

**work experience**

- GOLDTOOTH CREATIVE AGENCY VANCOUVER, BC (AUG 2013 – PRESENT)  
CG Supervisor
- I am responsible for the oversight, design and execution of computer graphics and related tasks including script breakdowns, scheduling, resource allocation as well as technology and pipeline specifications.
- SONY PICTURES IMAGEWORKS VANCOUVER, BC (MAY 2011 – AUG 2013)  
Look Development / Senior Shader Writer
- I was partially responsible for the design and implementation of SPI's OSL shading system, and providing custom development and support for productions. In addition I executed production look development tasks, such as the 'Finley' character on *Oz Great And Powerful*
- DIGITAL DOMAIN SAN FRANCISCO, CA (DEC 2010 – MAY 2011)  
Look Development
- My responsibilities included identifying, researching and implementing key technologies for successful production of character and creature assets. Set up tools and procedures for both artists and supervisors for the effective evaluation and approvals of creature assets.
- SONY PICTURES IMAGEWORKS NOVATO, CA (JAN 2009 – DEC2010)  
Computer Graphics Supervisor
- Senior shader writer for *Alice In Wonderland* and *2012*. Responsible for specifying, implementing and maintaining shaders and associated technology specific to the Arnold global illumination renderer.
- SONY PICTURES IMAGEWORKS NOVATO, CA (JAN 2007 – JAN 2009)  
Senior Technical Director
- Primary responsibilities include shader writing, pipeline development and look development for feature film visual effects and animated features. Projects include *I Am Legend*, *Watchmen* and *Speed Racer*.
- LUCASFILM ANIMATION NICASIO, CA (MAR 2006 –JAN 2007)  
Lead Technical Director
- Developed custom Mental Ray and RenderMan shader library for lighting and fx
  - Developed concepts for key lighting and fx elements including smoke and explosions
  - Designed looks for new productions and properties
- THE ORPHANAGE SAN FRANCISCO, CA (JUL 2005 –MAR 2006)  
Computer Graphics Supervisor
- Responsible for computer graphics pipeline for *Superman Returns*
- ESC ENTERTAINMENT ALAMEDA, CA (JUL 2002 –AUG 2004)  
Lead Visual Effects Artist
- FX Team Leader for *The Matrix: Revolutions* and *Constantine*
- MANTRON CORPORATION NEW YORK, NY (JUL 2001 – JUL2005)  
Co-Founder, Computer Graphics Supervisor
- Co-founded corporation to execute visual effects for Matthew Barney's *Cremaster 3* and *Drawing Restraint 9*
- BLACK LOGIC/TAPEHOUSE DIGITAL NEW YORK, NY (MAY 2000 – OCT 2001)  
IMAGINARY FORCES NEW YORK, NY (2000 – 2001)  
CYCLOTRON / POST PERFECT NY NEW YORK, NY (2000 – 2001)  
GLC PRODUCTIONS NEW YORK, NY (1998 – 2000)

**education**

BACHELOR OF ARTS, RUTGERS UNIVERSITY

- Major in English specializing in Film Studies with a focus on Japanese cinema, screenwriting, and formal film analysis
- Minor in History with a focus on Medieval history of Europe from the decline of the Roman Empire

**skills**

- Shading and Pipeline programming
- Color and Lighting
- Look Development
- Compositing
- Dynamic Effects
- Procedural Animation
- Interface Design
- Plug In Development

**Software fluency includes:**

Maya, RenderMan, Arnold Renderer, Mental Ray, Shake, Nuke, Katana, Houdini, SGI IRIX, Windows, Linux, OSX, and various studio proprietary software

**Programming and Scripting experience in the following:**

C/C+, Python, Mel, C-shell, RenderMan SL, Mental Ray geometry and shader API, Perl, QT, OSL

**Past projects include:**

Siggraph 2012 Course, Physically Based Shading in Games and Film Production:

Physical Production Shaders with Open Shading Language

Siggraph 2010 Course, Physically Based Shading in Games and Film Production:

Faster Photorealism in Wonderland

Design and implementation of a facility-wide raytracing and global illumination shading system

Photon mapped volumetric caustic illumination

Node based shading and layered material systems

Implicit Surface Modeling system for modeling organic shapes using implicit primitives

L-System modeling system for generating rule-based fractal models

Deterministic Particle System for large scale simulation instancing

Ray-Marching volume shaders for various volumetric smoke and fog effects

Procedural geometry generators for various particle instancing effects

Procedural cloth tearing and distressing shaders

Between 2006-2011 I restored a 1973 Dodge Challenger

More information, including my reel and Siggraph course notes are available online at

<http://www.marginrelease.com/adam>

*References available upon request*

**film credits**

OZ: THE GREAT AND POWERFUL                      IMAGEWORKS    2013  
Lead Look Developer  
Developed new skin shading technology for use on hero creatures. Developed the look of the Finley character, as well as crystal forest environment, assisted and supported production rendering throughout the duration of the show.

JACK THE GIANT SLAYER                      DIGITAL DOMAIN                      2011  
Creature Pipeline Development

GREEN LANTERN                                      IMAGEWORKS                                      2011  
Shader Writing / Look Development

ARTHUR CHRISTMAS                                      IMAGEWORKS                                      2011  
Shader Writing / Look Development

ALICE IN WONDERLAND                                      IMAGEWORKS                                      2009-2010  
CG Supervisor  
Senior shader writer, look development., and render support. Shepherded show through testing and preproduction. Specified and developed layered material pipeline and developed critical rendering strategies for complex shots.

2012    IMAGEWORKS    2009-2010  
Shader Writer  
Senior shader writer, look development., and render support. Developed shading and rendering pipeline for ark and dock interior shots. Educated Supervisors and TD's to determine best practices for look development and rendering of complex environments.

EAGLE EYE    IMAGEWORKS    2008-2009  
Senior Technical Director  
Carried out look development of the hero Reaper vehicle and shot lighting duties for show during peak production phases.

THE WATCHMEN    IMAGEWORKS    2007-2008  
Senior Technical Director  
Currently in production. Wrote and maintained physically accurate glass shaders for SPI's proprietary renderer. Rendered and provided support for shots in the Glass Palace sequence. Wrote and maintained shaders and pipeline for volumetric caustics simulation.

SPEED RACER    IMAGEWORKS    2007  
Senior Technical Director  
Sole shader writer for the entire show at SPI. Provided rendering support, lit, rendered and composited shots for the Matterhorn, Salt Flats, and Snake's Demise sequences. Wrote entirely procedural landscape generating shaders, and ray-tracing car paint shaders for RenderMan.

I AM LEGEND    IMAGEWORKS    2007  
Senior Technical Director  
Carried out look development and shader writing duties. Wrote shaders to procedurally tear and tatter Hemocyte clothing and procedural dirt and denting of vehicles and environments.

UNDISCLOSED    LUCASFILM ANIMATION    2006-2007  
Lead Technical Director / Concept Artist  
Acted as lighting, rendering and compositing technical director for a series of tests directed by George Lucas in anticipation of a fully animated feature film. Customized subsurface scattering and global illumination shaders for use with microscopic skin and thin materials. Piloted interactive compositing sessions with directors and producers.

STAR WARS: THE CLONE WARS LUCASFILM ANIMATION    2006  
Lead Technical Director, Pipeline Engineer  
Designed and implemented a multi-framebuffer rendering pipeline with Mental Ray and python, using Maya as a front-end. Incorporated LucasFilm Animations proprietary asset management

technology directly into Maya. Ran test shots as rendering and pipeline proof of concepts, and eventually began working on style frames as lighting guides for the episodes.

SUPERMAN RETURNS                      THE ORPHANAGE                      2006

CG Supervisor

Carried out supervision duties for the roof-top bank robbery sequence. Prototyped and guided development of a fully automated ballistics simulation system in Houdini. Presented VFX supervisor with fast and flexible options to iterate quickly on time sensitive elements and shots. Worked with other VFX houses to efficiently and effectively exchange information and show materials.

DRAWING RESTRAINT 9                      MANTRON CORPORATION                      2006

Asst. VFX Supervisor, CG Supervisor

Worked with VFX supervisor on set to acquire data from the shoots to apply during post production. Provided on set pre-visualization for the whale-tail sequence. Managed a team of 15 artists and hardware in the execution of all VFX work for the movie.

CONSTANTINE                                      ESC ENTERTAINMENT                      2004

Lead FX Artist

Managed a team of 7 fx artists in the execution of effects elements for all of ESC's sequences, including: Gabriel's Wings, Vermin Man, Sprinklers, Satan's Entrance.

THE MATRIX: REVOLUTIONS                      ESC ENTERTAINMENT                      2003

Lead FX Artist

Led team of 9 effects artists for the entire Siege sequence. Developed pipeline around deterministic particle systems for fast turnaround of dense particle effects.

THE MATRIX: RELOADED                      ESC ENTERTAINMENT                      2003

Technical Director

Look development, pipeline development and shot lighting for Zion shots.

CREMASTER 3                                      MANTRON CORP                                      2001

CG Supervisor

Established company to execute the effects for work for Artist and Film maker, Matthew Barney's final film in his Cremaster series. Built remote job execution software for artists working nationwide.