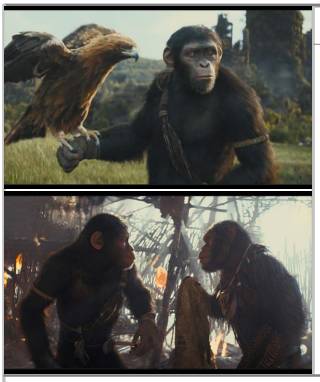
Postvis REEL BREAKDOWN

SHOTS / SEQUENCES

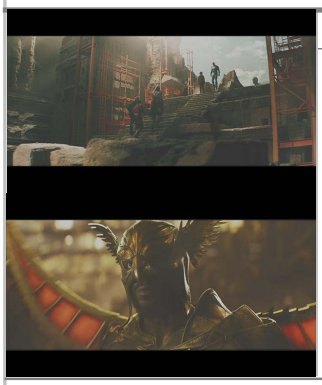
BRIEF DESCRIPTION OF WORK:



"KINGDOM OF THE PLANET OF THE APES" *[Release Date: May 10, 2024]*

Previs, Postvis, and UE Technical Artist -- HALON ENTERTAINMENT (NEP)

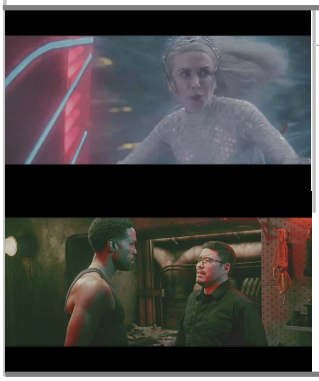
I worked on the production at both the previs and postvis phases. In a Maya to Unreal Engine pipeline, I helped support the production as a UE technical artist, troubleshooting and improving the ingestion of camera and character animations into UE, character Blueprints, environments and lighting, and rendering. In previs, I worked on creating animation cycles from mocap as well as blocking cameras and character animation for sequences from concept (without storyboards or script) for action scenes. Later, in postvis, I did camera tracking and some set extension work with elements rendered from UE.



"BLACK ADAM"

Postvis and UE Render Artist -- PROOF, INC.

I was the sole UE renderer for several sequences, handing off rendered backgrounds and environment elements to the compositing team at Proof. I worked closely with the pipeline team and supervisors to test Unreal Engine Movie Render Queue presets as they were being written and to QC all the various render passes before delivery. I also did greenscreen extraction and roto work to support the compositing team.



"AQUAMAN AND THE LOST KINGDOM"

Postvis Artist -- HALON ENTERTAINMENT (NEP)

I did camera and object tracking (in Syntheyes), plate color correction and rig removal and helped establish and conform the look of a series of underwater shots. I also supported the postvis team with tips and tricks documentation for newer postvis artists. I also picked up revision work for animation for underwater vehicles in Halon's Maya to UE pipeline.

Postvis **REEL BREAKDOWN**

SHOTS / SEQUENCES | BRIEF DESCRIPTION OF WORK:

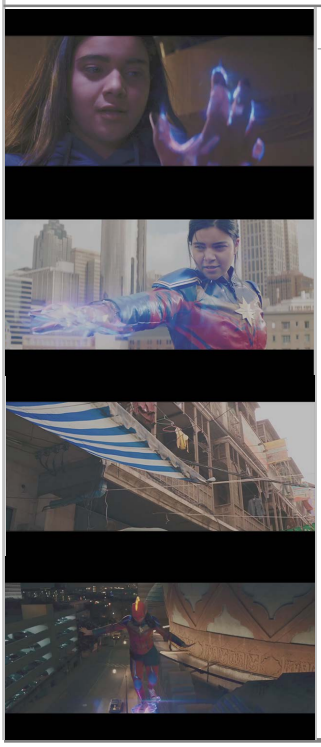
"THE HUNGER GAMES: THE BALLAD OF SONGBIRDS AND SNAKES"

Postvis Artist -- HALON ENTERTAINMENT (NEP)

I did camera and object tracking (in Syntheyes), keyed greenscreens, and painted out various pieces of rigging and stunt elements from the live action plates. Working closely with the rest of the team to conform to approved looks, I did plate color correction for different sections of the backgrounds.

In Halon's Maya to Unreal Engine pipeline, I used UE rendered elements of the roof for set extension and of the drones (animated in Maya) for the postvis comps. I helped troubleshoot and fix render presets on the UE side MRQ to get the necessary render passes for the fast-moving drones.

I also animated stand-in characters where the performance we needed was not already in the plate in order to provide as a base and holdout for the snakes swarm fx.



"MS MARVEL" (Disney+ Series)

Postvis Shot Creator -- THE THIRD FLOOR

I worked on all six episodes of the Ms. Marvel series with The Third Floor. In addition to postvis work, I did some revisions to camera and character animation on some previs sequences (in Maya).

For Kamala's "hard light" fx, I did extensive work setting up, lighting, and rendering fx out of Maya through various look revisions. This often required tight "rotomation" (animation to match plate photography) on Kamala, which formed the base for the fx setups to be rendered. On the AfterEffects side, I also did 2d roto wherever the fx elements interacted with actors (hands, feet, and sometimes whole body), as well as color correcting and lighting the fx elements to match the approved look and color for each sequence.

I also did extensive set extensions, painting out set rigging, vehicles and equipment and adding rendered background elements. I also painted some set extension pieces (in Photoshop) that were not part of any CG rendered environment, such as parts of Kamala's house exterior, parts of the Karachi buildings, and some parts of the train station in the partition scenes.