

FERNANDO BRANDÃO DE BRAGA

#201 9 Chatteris Way

London, UK / SE17 1GY

<http://www.fernandovfx.com> / fernando@fernandovfx.com

+44 079 8867 3907

Visa Status: Canadian Citizen

Nationality: Brazilian / Canadian

PROFILE

I have a strong background in photography, cinematography which helps me understand, develop and collaborate artistically and technically to most productions. My experience as an Artist, Supervisor and Educator for over 10 years provided me with strong work ethics, people skills, and organisation.

WORK HISTORY

DNEG LONDON - ASSET SUPERVISOR / FEB 2022 - CURRENT

- **Undisclosed Sony Project**
- **Coyote VS Acme** > Worked extremely close to the other Asset Supervisor, CG Sup, Comp and Lighting in order to develop the TOON workflow in a way that would provide and cover all needs of the project. Deployed an uber shader capable of tackling from TOON characters to props, allowing control of transparency, SSS, and many other features. Created the base core idea of a Comp workflow and how to use the AOVs in order to obtain the final look. Trained and guided multiple artists and departments in using and adapting the workflow within the production schedule.
- **1899 Netflix** > Supervised the creation of the house that got burned and damaged. Two variations were needed and compliant with FX, as well as being as optimised as possible. For this asset a lot of close work was done with the VFX and DFX Supervisors in order to accomplish the final look with the client.

ILM VANCOUVER - LOOKDEV LEAD / JUL 2021 - DEC 2021

- **Andor** > Worked closely with the VFX Sup and Texture department to create an uber shader for the ships which sped up production. Trained and managed artists as needed to meet production deadlines and educational goals.
- **Good Night Oppy**> Conceptualised and created an uber shader for the ground in Mars containing multiple textures triggered by FX as the rover moved. Worked closely with modelling, texture and VFX Sups in order to deliver Oppy as close as possible to NASA's standards within the time assigned. Managed and assisted artists as needed, as well as delivered multiple hero assets..
- **Sandman** > Acted as Lookdev & Lighting Lead for the Hell sequence in VAN. Worked closely with CG Sup and production in order to deliver fast, efficient assets and lighting renders. Created light rigs for multiple sequences and lookdev turntables, managed and assisted multiple artists within different departments to ensure consistency and quality, actively talked to Comp and VFX Sup in order to ensure the final look and provided them with creative and technical input when necessary.

- **Willow** > Created and managed hero assets for multiple sequences across sites from hero digi doubles to complex sets. Engaged in complex setups with FX, specially the transformation of a Digi Double into feathery bird. Managed and assisted multiple artists within different departments to ensure consistency and quality.

ILM VANCOUVER - SENIOR LOOKDEV TD / AUG 2019 - JUN 2021

- **Jurassic Park Dominion** > Sole lookdev artist in VAN, creating and managing hero assets for multiple sequences across sites. Engaged in complex setups with FX and Lighting in order to develop dynamic lookdev and effect.
- **Brave New World** > Shot lighting & lookdev dev of the Red Room sequence for the series finale. Worked closely with CG Sup, Comp Sup and FX Sup in order to create and provide the proper data to accomplish the sequence. Responsible for layout in Houdini and lighting, lookdev and render in Clarisse.
- **We Can Be Heroes** > Created lookdev for hero assets, worked closely with texture artists and lighting to get the best approach and most optimised asset within the time constraints and production goals.
- **Jungle Cruise** > Worked very closely with FX in order to create very complex characters driven by multiples different attributes, created complicated transitions of materials in render time by guiding the lookdev by FX attributes, worked closely with Lighting in order to troubleshoot issues, created tools and parameters to help lighting to adjust a few aspects of the lookdev as they needed it.

DOUBLE NEGATIVE - SENIOR LOOKDEV & LIGHTING TD / FEB 2019 - AUG 2019

- **The King** > Shot lighting for plate integration and full CGI, working closely with CG Sup and Lead in order to optimize and light crowd shots, responsible for shot lookdev adjustments for better integration with plate.
- **Men in Black International** > Responsible for the lookdev of the road and lava look for the shock wave sequence using mostly projection and procedural textures, shot lighting for plate integration and full CGI.
- **Westworld Season 3** > Created lookdev for hero assets, worked closely with texture artists and lighting to get the best approach and most optimised asset within the time constraints and production goals.
- **The Dark Tower (Pilot)** > Created the lookdev for the main city using a procedural workflow, PRef, occlusion, curvature, procedural textures & tilables, in order to populate the scene, also worked on a horse and its groom lookdev.
- **Togo** > Shot lighting for plate integration and full CGI, optimization of shots and shaders.

DIGITAL DOMAIN - LEAD LIGHTING & LEAD LOOKDEV / OCT 2017 - NOV 2018

- **Avengers: End Game** > Responsible for light rigs, setting up templates, optimization of shots and lookdev, assisting artists, assigning tasks, organising schedules, running dailies, helping with bidding, lookdev of hero assets, bridge between pipeline and artists, creation of tools for the facility as well as shows.
- **Avengers: Infinity War** > Shot lighting for plate integration and full CGI, created light rigs, setting up lookdev templates, material and light rigs. Responsible for the optimization of shots and lookdev, assisting artists, assigning tasks, organising schedules, running dailies, lookdev of hero assets.

DIGITAL DOMAIN - SENIOR LIGHTING & LOOKDEV ARTIST / JUL 2016 - SEPT 2017

- ***Thor Ragnarok*** > Shot lighting for plate integration and full CGI, working closely with CG Sup and Lead in order to create a flexible light rig for different environments, responsible for nuke and render layers templates for the sequence, city and hero assets optimization and lookdev of hero spaceships, integration of VDBs for interactive light and shadow passes.
- ***Spiderman Homecoming*** > Shot lighting for plate integration and full CGI, responsible for keyshots and the creation and maintenance of the main exterior light rig, HDR toning and painting for the full sequence, templates for render layers and lightcomps, optimization for Vulture, Fur, and Ferry shots.
- ***Fast & Furious 8*** > Shot lighting for plate integration and full CGI, look development with physically based shaders for props and hero assets. Specifically look dev ice and snow which were applied to FX shots and several ice sheets across production. Also lookdev an underwater sequence working closely with Enviro and FX department.

ICON CREATIVE STUDIO - SENIOR COMPOSITOR & LEAD LIGHTING ARTIST / JAN 2016 - JUN 2016

- ***Elena of Avalor - Disney*** > Supervised lighting and look dev teams, created light rigs and look dev for sets and characters, troubleshooted render and pipeline. Participate in daily shot reviews and critiques for shot artists. Assigned tasks/shots to artists and monitored their progress, also mentored new artists into the department and pipeline.

BARDEL ENTERTAINMENT INC - COMPOSITING & LIGHTING ARTIST / APRIL 2015 - JAN 2016

- ***King Julien - Dreamworks*** > Responsible for key shots, render layers and light rigs for characters and environments. Created custom Nuke tools & gizmos for the team. Troubleshooted render and assets closely with Leads and TDs.

INTERGALACTIC - SENIOR ARCHITECTURAL VISUALIZATION ARTIST / JAN 2015 - APRIL 2015

Created high-end, fine art visualisation for complex architectural projects. Responsible for the optimization of models, textures, shaders and render. Integrated 3d and Live-Action footage. Assisted other departments with compositing, modelling and texturing for cell phone and web Apps and Interactive projects.

MRSOLO - SENIOR COMPOSITING, LIGHTING & LOOK DEV ARTIST / 2008 - 2014 - BRAZIL

Worked closely with art directors to develop CG look for animated TV shows and commercials. Created pre-comps, light rigs, look dev to be used across production. Mentored artists into the department workflow and company's pipeline..

MELIES SCHOOL OF CINEMA, 3D & ANIMATION - COORDINATOR & INSTRUCTOR / 2008 - 2014 - BRAZIL

Taught Lighting, Texturing, Look Dev and Compositing for over 5 years. Organised the transition from Softimage / Mental Ray to Maya / Vray. Worked closely with all departments in order to implement and constantly improve the school's pipeline by heading RD. Also taught Photography and Art History.

PHOTOGRAPHER FREELANCER / 2006 - 2014 - BRAZIL

Worked mainly with architecture photography, packshots, wedding photography, and social photography.

EDUCATION

- **Comp Liar Next Level - 2023** / Comp Liar
- **Unreal for Environment Artists - 2020** / CGMA
- **Abstract Effects in Houdini - 2020** / CGMA
- **Fundamentals of Houdini - 2020** / CGMA
- **Diploma in Art History, Theory & Criticism - 2014** / Universidade Belas Artes - Brazil
- **Voyage - 2020** / Melies Schools of 3D, Cinema and Arts - Brazil
- **Bachelor Degree in Photography - 2010** / Centro Universitário SENAC - Brazil

*References Available Upon Request