

Lead technical director, lighter and compositor with eleven years experience in commercial and visual effects production. Strong technical and artistic skills specializing in lighting and seamless compositing of live action and CG elements for film and television. Excel at problem solving complex technical challenges and last minute look development needs during production. Custom shot setup and lighting rig specialist.

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**EXPERIENCE****Dreamworks Animation Oct 2009 - present**

Senior Lighter and Compositor

- + Key lighting of hero characters on Shrek 4, Megamind, Kung Fu Panda 2 and Puss in Boots.
- + First lighter on Guardians. Worked closely with supervisors with hero characters lighting rig setup.
- + Assisted and tested NextGen development pipeline, the latest proprietary lighting technology.
- + Built custom dependency graphs and setup "one off" shots with custom lighting rigs.
- + Created custom documentation for the lighting department proprietary tools.
- + Worked closely with multiple departments and followed up on revision requests with coordinators.
- + Setup custom normal and point position passes for relighting, refraction and screen space ambient occlusion in Nuke.

**Sony Pictures Imageworks Oct 2005 - June 2009**

Senior Lighting, Lookdev and Compositing Technical Director

- + Key lighting of hero characters in Oscar nominated Superman Returns and other blockbuster visual effects films.
- + Assisted look development for all hemocyte characters clothing and massive crowd simulation agents in I Am Legend.
- + Seamless compositing of complex live action green screen and photoreal CG body double characters, props and environments.
- + Compiled custom renderman utility shaders for matte passes.
- + Dr. Manhattan (Watchmen) and Venom (Spider-man 3) referenced by supervisors as key lighting examples for other lighters.
- + Aesthetic solutions in difficult pipelines for "in shot" lookdev on various assets and key characters.
- + Designed custom python scripts used by other artists on multiple productions.
- + Stereo compositing and rendering "Technical Detective".

**ICT Graphics Lab USC Dec 2007-March 2008**

Research and Development

- + Siggraph paper collaboration with Dr. Paul Debevec at USC ICT Graphics Lab:  
"Facial Performance Synthesis using Deformation-Driven Polynomial Displacement Maps"
- + Implemented skin shading algorithms using Maya and Mental Ray, drew facial region maps for realtime skin shading model.
- + Recruited test subjects for light stage acquisition data.

**Pixel Liberation Front May 2005 - Oct\_2005**

Lead Technical Director

- + Supervised on set acquisition of HDR and texture map data in New Orleans for the feature film "Stay Alive".
- + Lead technical director on first film project at studio. Supported the entire character animation department with custom tools.
- + Collaborated with script supervisor and maintained a minimal footprint on set.
- + Generated custom hybrid quaternion IK/FK rigs for animators in Softimage XSI (rigging and enveloping).
- + Implemented RBD ragdoll simulation in XSI and generated several fluid simulations with Realflow.

**Psyop (New York) May 2000 - May 2005**

Lead Technical Director

- + First employee hired and hand picked to lead animation and rendering for major AT&T Broadband campaign.
- + Worked closely with senior designers and helped bring their vision from paper to life in 3D using custom spline based deformations.
- + Acquired on set HDR data including reference photography of Adrien Brody and Kate Beckingsale for Diet Coke commercial directed by Michel Gondry. (Used circular 8mm Sigma fisheye lens and Canon EOS 10D for acquisition.)
- + Implemented HDR environments using projection techniques on simple geometry.

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**ACHIEVEMENTS:**

- + Academy Award nomination for Best Visual Effects - SPI: Superman Returns.
- + Dr. Manhattan shot selected for cover of Entertainment Weekly special edition which highlighted the Watchmen production.
- + Taught Mental Ray for Maya workshop at Imageworks training department and demonstrated simple to advanced rendering techniques and bsp optimizations in Mental Ray.
- + Aero "Bubble Girl" commercial featured in Electronic Theatre SIGGRAPH 2005.
- + NYU Cada Instructor for summer 3D program.
- + Guest lecturer at Gnomon and School of Visual Arts showcasing 3D techniques used in commercial production.

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**EDUCATION:**

School of Visual Arts New York, N.Y. BFA Computer Art 1994 - 1998

**SOFTWARE:**

Katana, Nuke, Arnold, Maya, Softimage, Shake, Mental Ray, Prman, After Effects, Photoshop.  
Python, Unix, Linux, Windows.