

2D Effects/Compositing
Demo Reel/ joe@moonbasejoe.com
310.422.4386

Credits

Warcraft - Blizzard Entertainment (2016)
Tomorrowland - Walt Disney Pictures (2015)
Teenage Mutant Ninja Turtles - Paramount Pictures (2014)
Lucy - Canal+ (2014)
Captain America: The Winter Soldier - Marvel Entertainment (2014)
Strange Magic - Industrial Light and Magic/Lucasfilm - (2014)
A Million Ways to Die in the West - Fuzzy Door Productions (2013)
The Lone Ranger - Walt Disney Pictures (2013)
Now You See Me - Summit Entertainment (2013)
Star Trek Into Darkness - Paramount Pictures (2013)
The Twilight Saga: Breaking Dawn - Part 2 - Summit Entertainment (2012)
Battleship - Universal Pictures (2012)
Mission: Impossible - Ghost Protocol - Paramount Pictures (2011)
Transformers: Dark of the Moon - Paramount Pictures (2011)
Priest - Screen Gems (2011)
Mars Needs Moms - Walt Disney Pictures (2011)
Straight to Hell Returns - Helltown (2010)
Piranha - Dimension Films (2010)
Cats & Dogs: The Revenge of Kitty Galore - Warner Bros. Pictures (2010)
The Twilight Saga: Eclipse - Summit Entertainment (2010)
Repo Chick - Repo Chick (2009)
Drag Me to Hell - Ghost House Pictures (2009)
Bedtime Stories - Walt Disney Pictures (2008)
Beverly Hills Chihuahua - Walt Disney Pictures (2008)
The Spiderwick Chronicles - Paramount Pictures (2008)
The Golden Compass - New Line Cinema (2007)
Hack! - Independent (2007)
Next - Revolution Studios (2007)
Flags of Our Fathers - (2006)
Just Like Heaven - Dreamworks (2005)
Transporter 2 - Europa/Fox (2005)
The Devil and Daniel Johnston - Independent (2004)
Collateral - Dreamworks (2004)
League of Extraordinary Gentlemen - Fox (2003)
Bulletproof Monk - MGM (2003)
Basic - Sony Pictures (2003)
Rollerball - MGM (2002)

Goal

A position as a digital compositor in a fast paced environment.

Primary Software

Nuke, Shake, AfterEffects, Photoshop, Maya, Mocha, etc

Work Experience

1999-2005 - Big Red Pixel Productions

Big Red Pixel was a small production company of five people, and where I got my start as a compositor. Working with such a small group necessitated a creative approach to complex and varied tasks. In addition to color correction, matte extraction, rotoscoping, matte painting and seamless integration, I was responsible for tasks that ranged from network administration to payroll and accounting. It also allowed me to work very closely with visual effects supervisors, directors, directors of photography and various members of our clients production staff on a daily basis to deliver the highest quality final shots. In addition to films, I worked on several commercials and television shows. Our primary compositing software was AfterEffects, with Photoshop, Combustion, Boujou as supporting packages.

2005 -2006 - Digital Domain

After Big Red Pixel I was hired at DD as a compositor for Clint Eastwood's 'Flags of Our Fathers'. During my time there I also worked on several commercial spots. It was here that I initially picked up Nuke, and was able to continue working with other packages such as Combustion and Photoshop. My primary responsibilities were cg effect/animation integration, filmed element integration, color, matte extraction, rotoscoping and 2D effects and animation. I particularly enjoyed working with such a large and talented team of people, on an entirely different scale than I was used to at the time.

2006 - Revolution Studios, various Independent productions

After Digital Domain I was hired to work on 'Next' at Revolution Studios. I worked directly for the visual effects supervisor in the editorial department. I was able to work closely with the director and editors of the film not only integrating filmed and cg elements across multiple sequences and dozens of shots, but helping with look and continuity between the various post-production houses producing the bulk of the work. Immediately following the completion of 'Next' I worked on two independent features and a few commercial spots as a contractor, color correcting, retiming, pulling keys, creating motion graphics, and seamless integration.

2007 - 2010 - Tippett Studio

I was hired in 2007 to work on 'The Spiderwick Chronicles' at Tippett Studio primarily compositing cg characters with live actors. Meticulous color, environmental elements, lighting and attention to detail were required to make the characters work well

in the filmed environments. I was able to work on a variety of films at Tippett, and honed my skills on the new challenges presented by each project. I was lead compositor on two films there, 'Bedtime Stories' and 'Drag Me to Hell'. My duties as a lead were to work with the production staff and supervisors to develop the look of the sequences we worked on with previsualization and test shots, schedule and assign shots, and work with the compositors on my team to create consistent and high quality shots.

2010 - Present - Industrial Light and Magic/Freelance

In 2010 I went to work for ImageMovers Digital helping to finish their final project, Mars Needs Moms. I worked closely with TD's and supervisors helping to bring together the final looks for several sequences, working with individual elements to balance color, create animations for lighting effects, and final balancing of the overall color timing. I then moved on to Industrial Light and Magic, where I have worked on a number of features, most recently Warcraft, Tomorrowland, and Teenage Mutant Ninja Turtles. The scope of the work on all of the projects I have worked on at ILM has been quite extensive, necessitating very close collaboration across all departments to create the final shots, as well as constant attention to every detail in the final composite. Nearly every shot has run the gamut of possibility for compositing, making it both exciting and challenging on a daily basis.

Qualifications

- Sixteen years film compositing experience in color correction, matte extraction, motion tracking, matte painting and seamless integration of live action and cg elements.
- Able to work effectively individually, as a part of a creative team or leading a creative team. Goal and results oriented with a strong commitment to deliver my best work on every shot.
- Able to work under pressure on a tight deadline, managing time and resources effectively while solving varied and complex problems.