

Matthew Rampias

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OBJECTIVE

I am looking to expand upon my leadership skills while continuing to hone my ability as an experienced lighter and compositor whenever possible.

QUALIFICATIONS

I have over 15 years experience lighting and compositing, with roles from artist to supervisor for feature films, commercials, TV productions and games using a variety of platforms and software packages. I come from a generalist background and have experience in many areas of production pipelines including effects, texturing and hard surface modeling.

Skills

Lighting and Compositing Software packages and renderers include:

- Katana 3D with PRMan and Arnold
- Maya
- Mental Ray
- Renderman Studio 3 and 4 for Maya
- Cinema 4D
- Lightwave 3D
- Light
- Nuke
- Digital Fusion
- After Effects
- Shake
- Combustion
- Comp
- Photoshop

EMPLOYMENT

2012-2013 Lighting and Compositing Lead, DisneyToon Studios

- Worked closely with the Art Director, CG Supervisor, and Digital Department Leads to establish the artistic look of the film through lighting and compositing
- Created and communicated well thought out lighting direction and shot retakes
- Identified particularly challenging aspects of the movie and proposed options, made recommendations and helped manage film complexity
- Worked with the Digital Department Leads and the CG Supervisors to implement techniques and solve production problems
- Identified opportunities for efficiencies and proposed implementations
- Worked with Associate Producers to forecast, monitor, and define cost associated with lighting/comp/render while being highly aware of the budget and schedule impact of technical and creative solutions
- Explained complex CG lighting techniques and approaches to Producers and Directors

- Lit production keys, key art, and production shots when necessary
- Provided lighting and comp set-ups and technical solutions to our vendor studios
- Worked with Marketing and Consumer Products divisions providing techniques, models, and rendered artwork to facilitate worldwide marketing campaigns and toy development

2012-2012 Lighting, Weta Digital

- Lighting on “The Hobbit” for the flashback sequence involving Azog and Thorin Oakshield
- Visual development on “The Hobbit” of the 3D smoke and fire for the flashback

2005-2012 Lighting and Compositing, Sony Pictures Imageworks

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| • Hotel Transylvania | • Men in Black 3 |
| • Open Season | • Alice in Wonderland |
| • Cloudy with a Chance of Meatballs | • Eagle Eye |
| • Arthur Christmas | • Speed Racer |
| • The Smurfs | • I Am Legend |
| • Surf’s Up | • The Zookeeper |
| | • Heist |

Lighting duties included:

- Key Lighting Set-ups from production artwork
- Artist support for disseminated set-ups with solutions both technical and creative
- Visual Development work to achieve solutions to visual problems
- Wedges, tests and breakdowns of various techniques cataloged and compared for greatest efficiencies
- Lighting on hundreds of fully CG animated and live action visual effects shots
- Worked with the Director, Art Directors and CG sups to achieve the look and feel

Compositing duties included:

- Comp templates for key-lit sequences based on production artwork and direction
- Rotoscoping, Tracking, blue and green screen keys, projections and paint
- Creation of comp tools within the package (such as gizmos) for repetitive tasks
- Working on hundreds of shots with a variety of complexities from simple A over B to monstrous shots with dozens of effects and hundreds of assets

Look Development duties included:

- Material asset creation and modifications to achieve the look from production artwork
- Assembly of shaders and textures on modeled assets

- Texture painting and material and texture variations per asset when necessary
- Look development on many materials such as cloth, goo, metals and more

2008-2009 Lighting Supervisor and Project Manager for Rolling Razor, Inc Promotion

- Lit and composited animated and effects assets from remote artists
- Created and maintained a working digital pipeline for the assembly of animation, effects, lighting, compositing and editing
- Created a production tracking pipeline to track assets, shots, time and budget
- Created and negotiated bids, budget and timeline for the promotion
- Hired and managed a team of artists to animate, light, composite, create effects and edit the promotional short

2003-2005 Lighting, Pacific Data Images/DreamWorks Animation

Lighting and Compositing on “Madagascar” and Academy Award nominated “Shrek 2”

2003 Lighting/FX Supervisor, Todd Grimes Productions, Inc.

Lighting/FX Supervisor various projects, such as “St. Mulligan and the History of Golf”

2002-2003 Lighting, Effects, Animation, Modeling, Compositing, Nickelodeon Digital

Lighting, fluid dynamics, particle systems, visual development and final output for several key sequences on a Jimmy Neutron Nickelodeon/Universal Simulator Ride film for Universal Studios, Florida

2002 Lighting, Fluid Dynamics, Base 2 Studios

Lighting and fluid dynamics on a commercial for Look Chocolate

2002 Design and Creation, XK Entertainment Logo

Design, modeling, animation, lighting and final output of XK Entertainment’s company logo and end credit bumper

2001-2002 Lighting, Effects, and Animation, Threshold Digital Research.

Modeling, lighting, effects, and compositing for the Disneyland Paris simulation Armageddon

2000-2001 Lighting and Effects, Neutronium/DNA Productions, Inc.

Lighting, effects, and compositing for the Paramount/Nickelodeon Academy Award nominated film "Jimmy Neutron Boy Genius"

2000 Designer/Animator, ABC

Designed and animated station identification logos for ABC News Channel 5, in Phoenix

1999-2000 Lighting and Effects, Foundation Imaging

Lighting, effects and compositing for the Emmy nominated 3D animated series
Roughnecks: The Starship Troopers Chronicles and Max Steel

1998-1999 Lighting and Pre-visualization, Pittard Sullivan

Modeled, Textured, and lit the opening scene and also did pre-visualization for the HBO
Feature Presentation intro.

1998 Lighting and Effects, Morris Films

Final models, textures, lighting, effects and compositing for the student film Kusah -
Hakwaan

1997-1998 CG Modeler, Lighter and Animator, DreamWorks SKG

Modeling, texturing, lighting, effects, and compositing for the animated series Invasion:
America

1997 Instructor, Nova Institute, Culver City, CA

Instructed 25+ students on aspects of 3D in film and video, compositing, animation and
lighting

1994-1997 CG Supervisor, Art Data Interactive

Creation of the games Chess Wars: A Medieval Fantasy, Nick Faldo Championship Golf,
Doom and Rise of the Robots for 3DO

REFERENCES

Jeff Christie CG Supervisor, DisneyToon Studios jeff.christie@disney.com

Stephen Heidelberg Front End Lead, DTS stephen.heidelberg@disney.com

Darren Lurie, CG Supervisor darren_lurie@hotmail.com

Alan Chen, Lighting/Lookdev Lead, Imageworks achen@imageworks.com

Jason Johnston Sequence Lead, Pixar jasonj@pixar.com

Tim Llewellyn Lighting and Compositing Supervisor iamllewellyn@gmail.com

Greg Reynolds Sr FX Artist, Imageworks gwader@hotmail.com