

todd gill | fairlight nsw 2094 australia | toddgillvfx@gmail.com | www.toddgillvfx.com | +61 477 122 906

_path

To continue pushing my fine arts, design, and technical talents by working with great minds on top tier feature films.

_skills

Supervisory experience in film, commercials, documentaries, and games

VFX Generalist with a strong focus on lighting, compositing and pipeline optimisation

Highly proficient with Nuke, Katana, Arnold, Maya, Vray, Python, Tcl, RV, Deadline, FTrack, Linux

Experienced with on set supervision plus relevant field work experience in collecting and synthesizing laser scan data

Inherently design savvy, detailed oriented, proficient written and spoken communication skills

_experience

Compositing Supervisor | Enigma2 | 07/23-04/24

Berlin streaming series

Pipeline development/management of Nuke compositing and tracking workflows, and determined best practices for AI neural render integration for lower half facial replacement for more than 2200 shots.

Lighting Lead / Senior Lighting Artist | Animal Logic | 06/21-07/23

The Magician's Elephant feature film

Leo feature film

Oversaw lighting art direction on 13 sequences (about 530 shots) within the stylized world of The Magician's Elephant using a Glimpse/Filament/Nuke/Shotgrid pipeline. Setup 2D BG asset integration workflow into comp templates and found solutions to problematic 'off-pipe' shots. On Leo performed normal Senior Lighting Artist duties working with global rigs as well as creating bespoke setups for niche sets.

Senior Lighting Artist | Luma Pictures | 03/20 - 6/21

SpiderMan: No Way Home feature film

Shang Chi and the Legend of the Ten Rings feature film

WandaVision streaming series

The Tomorrow War feature film

Candyman feature film

Those Who Wish Me Dead feature film

Collaborative and individual contributor for key lighting on a multitude of indoor and outdoor sets. Created technical light rig setups for digital double look development (Spiderman). Shader look dev/augmentation in Katana for various volumetric passes and generated tidy precomps for elaborate lighting scenarios. Mentored new hires and junior artists, and gave ongoing feedback and suggestions regarding pipeline optimisation.

Senior Lighting Artist | Animal Logic | 06/19-03/20

Peter Rabbit 2 feature film

Lighting and rendering various domesticated animals using a Maya/Glimpse/Nuke pipeline. Setup key lighting for indoor and outdoor sets, mentored new hires and junior artists, and gave ongoing feedback and suggestions regarding in house software development.

Senior Lighting Artist | Luma Pictures | 02/19-06/19

Spider-Man: Far From Home feature film

Lighting and rendering characters, sets and FX in Katana/Arnold for live action integration into Nuke.

Senior Lighting Artist + Compositor | Animal Logic | 09/18-02/19

Lego 2 feature film, stereo

Lighting and compositing complex full CG sequences and basic VFX shots using a Maya/Glimpse/Nuke pipeline. Also tackled 'out of pipeline' tasks in addition to lighting and comp for marketing and other *Lego 2* media related needs.

VFX Supervisor | Phonetic Images | 02/18-08/18

The Portal feature documentary film

Oversaw and contributed to disparate digital content that supported a documentary about meditation. Personal work ranged from storyboarding, character design, modeling, rigging and animation to rendering, fx development and compositing, in addition to client meetings and dailies. Entire production was done remotely with about 10 artists.

Lighting Artist / Compositor | Animal Logic | 06/17-01/18

Peter Rabbit feature film

Lighting and rendering adorable furry animals using a Maya/Glimpse/Nuke pipeline. Helped create sequence specific interior and exterior lighting rigs. Transitioned over to Compositing towards the end of the project.

Senior Lighting Artist + Compositor | Luma Pictures | 03/17-06/17

***Spider-Man: Homecoming* feature film**

Lighting and rendering Spider-Man in Arnold for live action integration combined with compositing and finalizing said shots in Nuke.

CG/VFX Supervisor | Orb VFX | 12/16-02/17

***Patriots Day* feature film / *Mars* tv series docudrama / *Pfizer* tv**

Managed and performed specific compositing/matchmove duties on two shows with a very small team of artists. One show required extensive practical lighting reflection cleanup, the other needed complex object tracking solutions. TVC required on set VFX supervision and delivery of all relevant data for a European VFX studio.

CG Supervisor | Orb VFX | 02/16-09/16

***The Osiris Child, Science Fiction Vol. 1* feature film / *Better Watch Out* feature film**

Developed and managed pipeline and VFX production workflows from the ground up for 3D and comp on a 400+ shot Australian sci-fi feature. Asset management and review systems were built around a Ftrack/Nuke Studio core, VFX ran primarily through Nuke and Maya/Vray, Mari, and Houdini. Led best practice techniques for hard surface model creation and projection workflows, dovetailed with building/augmenting comp templates and optimizing scripts and gizmos for mission critical sequences. Also tag teamed on-set VFX supervision for a secondary feature running simultaneously in house.

CG Supervisor / VFX Generalist | SPY | 09/11- 09/15

***San Andreas* feature film / *After Earth* feature film / + many indie films, tv episodes, commercials / Full time employee**

Switching between developing, overseeing or contributing to VFX pipelines for live action integration and design centric shows (feature, commercial, tv and special venue). When needed, responsible for 3D design direction and creation. Heavy involvement with Maya+Vray and especially Nuke, occasional on set supervision, and constantly using a wide range of generalists skills on a weekly basis.

3D Lead, VFX Artist | SPY | 06/11-08/11

***Twixt* indie film**

Tasked with creating and integrating hard surface models into live action plates in addition to standard compositing work for a Francis Ford Coppola indie film using a Maya/mental ray/Nuke core.

FX Lead / CG Artist | Rodeo FX | 01/11-05/11

***The Three Musketeers* feature film / *Filmdistrict* identity bumper**

Implemented crowd simulations, period specific fireworks + smoke remnants, as well as layout, modeling, texturing, painting, projection setup/rendering, pre-compositing and character setup all within an XSI/Maya/Nuke/Photoshop core. Developed numerous MEL scripts dealing with particle simulation needs and began developing a rendering pipeline for Rodeo FX with Maya dynamics, fluids and Qube.

VFX Artist | SPY | 010/10-12/10

***Priest* stereoscopic feature film / *The Rite* feature film / *Insidious* feature film / *Law and Order LA* tv series**

Multi-tasked on three films with matchmoving, layout, compositing and dimensionalization. PFTrack/Maya/Nuke core. Episodic work entailed camera tracking, plate replacements, painting and roto all done in Nuke.

Cloth TD | Float Hybrid | 09/10

***Microsoft* interactive virtual reality**

Worked with John Gaeta to create a complete technical and aesthetic solution with Maya nCloth for a highly detailed 30-second full dynamic simulation involving large scale rippling cloth hot air balloon surfaces supporting myriads of ropes, ladders, and propellers interacting simultaneously during a storm for an interactive technology proof of concept.

VFX Artist | SPY | 07/10-08/10

***Exxon-Mobil 'Desert Rose'* tv**

Tasked with pre-viz and camera layout for shots combining full CG motion graphics, practical miniatures, and live action. Created motion control data for on set elements. Also contributed heavily to modeling, shading and lighting in addition to creating final comps in Nuke.

VFX Artist | SPY | 03/10-06/10

***Priest* feature film**

Cross-tasked between lighting, compositing and layout. Augmented and fine tuned lighting rigs, tackled one off lighting shots and guided junior artists through lighting and rendering issues (35%). Final composite on numerous shots and refined/corrected comps from other artists (50%). Performed layout, matchmove, paint, and roto as needed on various shots (15%).

Supervising Technical Director | INSIGHT | 01/10-02/10***National Science Foundation dissemination grant***

Disseminated computer graphics research and production work previously done for a full dome archaeoastronomy film about the Mayan site Chichen-Itza. Wrote a hand full of detailed articles and prepared approximately one hour of webcasted presentation material covering open source software utilized, production strategies and solutions to technical problems in the data collection and processing of an entire archeological site for usage in a CG full dome production environment.

Lead Technical Artist | Six Foot Two | 08/09-12/09***Walt Disney World in queue gaming systems***

Tasked with developing and managing the pipeline between art creation and game integration using the open source game engine OGRE for a bespoke in-queue gaming system at Space Mountain. Primarily focused on developing scripts that drove geometry, shaders, lighting and FX in addition to relevant asset creation within Maya.

Supervising Technical Director | INSIGHT | 12/08-08/09***Maya Skies full dome film / Tresors Engloutis du Nil documentary***

Oversaw two productions for a non-profit organization that helps archaeologists collect, analyze and distribute digital visualization data. The NSF funded Maya Skies was a 30-minute full dome film about Mayan archaeoastronomy and the National Geographic documentary focused on ruins along the Upper Nile. Both projects required synthesizing large amounts of raw data collected by the team on site from a variety of techniques including laser scanning, photogrammetry, texture hallucination, digital photography and time lapse panoramic HDR imagery into usable assets for CG production. Contributed significantly to all phases of production particularly environmental modeling.

FX and R&D Lead | elementFX | 09/08-12/08***Underworld 3 – Rise of the Lycans feature film***

Responsible for look development and pipeline implementation of skin based smoke FX on ~20 shots. Final solution utilized 2D Maya fluids driven by particle based geometry formed from luminance maps moving through 3D space. Pre-comping duties as well in Nuke.

VFX Artist | elementFX | 12/07-06/08***Full time employee***

Worked on a variety of commercial projects that included **Kellogs, Monterey Bay Aquarium, Mervyn's and IHOP**. Focused on creating FX and compositing integration over live action plates using Maya, XSI, Fusion and Nuke.

CG Supervisor | PalmaVFX | 12/03-12/07***Full time employee***

Facilitated all aspects of CG work relating to broadcast commercials, online media, game cinematics, game assets, special venue projects and documentaries using a Maya/Shake core. Core team consisted of 5-9 people, with contractors up to 25 people. Maintained client relations, performed producer duties and administered over 30 workstations and servers in addition to being a full time lead production artist. Hands on work mostly involved layout, look development, FX, scripting, lighting and compositing. Partial list of notable end clients include **Nike, Sprite, Volkswagen, Visa, Boeing, Sony, Electronic Arts, Microsoft and Sprint**.

Technical Director | INSIGHT | 01/03 & 07/03***World Heritage Site data collection and media experimentation / Dans le Secret des Reines du Nil documentary***

Conducted R&D inside Ramses II tomb (Valley of the Kings, Egypt) for an experimental onsite immersive educational learning experience that synthesized animation and motion graphics that highlighted the hieroglyphic translation of the Amduat. Also collaborated with an international team of archeologists, programmers, and 3D laser scanning experts in the data collection and archival of several key antiquities located in Delphi, Greece.

Senior Technical Director | Midland Productions | 09/02-10/03***Robots of Mars stereoscopic ride film***

Directed a small team of misfits in the creation of a 6-minute large format stereoscopic ride film for theme parks and entertainment venues. Researched technical solutions to working in stereo, performed look development for characters as well as environments and contributed to all aspects of production from camera layout to final comped renders.

Principal/Lead CG Artist | Headwaters | 02/00-05/00***American Museum of Natural History permanent exhibit***

Organized, directed and collaborated with a small team of talented artists in a 2 ½ minute animated reenactment of a scientifically based dinosaur confrontation for a permanent American Museum of Natural History exhibit (New York). First exhibit in the world to depict the contentious fact that some dinosaurs had feathers. Built using Maya, Flame and live action practical effects that we captured.

CG Instructor | Academy of Art College | 06/99-01/00

Production environment class for masters students

Co-directed a team of MFA students and professionals in the creation of a one-hour documentary about Andean Condors. Fifteen minutes of CG content consisted of photorealistic birds, animals and landscapes from current day to 10,000 years ago.

Curiosity Seeker | 11/95-11/97

Extensive world travel

Explored crowded cities, remote national parks and world heritage sites throughout Central and South America, the South Pacific, Australia, South East Asia, Tibetan plateau / Himalayas, India, the Middle East and Mediterranean Europe continuously over the course of two years. Tried to use airplanes as little as possible and became very immersed in capturing these experiences through writing and photography.

Lead Forensic Animator | Forensic Technologies International | 10/92-10/95

Full time employee

Responsible for all final 3D CG production material used as demonstrative evidence for a large litigation consulting firm. Focused on creating dimensionally accurate models and replicating physically accurate motion based on engineering data for explaining technical content ranging anywhere from DNA gene expression to wildfire propagation for 12 person juries. Utilized Wavefront TAV and Composer running on SGIs.

_education

University of Michigan

School of Art: **BFA Industrial Design**

College of Engineering: **BS Interdisciplinary Engineering** (Computer Science and Mechanical Engineering)

Ann Arbor MI 09/88-05/92

University of New South Wales

Computer Graphics, Industrial Design and Environmental Engineering Studies

Sydney, Australia 01/91-06/91

Lehigh University

Architecture and Engineering Studies

Bethlehem PA 09/87-05/88