added 2D flower elements to enhance the overall look of the garden in-comp. Added 2D atmospheric elements and mist to enhance depth. Integrated Maleficent wings. Removed unnecessary rim light from the Maleficent's dress to account for CG wings blocking the light. Added interactive shadows from the wings to Maleficent's body. Enhanced face texture and color. Added magic pollen using Nuke particle system.



MALEFICENT: MISTRESS OF EVIL

Studio: MPC

Time Code: 00:00:21

Responsible for look development and final compositing. Extended partial on-set arc with CG one. Integrated heavily color-treated CG environment, blended CG grass, flowers, and trees with the plate. Replaced an in-plate tree with a CG tree. Added interactive shadows and removed double shadowing from the plate. Rebalanced and color-treated the plate to fit the scene. Integrated dozens of creatures and tree fairies. Added flying glowing pollen using Nuke particle system. Built a 3D setup that helped to accurately add additional pollen caches evenly across the scene or in specific spots. This setup has been used across the entire sequence. Created 3D volumetric light rays in Nuke that helped to sell the depth of the scene. Deep compositing was used to achieve proper CG and atmospheric elements placement and interactions. Trailer shot.



MALEFICENT: MISTRESS OF EVIL

Studio: MPC

Time Code: 00:00:34

I was responsible for look development on this sequence in terms of environment work and overall mood. Keyed plate and integrated CG wings. Integrated and rebalanced a CG cocoon. Graded plate heavily to convert day to night. Added interactive shadows from wings and the cocoon to the plate. Crafted volumetric light rays with atmosphere, as well as added dust elements using Nuke particle system. Applied color treatments to Maleficent's face and eyes. Trailer shot.



X-MEN: DARK PHOENIX

Studio: MPC

Time Code: 00:00:32

In this shot, I was responsible for the integration of muzzle flashes, smoke, squibs, and sparks. The shot appeared in MPC Dark Phoenix Breakdown.

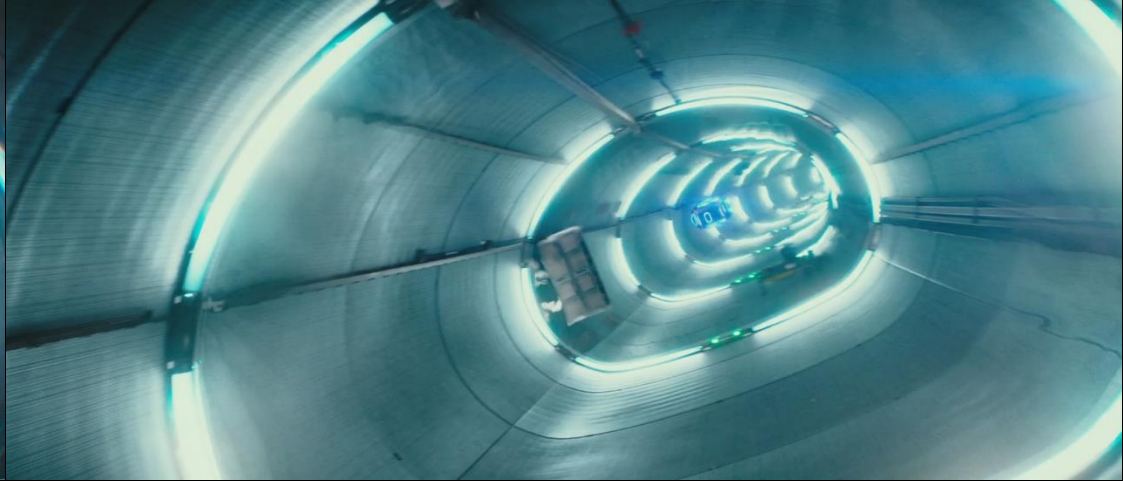
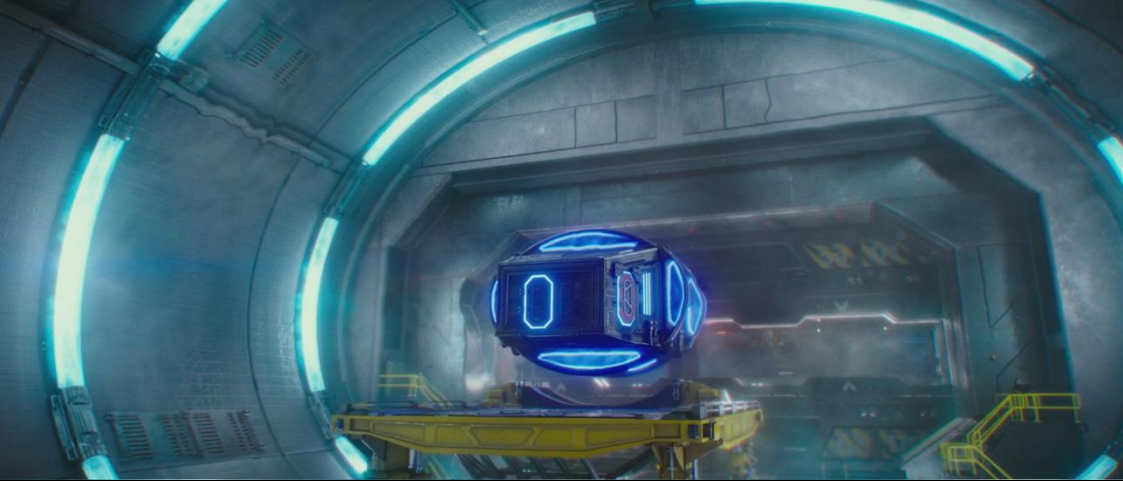


X-MEN: DARK PHOENIX

Studio: MPC

Time Code: 00:00:30

Responsible for integration, blending, and exposing of CG alien body at the time of impact. Blended CG hair with real hair. Replaced the real coat with the CG coat. Integrated CG guns, muzzle flashes, and smoke from firing. Added bullet impacts on the character: bullet holes in the coat, squibs, sparks, smoke. Added interactions of bullets with the car interior.



Godzilla vs Kong

Studio: Luma Pictures
Time Code: 00:00:25, 00:00:36

Full CG shot. Developed look for thruster and force field effects. Created a reusable 3D rig for the 2D thruster effect that was applied to 4 similar shots. Integrated smoke and particles. Added lens flare, glare, and camera shake in comp. Used deep compositing techniques to layout CG and 2D elements.

The Tomorrow War

Studio: Luma Pictures
Time Code: 00:00:41

Developed look for a creature blood for the whole sequence. Blended CG and 2D blood elements with the plate. Added 2D interactive blood elements on the creature. Integrated the CG creature, set extensions, smoke, squibs, debris and muzzle flashes into a live-action environment.





DUMBO

Studio: MPC

Time Code: 00:00:50

Snake look development and final compositing. Integrated the CG snake into the environment. Rebuilt the snake's shader to match real snake references and properly react to light. Enhanced light to add more shape and volume to the snake. Developed an in-comp setup to add wrinkles on clothes based on the snake's movement. Shots from the back were particularly challenging because of the complex snake interactions with the human body and shadowing.



DUMBO

Studio: MPC

Time Code: 00:00:55

Integrated the CG monkey into the plate. Added interactive shadows from the shelf. Overall grading work to shape the monkey's lighting. Removed unnecessary light and double shadowing from the books and the shelf. Added details to cloth texture to make it look like real fabric. Trailer shot.