

JOSEPH M. REESE

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Looking to combine creative and technical processes to realize artistic content for gaming, film, and digital publishing formats. Proven post production experience working with feature films, commercials, episodic, animation and stereoscopic projects. Illustrative art direction experience, while working to improve skills for scripting and programming tasks. Aiming to collaborate with teams on creative projects and excel toward earn departmental leadership challenges.

EXPERIENCE

Nuke Compositor, Powerhouse VFX New York, NY 2/2018 - 12/2018

Compositing CG table shots along with intricate cleanup of crew in scenes. Hair extensions. Wire removals. DMPs of broken arm. CG birds matched into plates. Anamorphic film split with current shot format, match-grained & recreated LUTs for match-grade. Window reflections. Monitor comps. Split comps and set extensions. Assisted pickup shots when needed by team. Worked on shots aiming to delivery top quality possible checking work before submissions.

Nuke Compositor, Crafty Apes New York, NY 9/2017 - 1/2018

Compositing shots on Star Trek:Discovery episodic. Green screen sets placed into star-field with glass and schmutz. Applied and enhanced established FX looks for disruptor beam and phaser weapon shots along with shots traveling through nebula fields using Nuke and Mocha.

Nuke Compositor, Sixteen19 New York, NY 7/2017 - 8/2017

Head replacements, tracking/projecting paintwork cleanup and DMP images, and compositing backgrounds into green screen shots on feature "Mother!". Prepared several versions of matte paintings manipulating and merging set photos into DMP as image texture for projections.

Nuke Compositor, AlkemyX New York, NY 2/2017 - 5/2017

Compositing shots on high volume episodic series shots for fourth season of "Power" and first season of "Time After Time". Created stabbing knife insertions and blood injury effects, mocha tracked monitor comps, multiple takes into single shots, painted snow pile DMP projections.

Staff Nuke Compositor, Shade VFX New York, NY 9/2015 - 10/2016

High volume fast paced environment for both film and episodic shows creating blood and injury effects, painted and projected DMPs, handled plate clean up & roto, camera tracking, compositing multiple takes, integrated CG elements into live action anamorphic plates.

Nuke Compositor, Fuse FX New York, NY 12/2014 - 4/2015

Compositing shots on episodic series shots for first season of "Powers". Created blood and injury effects tracked onto characters, compositing multiple takes into single shots, cleaning up plates before integrating CG elements into live action plates.

Stereoscopic Compositor, Animal Logic Sydney, Australia 11/2012 - 4/2013

Compositing native stereo shots for "Walking With Dinosaurs" by integrating CG elements into live action plates. Creating stereo adjustments for correct vertical alignment placement in depth placement, also correcting asymmetry.

Stereoscopic Compositor, Sony Imageworks Los Angeles, CA 4/2012 - 7/2012
Compositing native stereo shots for "OZ: The Great And Powerful" assembling elements.
Keying footage of film plates, projections of CG elements, stereo adjustments using Ocula.

Nuke Compositor, Mirada Studios Marina Del Rey, CA 12/2011
Composited lighting elements CG dancing drops for a series of three Hershey's commercials.

Nuke Compositor, LucasFilm/ILM Playa Vista, CA 2/2011 - 5/2011
Working at experimental remote offsite location in Los Angeles, compositing shots for "Super 8" integrating CG elements for the end sequence as objects and the "cubes" levitate and assemble at the water tower. Repair work, removing set lights, adding cast shadow, reflection, and smoke integration, paint work, projection work, color correction. All for dailies approval with show supervisors and leads located in San Francisco. Communication was important here.

Nuke Compositor, Digital Domain Venice, CA 11/2010 - 2/2011
Compositing shots for "Real Steel" assembling lighting, spotlights, crowd, jumbotron around boxing ring in the plate. Repair work on film plates using projections within Nuke to replace and remove unwanted ringside crowd actors from plate. Integrated CG boxing characters entering the boxing ring.

Depth Artist, Stereo D Los Angeles, CA 8/2010 - 10/2010
Worked on converting shots for the stereoscopic films "Jackass 3D", "Gulliver's Travels".
Created depth maps to assign proper parallax values for scene elements relative to camera.

Nuke Compositor, Gradient Effects Marina Del Rey, CA 4/2010 - 6/2010
Integrated close up head shots with blowing hair for a film called "Priest" using NukeX to track scenes as well as a hand insertion to match same angle shots for continuity.
Integrated CG lighting renders and matte paintings into BG plate to appear seamless.

Stereoscopic Compositor, ICO Entertainment Burbank, CA 12/2009 - 1/2010
Composite and paint repair work on shots converted to stereo for "Alice in Wonderland".
Repaired specific areas of the frame using Shake by combining various methods of comp and paint fixes to remove artifacts introduced by the stereoscopic conversion process.

Icy Compositor, Rhythm & Hues Los Angeles, CA 11/2008 - 11/2009
Worked on green screen shots for the film "Land of the Lost" using ICY in house compositor.
Integrated CG lighting renders and matte paintings into BG plate to appear seamless.
Composited CG chipmunks into live action shots for "Alvin2".

Shake Compositor, Laika Portland, OR 7/2008 - 10/2008
Worked on shots for the stereoscopic film "Coraline" using Shake and Silhouette.
Integrated elements and transformed right eye footage to create correct focal depth illusion.
Provided back plate clean up as well as complex wire/rig removal for characters.

Nuke Compositor, Digital Domain Venice, CA 1/2008 - 6/2008

Integrated CG attacking mummies, shadows and dust into existing footage for "Mummy 3".
"Speed Racer" needed composites of detailed multi-pass lighting renders for cars and racetracks that required color corrections to match shots to sequence on a short timeframe.
Animated textures, searchlights and details on wide shots using primarily matte paintings.

Fusion Compositor, Cafe FX Santa Maria, CA 8/2007 - 1/2008

Added set extensions Emmy Award winning mini-series "John Adams" with Digital Fusion.
Integrated matte painting/photo with green screen footage creating St. James Place interior.
Tracked and integrated rooftops extensions for buildings and added ships/skies into harbor.

Nuke Compositor, Digital Domain Venice, CA 3/2006 - 5/2007

Used Maya, Houdini, Shake, and Nuke to recreate +40 shots/composites, achieving optimal 3D experience for the stereoscopic version of Disney's "Meet the Robinson's".
Composited shots for the Wrigley Field sequence of Clint Eastwood's "Flags of Our Fathers" integrating blue screen FG, crowd simulation renders, Nuke re-projection of the baseball stadium, light falloff, and set dressing.
Integrated projected pirate ships in the background for shots on "Pirates 3".
Integrated CG sharks into a city apartment and retimed Uma's entrance with her chainsaw and 10 other shots from "My Super-Ex Girlfriend".

Lighter/Compositor, DNA Productions Irving, TX 10/2005 - 3/2006

Used Houdini and Nuke to light and composite shots for "The Ant Bully".
Nuke was used for procedurally compositing multi-pass renders from Renderman to ensure seamless layering, while maintaining continuity of color, light, and detail. Finalized 12 shots based on key lighting direction and look for shots in "The Ant Bully".

After Effects Compositor, Will Vinton Studios Portland, OR 12/2000 - 4/2001

Layering of final renders, physical production, and green screen elements on tight schedule.
Collaborated with directors and producers to determine elements needed & estimated time necessary to accomplish shots before the final edit of each episode of the "The P.J.'s".

Art Director, Cybertoons Studios Milwaukee, WI 8/1995 - 8/1996

Created concept art, illustrated storyboards, character designs, color comps, and VRML graphic textures. Clients included Miller Brewing Co., ESPN, and Milwaukee Bucks. An excellent and extremely productive creative experience with advert clients and project team.

EDUCATION

University of Illinois

Champaign, IL Industrial Design

College of DuPage

Glen Ellyn, IL Advert. Illustration

Escola de Artes Visuais do Parque Lage

Rio de Janeiro Painting

TECHNICAL SKILLS

Nuke
Mocha
Feature Film Compositing
Color Correction
Camera Projections
Multi-pass Lighting/Comp
Stereoscopic Project Experience

TECHNICAL FAMILIARITY

Discreet Logic Flame / Inferno / Smoke / Flint
Digital Fusion, ICY, Shake compositing systems
MarmosetToolbag / Keyshot 8 / VRay / RenderMan experience
Houdini lighting experience
Camera tracking processes
Python for Nuke, in progress
DMP + Matte Painting
Linux, Unix from long ago
Silhouette (paint module for stereoscopic)
Marker rendering
Darkroom processes / Camera stand for line art / Linotronic imagesetters

INTERESTS

Sequential Illustration / storyartwork
ZBRUSH modeling skill development
MarmosetToolbag / Keyshot 8
Photoshop / AffinityPhoto / Mischief / Adobe Creative Suite for 2D illustration
Unreal Engine 4 for narrative application of realtime renderer
Macro photography
Photographing HDR Spherical Maps using Promote and Canon camera
Photogrammetry Applications relative to Nuke
Traditional watercolor painting

LANGUAGES

English / Brazilian Portuguese (basic)

DEMOREEL BREAKDOWN / REFERENCES / PROJECT LIST

Available upon request. Please send requests to storyartwork@gmail.com