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Digital Composer

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Demo-Reel Breakdown:

Star Wars: The Force Awakens

First Shot: A mixture of 3 takes and a 2D generated clean-plate morphed and animated together in 2D; Chewbacca's arm was animated with spine warps, his eyes were 2D animated inserts, tracked and animated to provide reflections to his eyes, various beauty work was also done to the plate.

*Second Shot: Blue-screen key was improved; Matched grades between surrounding shots. (**Started by other artist)*

Third Shot: Hand-tracked and animated bits of hair for continuity (Han solo had a haircut before the reshoots). Miscellaneous beauty work to the plate was also done.

Black Panther

First shot: Holes in briefcase were modified to look like bullet holes; (instead of cut holes) Markers removed and muzzle flashes added.

Second shot: CG diamonds were added to plate; 2D glints, squibs and muzzle flashes added.

Third Shot: Blue-screen key over stunt mattes on floor; Set extension on floor; 2D pool table, wall extended to ceiling, added extra hanging lights, markers removed; Wires removed; Floor extended; 2D falling body animated over extension.

Fourth Shot: 2D squibs; Glass hits and smoke were added with 3D cards; Shot was retimed and retime artifacts removed.

Fifth Shot: Added muzzle flashes; CG ceiling replacement; 2D squibs and sparks added with 3D cards; CG hanging lights added (including bursting light).

Fate of the Furious

First Shot: Placed a live action car into a matte painting; CG factory; Simulated snow and tire tracks; Practical fire, snow, smoke, lens dirt and camera shake were added for extra realism.

Second Shot: CG submarine placed into a CG environment; Sky created with a HDR sphere; Practical snow and atmosphere added for realism.

10 Cloverfield Lane

*3D elements of ships, tentacles and fire FX were placed over a night-sky matte-painting created in nuke. Mattes for FG elements were extracted from noisy, under lit blue-screen plates; reanimated in 2D or placed on 3D cards to create the effect of floating while falling from the ship. Faux reflections in glass and mirrors created in 2d; Floating garbage elements animated in 2D.
(**Floating debris animated by other artist)*

Ant-Man

First and Second and Third Shots: Ants lifting sugar cube shots were CG ants and cubes composited over a table plate. The reflections in the wood were procedurally enhanced in 2D. The jail shot was CG ants composited over a live-plate of the floor and a frame of the jacket from another shot; dust particles were created with nuke's particle system.

Fourth and Fifth Shots: The missile shots were all CG, including FX clouds and sparks, faces inside the masks were stabilized from live performances and UV mapped to geometry inside nuke, the lights in the belt were enhanced and animated in 2D using matte passes.

Guardians of the Galaxy

*First Shot: 2D animated stone effect and burning hammer created with nuke's 3D and 2D tools. (** composite started by other artist)*

Second Shot: 2D Glows and veining effects were created by hand tracking and animating 2D mattes to character's face and weapons; Glowing eyes, mouth and various lens effects were produced in 2D with keys and animated grades. 2.5D environments; Smoke and FX blended with live action plates; Green-screen extraction of actor.

Pacific Rim

First Shot: CG robot integrated with plate; Actors scaled down for scale enhancement; Practical fire and smoke added to FG; Sun matte painting and smoke matte paintings animated in 2D, placed on 3D cards; CG embers added; Integration of CG smoke and particles; Additional smoke, atmosphere, glows, heat distortion and flares added for realism.

Second Shot: Matte painting enhanced with 2D and 3D layers; Crowd replication using numerous 3D cards inside Nuke; Animated procedural 2D volumetric light elements; Green-screen extractions; Procedural realistic glass and environmental effect; Realistic lens flares with Nuke and 3rd party plugins; Final grading, grain emulation and lighting effects.

Hugo

*Matching seven plates together with 3D projections to make seamless as a single take; Practical smoke elements projected on 3D cards; Finish compositing of stereo plates; Grading; CG integration; Procedural 3D elements created in Nuke; Miniature integration with live action plated and 3D set extensions; Re-timing; Warping; Morphing; Extensive use of Nuke's 3D system; 3D projections; Created team stereo tools (gizmos) for Nuke. An academy award for visual effects was awarded to our team in 2012. (** I completed the majority of the work in this sequence, although other artists were also involved with this sequence.)*

Maleficent

First Shot: Difficult Blue/ Green Screen keying; Added 2D background; Removed wires and "green-ninjas"; added CG wings; Digital makeup; Stereo 3D.

Second Shot: Placed practical plate over matte painting; Added CG wings; Warped of feathers for CG integration for digital makeup and digital characters; 2D animation of feathers to match movement of actor's hand; 3D tracking with NukeX; 2-1/2D environments with layered matte paintings; Beauty grading, Deep-compositing, Stereo 3D.

Third Shot: Difficult Blue/ Green Screen keying; added 2D matte painting, removed wires, added CG wings, digital makeup and glows, Stereo 3D.

Whisky Tango Foxtrot

First Shot: The town-convoy shot was created with 2D images of Hum-V's taken on set; animated with expressions and animated with 3D cards; Practical smoke and atmosphere elements added to sell the effect.

Second Shot: The rifle shot were created from noisy under-lit green-screen; Muzzle flashes added.

Third Shot: The airport shot achieved by replicating elements in the plate to appear to be a larger set; Use of 3D projections and hand animation were painstakingly animated to achieve the effect; Created geometry inside NukeX and modelbuilder.

The Good Place

First and Third Shot: Practical set of woman in hotel, over matte painting of hole; CG debris, breaking boards, and deep hole added to complete the effect; 2D shadows, camera shakes, and practical smoke and pouring sand were added for realism.

Second Shot: Same as other shots with CG boards animated to fall away under feet; 2D shadows and practical smoke added.

Third Shot: Plate town and actors extracted with roto. and luminance keys. Matte painting projected on 3D cards; Animated Grid-warping and Corner-pins to make the DMP stick to the plate; practical smoke debris and atmosphere added for realism.

*(** Only a couple days given to pull off a sequence of FX, digital matte painting and practical element heavy shots. Multiple practical elements were projected onto plates; a digital matte painting was created in nuke to enhance the crude lighting passes provided from lighting extremely fast-paced show. Only 2 weeks available to complete these shots, along with other less intensive shots)*

This is US

Live plate of soldier in a helicopter placed over a CG background; Keying and roto-scoping used to extract the FG; Edge scattering and grading used to integrate the CG environment.

Justice League

First Shot: Difficult green-screen key (poorly lit) much care was needed to get the hair detail, FG placed over plate from previous shots, Shield is 2D animated, which was taken from another shot (because shield was damaged before the reshoots) lens dirt, glows added for realism.

Second Shot: very difficult green screen, with light source aimed directly at camera, much effort was needed to remove reflections from glass and retain detail. Reflection of batman taken from previous shot, animated in 2D to match window movement, BG city environment created with matte paintings projected on 3D cards, smoke, atmosphere and relighting of plate for more realism.

*Third Shot: Batman shot on a poorly lit green-screen, dummy-bag and wires removed, practical ledge enlarged and enhanced to show more of the enemy, CG buildings placed over 2D environment. CG Flying enemy added and integrated with plate and set, practical glows, smoke, and atmosphere added. (** Final composite completed by other)*