

TRISTAN KILMER

Previs / Layout / CG Generalist

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Portfolio
vimeo.com/tristankilmer
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EDUCATION

Sept. 2015 - May 2018, CALIFORNIA INSTITUTE OF THE ARTS
Sept. 2019 - May 2020 Bachelors Degree in Experimental Animation

WORK EXPERIENCE

 DIGITAL DOMAIN
April 2020-
August 2021

DIGITAL DOMAIN

Visualization Artist

Worked on "Spider-Man: No Way Home (2021)", "Dr Strange in the Multiverse of Madness (2022)", "Black Panther: Wakanda Forever (2022)", and "Blade (2023)". Created previs shots based on storyboards and descriptions as well as pitching my own ideas with 3D storyboards and rough sketches. Tasks included camera animation, cinematography, layout, handkey and mocap character animation for hero and crowds, fx, modeling, lighting, and texturing in Maya. Comp work in Nuke. Editing in Premiere. Asset texturing in Substance Painter. Helped solve issues with Maya and teach pipeline workflows to other artists.

April 2022-
Present

 DIGITAL DOMAIN
November 2021-
April 2022

DIGITAL DOMAIN

Visualization Supervisor

Supervised a team of asset, previs, and postvis artists on "Ant-Man and the Wasp: Quantumania (2023)". Working directly with the VFX Supervisor, Director, Editor, and other vendors to deliver multiple complex sequences on time and budget. Communicated cinematic concepts fluently with artists and client while also actively producing shots when needed and establishing look dev templates for postvis. Ensured that the artistic standard is met to the client's satisfaction. Trained and mentored artists with a variety of vfx workflows, execution of camera lensing and staging, composition and blocking of scenes from storyboards and matching the previs for postvis. Helped with asset and rigging support when necessary. Developed pipeline tools and templates to speed up workflows.

 DIGITAL DOMAIN
August 2021-
November 2021

DIGITAL DOMAIN

Lead Previsualization Artist

Worked on "The Last Of Us (2022)" and "She-Hulk (2022)". Lead a team of shot and asset artists, while working closely with the Directors, VFX Supervisors and Visualization Supervisor. Reviewed previs artist shots and provided creative and technical feedback. Delegated work responsibly to make sure completion of shots across the team was done in a quick and efficient turnaround. Executed scene staging, camera animation, composition, lensing and animation blocking with and without boards.

 REEL FX
ANIMATION
April 2021-
July 2021

REEL FX ANIMATION

Virtual Production Layout Artist

Worked on the episodic animated series "Twin Tigers". Used hand-key and mocap animation techniques for character blocking and layouts in Maya and Unreal. Created hand key cameras and cleaned up virtual cameras. Worked with storyboards and beat boards as well as worked directly with the Director, Editor, and Cinematographer to create the best vision for each shot. Quick turnaround time for creating shots to pass to downstream departments.

 DIGITAL DOMAIN
August 2019-
September 2019

DIGITAL DOMAIN

Previsualization Artist

Worked on "Star Trek: Picard (S1:E10)" and "Freeway". Created previs and postvis shots. Tasks included camera animation, framing, layout, lighting, set dressing, modeling, shading, handkey animating/posing characters, crowd extension, set extension, projections, and fx in Maya. Asset Uvs and texturing in Zbrush and Substance Painter. Camera tracking, compositing cg elements with live action plates, 3d projections, green screen removal, paint cleanup, and roto in nuke







 HALON
ENTERTAINMENT
June 2019-
July 2019

HALON

Animator

Worked on "Borderlands 3" and "Disintegration" cinematics. Shot work involved character and vehicle animation using both key framing and mocap techniques as well as also doing rough and final camera work.

WORK EXPERIENCE CONT.

-  December 2018- May 2019 **MPC**
Key Layout Artist
Worked on "Detective Pikachu" (Key Artist) and "Call of the wild" (Key Artist)
Responsible for leading multiple sequence teams and reporting to the lead and supervisor. Creating key shots and creating master files for sequences such as camera blocking for continuity, light rigs, witness cameras, etc.
-  October 2018 **MPC**
3DDMP (Environment) Artist
Worked on "Shazam" which involved set dressing/layout for key shots/sequences which included placing buildings, streets, cars, trees, props, etc. Modeled assets for projections based on live action footage and references. Tracking plates done in Nuke.
-  May 2018- December 2018 **MPC**
Layout Artist
Worked on "The Predator" (Key Artist), "Dumbo", "Aquaman", "Dark Phoenix", "Artemis Fowl", and "The Voyage of Doctor Dolittle". Created full CG shots based off of storyboards, layout, as well as postvis and previs which would involve camera animation, character blocking, set dressing, checking/offsetting matchmove location, rotoanimation and staging. Animation, modeling, fx, and lighting was done using Maya. Rotoscope, garbage mattes, and color correction in Nuke.
-  December 2016- November 2017 **ONE ROOF ENTERTAINMENT**
Animation Director
Worked on "2001: AN EDM ODYSSEY". Worked closely with the director, editor and other 3d artists on the team to figure out animation and pipeline workflows as well as story points for sequences. Day to day tasks involved overseeing animation in both Maya and Cinema4D, modeling, texturing, rigging hero assets, performing camera layout/visualization, building FX in Houdini, finding alternative render solutions per shot/fx basis, and compositing in after effects.
-  January 2016- May 2018 **CALIFORNIA INSTITUTE OF THE ARTS**
Character Animation Teacher Assistant
Assistant for five classes. Tasks included making photocopies for teachers, setting up classrooms, and projector/screens. Assisted students with Maya in CG Animation with technical issues like constraints, the graph editor, camera animation, modeling, and rendering. In After Effects I helped students with techniques such as Motion Tracking with Mocha, Keying, Color Correction/Grading, and Particle setups with the Trapcode Suite.
-  May 2015 **WARNER BROS. INTERACTIVE ENTERTAINMENT**
Stopmotion animation/compositing
Animated and composited a promotional stop-motion short for the video game "LEGO Dimensions" using DragonFrame and After Effects.

Artistic/Technical Skills

Maya: Camera, Character Animation, Modeling, Lighting, X-Gen, Particles, Rigging, UVs

Unreal Engine: Camera sequencer, Procedural Environments, Lighting, Material Shaders, Look dev, Set Dressing, Fx particles, Virtual Camera, Alembics

Houdini: Pyro, Rigid Bodies, Particles, Clouds/Volumetrics, Flip Fluids, Lighting, Vops, Mantra Shaders

Zbrush: General Anatomy Modeling, Landscape Modeling, Fibermesh, Retopology, UVs

MotionBuilder: Motion Capture / Animation editing

Nuke: Full CG Comps, Integration Comps, Deep Compositing, Color Correction, Particles, Look Development, Keying

After Effects: Color Correction, Compositing, Particles, Look Development, Motion Graphics, Trapcode suite, Rotoscoping, Keying

Substance Painter/Designer: Asset Texturing, Material Building, Look Dev

Photoshop: Drawing, Matte Painting, Color Correction, Look Dev

PTrack/3D Equalizer: 3D Tracking Camera Movements from live action plates

Layout: Staging, Blocking, Screen Direction, and Camera Setup

Cinematography: Framing and Lighting

Animation: Timing and Blocking

Modeling: Characters, Vehicles, Props, and Environments

Premiere Pro: Editing

Windows/Linux/Mac: Proficient with Windows, Mac, and Linux systems

Render Engines: Redshift, Arnold, V-ray, Marmoset Toolbag, Unreal Engine