

## **Jason Bidwell**

Digital Composer

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### **Demo-Reel Breakdown:**

#### **Star Wars: The Force Awakens**

*First shot was 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 inserts, tracked and animated to provide reflections to his eyes, various beauty work was also done to the plate. Other artists handled the second shot, and my part was to create 3D tracks in Nuke and animate the background display panels as well as integrating them with the plate. The third shot (sequence) was also handled by various artists, my task was to fix blue-screen keys, and match grades between shots. The fourth shot's task was to hand track and animate bits of hair for continuity. Miscellaneous beauty work to the plate was also involved.*

#### **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. (Other artists were involved but I completed the majority of the work over a couple months.)*

#### **Ant-Man**

*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. 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. (I completed the majority of the work in the missile shots, although other artists were also involved.)*

#### **Guardians of the Galaxy**

*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, blending smoke and FX with live action plates, green-screen extractions, 2D animated stone effect and burning hammer created with nuke's 3D and 2D tools.*

#### **Pacific Rim**

*Set extensions; Use of Nuke's 3D environment for animating matte painting elements; Integration of practical fire, smoke and bird elements; Integration of CG smoke and particles; Animated procedural 2D volumetric light elements; Green-screen extractions; Procedural realistic glass and environmental effect; Realistic lens flares with Nuke and 3<sup>rd</sup> party plugins; Crowd replication using numerous 3D cards inside Nuke; 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.)*

#### **Maleficent**

*Difficult Blue/ Green Screen keying; Warping; CG integration for digital makeup and digital characters, Animated feathers to match movement of actor's hand, 3D tracking, 2-1/2D environments with layered matte paintings, Beauty, Deep-compositing, S3D.*

#### **Whisky Tango Foxtrot**

*The town-convoy shot was created with pictures of Hum-V's taken on set, animated with expressions and animated with 3D cards along with practical elements to sell the effect. The rifle shot were created from noisy under-lit green-screens with muzzle flashes from the studio element library. 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.*

#### **The Good Place**

*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 (they were given little time also) The last shot was cut out from roto. and luminance keys. I included this sequence because of the speed in which I was able to produce the FX heavy shots.*