

# Lars Magnus Holmgren

## Curriculum Vitae

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Sydney, Australia

Visas to work in Australia, America, and Europe

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## Technical Skills & Software

### High Level Skill set:

◆ Maya / VRay & Mental Ray ◆ Nuke & Nuke Studio ◆ Photoshop ◆ Shake ◆ Boujou ◆ PF Track

### Additional Skill set:

◆ Redshift (for Maya) ◆ Shotgun ◆ Renderman ◆ Sapphire & Comp' FX Plugins ◆ Word & Excel  
◆ Premiere Pro ◆ Alias Poweranimator ◆ Mudbox ◆ Z Brush  
◆ Illustrator ◆ Fusion ◆ Cy-Slice ◆ Freehand ◆ Matador ◆ Frame Cyclor  
◆ Elastic Reality (morphing) ◆ After Effects ◆ Live-action and Stills cameras  
◆ Flash ◆ Flock of Birds (Motion Capture) ◆ Beta-SP & DCT dubbing

## Artistic & Craft Skills

◆ Illustration ◆ Painting ◆ Photography ◆ Graphic Design ◆ Storyboarding  
◆ Instrumentation ◆ Sound Effects ◆ Multi-Media shows ◆ Performance Art  
◆ Film & Video (Directing Shoots / Camera-Work, Lighting & Studio Techniques)

## Awards & Credits

Received many awards and participated as speaker at various festivals and panels worldwide alongside several articles in noteworthy publications.

Please refer to the supporting documents for all awards, events and credits.

## Professional Experience, 01- Summary

Note; the following roles are expanded upon in full detail below this initial summary.

◆ **Plastic Wax – Sydney, Australia**

*CG / VFX Supervisor: September 2018 – January 2018*

◆ **Fin Design – Sydney, Australia**

*Co VFX Sequence Supervisor / Animation Director: July 2018 – August 2018*

◆ **Supervixen – Sydney, Australia**

*Lead Lighting TD / Preparatory Compositor: May 2018 – June 2018*

◆ **Orbit VFX – Sydney, Australia**

*FX TD, 3D Generalist & Nuke Compositor: March 2018 – May 2018*

◆ **Studio Nero (launch of their Flex Agency) – Sydney, Australia**

*CG / VFX Supervisor & Generalist: February 2018*

◆ **Vandal – Sydney, Australia**

*CG / VFX Supervisor: April 2017 – December 2017*

◆ **Supervixen – Sydney, Australia**

*Lead Lighting TD / Preparatory Compositor: February – March 2017*

◆ **Animal Logic – Sydney, Australia**

*Senior Character Animator: January – February 2017*

◆ **Orbit VFX – Sydney, Australia**

*Creative, VFX & Animation Director: October – December 2016*

◆ **Supervixen – Sydney, Australia**

*3D/CG Supervisor / Lead Lighting TD / Preparatory Compositor: April - October 2016*

◆ **Buck – Sydney, Australia**

*Lighting TD / Preparatory Compositor: March – April 2016*

◆ **Orbit VFX – Sydney, Australia**

*Creative, VFX & Animation Director: October 2015 - December 2015*

◆ **Supervixen – Sydney, Australia**

*VFX Supervisor / Lead Lighting TD / Preparatory Compositor: August 2015 – October 2015*

◆ **Arcadia Productions – Sydney, Australia**

*Lead Character Animator / Senior CG Generalist: September 2015*

◆ **Billy Blue College Of Design – Sydney, Australia**

*VFX Lecturer - Sessional / Semesters 1-2, 2015 (one evening class per week)*

◆ **Orbit VFX – Sydney, Australia**

*Animation Director / Lead Animator: May 2015 - July 2015*

◆ **Supervixen – Sydney, Australia**

*VFX Supervisor, Character Rig TD, R&D Animation: March 2015 - May 2015*

◆ **Flying Bark – Sydney, Australia**

*VFX Supervisor (took over briefly on Blinky Bill from the dep't Sup' Anders): Oct 2014 – Feb' 2015*

◆ **Magnetic Theory – Sydney, Australia**

*VFX Director, Senior 3D Generalist & Lead Compositor: August 2014 - February 2014*

◆ **Orbit VFX – Sydney, Australia**

*Generalist TD July 2014 – August 2014*

◆ **Orb VFX – Sydney, Australia**

*Lead Character Animator & Rig TD (complex rigging): May 2014 - July 2014.*

◆ **Locomotion – London, UK**

*CG Supervisor / Lead Animator / Generalist TD: October 2013 – December 2013*

◆ **Th1ng - Soho, London, UK**

*Director (Design, VFX, Animation & Creative Direction): September 2013 – October 2013*

◆ **Locomotion – London, UK**

*CG&VFX Supervisor / Lead Animator / Generalist TD: July 2013 – September 2013*

◆ **Th1ng - Soho, London, UK**

*Director (Design, VFX, Animation & Creative Direction): January 2013 – July 2013. (Ongoing Directorial representation since July 2003)*

◆ **Prime Focus – Broadcast VFX Division, London, UK**

*VFX Supervisor : August 2012 – December 2012*

◆ **Iloura – Melbourne Branch, Australia**

*Animation & VFX Director / CG Supervisor: April 2012 – August 2012*

◆ **Locomotion – London, UK**

*CG Supervisor / Generalist TD / Compositor & Designer: February 2012 – March 2012*

◆ **Double Negative – London, UK**

*Generalist Technical Director: July 2011 – February 2012*

◆ **Locomotion – London, UK**

*3D Supervisor / Technical Director: June 2011 – July 2011*

◆ **Saddington & Baynes – London, UK**

*CG/VFX Director: April 2010 – April 2011*

◆ **Envy – London, UK**

*3D/VFX Supervisor: March – April 2010 (Five week production)*

◆ **Buck – NYC, USA**

*Head of 3D / CG-VFX Supervisor: September 2009 – March 2010 (six months).*

◆ **Locomotion – London, UK**

*Head of 3D / VFX Director: June 2008 – August 2009*

◆ **Rushes - Soho, London, UK**

*CG/VFX Supervisor & Senior 3D/VFX Generalist (Commercials): February 2008 – June 2008*

◆ **Zoo TV / Atlantic Productions – London, UK**

*Senior 3D/VFX Generalist & GFX Designer: January 2008 – February 2008.*

◆ **Flaming CGI – London, UK**

*Senior 3D/VFX Generalist: October 2007 – December 2007*

◆ **Againstalldds – Stockholm, Sweden**

*Head of 3D / VFX Supervisor (Commercials): July 2007 – October 2007*

◆ **Rushes - Soho, London, UK**

*CG/VFX Supervisor & Senior 3D/VFX Generalist (Commercials): July 2006 – June 2007*

*Senior/Lead Animator (Commercials): March 2006 – July 2006*

◆ **The Moving Picture Company (MPC) - Soho, London UK**

*3D/VFX Supervisor / Lead-Animator: September 1999 – January 2006*

*Creative Director (Design/Animation/VFX): September 1999 – January 2002*

◆ **Stark Films - Soho, London United Kingdom**

*Director (Design, VFX, Animation & Creative Direction): February 2002 – July 2003*

◆ **Photon – Australia & New Zealand**

*CG Supervisor / Lead Animator & Generalist: October 1998 – September 1999*

◆ **Conja Pty Ltd - Sydney Australia**

*CG Supervisor / Senior 3D Generalist / Designer: October 1995 – August 1998*

*Senior Lead 3D Generalist: October 1994 – October 1995*

*Junior 3D Artist: January 1992 – 1994*

*Junior Broadcast Designer: October 1991 – December 199*

## **Education**

### **B.A. in Visual Communication**

University of Technology, Sydney, Australia

Major in Computer Graphics / Minor in Film

Graduated with High Distinctions and Distinctions

### **Diploma – Fine Art & Design**

Seaforth Tafe Technical College, Sydney, Australia

Major in Photography

Graduated with Honours

### **Certificate – Screenwriting**

From Concept to Feature Film Script

### **Educational Awards**

Staedtler Drawing Prize & Most Advanced Student

Please refer to the Achievement List for a comprehensive list detailing awards & achievement.

## **Professional Experience, 02 – Detailed Account**

### **◆ Plastic Wax – Sydney, Australia**

#### ***CG/VFX Supervisor: September 2018 – January 2019 / Cinematic Games Trailers***

Full-stream CG/VFX supervision for renown Australian VFX company Plastic Wax specialising in cinematic games trailers with over twenty years experience in VFX content for Film, Television & Games.

I worked on several back-to-back and in-parallel productions of varying size teams (largest 75 crew local and remote) including Call of Duty, a pitch for a high-end game, Civilizations and Mortal Combat.

Duties included the full-stream supervision and umbrella QC (quality control) assurance across all departments acting as the conduit for the Creative & Art Direction and the logistical workflow dissemination/assimilation of the client feedback, working closely with the Directors, MD, HOP, HOD's producers, coordinators and EP's to assure proactive solutions and timely delivery and also working closely with the lead developer to push forward the pipeline to robust standard. I provided management with ongoing complex CG/VFX workflow and pipe reports to push proactively forth with strategic advice to accommodate expand-ability as the company pushes forth into new exciting territory. I am looking forward to upcoming follow-up involvement hot on the heels of the success of these recent productions.

◆ **Fin – Sydney, Australia**

**Co' VFX Sequence Supervisor / Animation Director: July 2018 – August 2018 / Full Feature Film**

VFX Sequence Supervisor & Animation Director (including lead animator for several shots) for a Chinese feature Film SciFi genre entitled Airpocalypse. The film sequence featured a showdown with a giant 'smog monster' and a group of deity's/god's. The creature consisted of smog sucked up and into it's giant form as stumbled about the cityscape wreaking havoc. Houdini was the driving FX simulation force alongside Maya character animation and general CG workflow integrated with live-action plates, composited via Nuke.

Responsibilities involved interpreting the client re-brief on the shots requiring revision for the sequence and penning the VFX workflow document with full creature FX and animation breakdown including innovative rig amends and behavioral FX design, alongside supervising a team and directing the camera flow and choreo' of the battle milieu.

*Note; The production was a re-brief 'remake/second take' on select key shots for this films VFX sequence (which was initially delivered by another team end of 2017) and I worked alongside 'tag' with another local supervisor for this fast and furious turn-around.*

◆ **Supervixen – Sydney, Australia**

**CG/VFX Lead, Compositor: May 2018 – June 2018 / Promo' Films.**

Senior VFX role for the 2018 production promoting the hotel chain called Hotels Combined following up from the successful launch and brand identity opener featuring a lovable cheeky 'bear' character.

◆ **Orbit VFX – Sydney, Australia**

**FX TD, Lighting TD, 3D Generalist, Nuke Compositor: March 2018 – May 2018 / TV Series (Long Form) VFX**

Senior role involving photo-real integration of 3D elements with live-action plates. Senior FX simulation including nCloth tarpaulin material wrapped over a political iconic architectural building and then via explosive dynamic FX, blowing the underlying structure up so that the cloth responds to the sequence of explosive and implosive demolition forces. Other tasks included hard surface modelling, lighting (using Vray) and compositing (Nuke).

◆ **Studio Nero (launch of their Flex Agency) – Sydney, Australia**

**CG / VFX Supervisor & Generalist: February 2018**

Senior role, responsible for the 3D-CG/VFX production and delivery of the new agency 'Flex' launch opener ident'. Lead involvement with hands-on including Maya, Photoshop and Nuke.

◆ **Vandal – Sydney, Australia**

**CG / VFX Supervisor: April 2017 – December 2017**

Senior role, working alongside the talented CD's, VFX Producers and EP's. Lars worked in his capacity as CG/VFX Supervisor for a broad range of short form productions including assistance in quoting/bidding for new work, actively recruiting for local and OS (remote) talent and effectively managed productions from initial brief to completion with a robust pipeline allowing for effective collaboration with crew based local to the studio and remotely via online asset-share methodology.

◆ **Supervixen – Sydney, Australia**

**Senior Lighting TD, Preparatory Compositor: February – March 2017 / VR (Virtual Reality) BT Opener.**

Senior role involving a three minute multi-sequential virtual reality opener for BT.

◆ **Animal Logic – Sydney, Australia**

**Character Animator: January – February 2017 / Feature Film, Ridley Scott Alien Covenant**

An exciting role for one of my favorite directors, Ridley Scott and his latest feature film Alien Covenant. I was employed to at the final phase of production to help with last minute animation tasks involving character animation of a flock of geese. I created a combination of seamless loop cycles (flying, landing on water, swimming/bobbing, taking off to flight from water, flight and gliding). I worked closely with the FX Dynamics lead to merge these loops into a convincing flock of geese, seamlessly integrated in comp'.

◆ **Orbit VFX – Sydney, Australia**

**VFX, Creative & Animation Director / Rig TD: October 2016 – December 2016 / Commercial VFX**

Senior role involving the design and direction of a high profile commercial for Nestle, featuring a mythological heroic 'Chinese Dragon' for the Indonesian marketplace. This is the second spot in this series I have directed.

I directed a team of VFX crew to create a highly charged spot featuring complex animation, intensive FX Simulation and Comp' FX Spotting. I also acted to set up the initial character rig for the dragon in the previous years spot.

◆ **Supervixen – Sydney, Australia**

**CG Supervisor, Lead Lighting TD, Preparatory Compositor: April 2016 – October 2016 / Feature Film.**

Senior role (hands-on and supervisory) on the latest blockbuster feature film Underworld, Blood Wars; involving corporate opener for the sponsor of the film, the opening title sequence and the dream 'flash back' vampire VFX sequences.

◆ **Buck – Sydney, Australia**

**Lighting TD & Preparatory Compositor: March 2016 – April 2016 / Television commercials & Print VFX.**

I was senior Lighting TD working across two spots and some high-res' print VFX. I was also involved with preparatory compositing of my render passes.

◆ **Supervixen – Sydney, Australia**

**CG Supervisor, Lead Lighting TD, Preparatory Compositor: January 2016 – March 2016 / Promo' Films.**

Senior VFX role for a campaign series of spots promoting a hotel chain called Hotels Combined following up from the successful launch and brand identity opener featuring a lovable cheeky 'bear' character. The latest series sees 'Max' in a series of punchy online 'shorts' with fun comedic value. Overseeing a small devoted CG/VFX team. Hands-on tasks included character rig refinement, lead lighting and look dev', tech' animation and preparatory compositing.

◆ **Orbit VFX – Sydney, Australia**

**Creative, VFX & Animation Director / Rig TD: October 2015 – December 2015 / Commercial VFX**

Senior role involving the design and direction of a high profile commercial for Nestle, featuring a mythological heroic 'Chinese Dragon' for the Indonesian marketplace. I directed a team of VFX crew to create a highly charged spot featuring complex animation, intensive FX Simulation and Comp' FX Spotting. I also acted to set up the initial character rig for the dragon. The sister creative company we worked with was DD8, Sydney.

◆ **Arcadia Productions – Sydney, Australia**

**Lead Character Animator / Senior CG Generalist: September 2015 / Commercial VFX.**

Intensive hands-on lead animation and CG generalist tasks for a shot in a 30' commercial on home insurance, featuring octopus tentacles that rip down a house and a hotel pops up in its place.

◆ **Supervixen – Sydney, Australia**

**VFX Supervisor, Lead Lighting TD, Preparatory Compositor: August 2015 – October 2015 / Corporate Promo'.**

Senior role for a hotel chain called Hotels Combined. This is a follow up campaign to the successful launch opener featuring the loveable cheeky 'bear' character called Max. CG & Visual Effects Supervisor for a team of CG/VFX crew. My hands on tasks included Lead Lighting TD and Preparatory Compositing (setting up complex Nuke nodal scenes to assess the render passes). Parallel to the Motion aspect of this follow up campaign, a new high resolution 'stills' series of poses were created for poser art and other graphic and print media output.

◆ **Billy Blue College Of Design – Sydney, Australia**

**VFX Lecturer - Sessional / Semesters 1-2 2015** (one evening class per week)

Teaching a class of students Visual Effects methodology, pipeline, collaborative team work and individuated core skills including Nuke as well as understanding how to incorporate 3D render passes, matte paintings and motion textural elements into the workflow. The class focuses on the whole Visual Effects process from client brief, conceptual design, pre-visualisation, pre-production, production, post-visualisation through to post production and delivery. Utilizing live-action camera and lighting equipment, VFX kit, green-screen studio and on-set specific location production techniques students are responsible for the entire production of a short film incorporating sequential VFX techniques.

◆ **Orbit VFX – Sydney, Australia**

**Animation Director / Lead Animator: May 2015 – July 2015 / Television Promotional Identity Series**

Senior role on a high-profile promotional identity series for Foxtel, featuring humorous high-energy character animation. I was the Supervising Lead Animator assigned to manage and supervise the animated content including editorial and design considerations. I worked alongside other senior and junior animators partaking in detailed sequential character animation. I met regularly with company creative management and the client offering my expertise in the animation workflow development.

◆ **Supervixen – Sydney, Australia**

**VFX Supervisor, Character Rig TD, R&D Animation: March 2015 – May 2015 / Corporate Opener.**

Senior role for a hotel chain called Hotels Combined launching a brand identity corporate opener featuring a loveable cheeky 'bear' character. Visual Effects Supervisor for a team of CG/VFX crew. On-set VFX Shoot Supervision. Character Rig TD for the talking bear character (including stretchy limb fk/ik blending and lip-sync). I initially worked up the model, rig and poses in a stills/print campaign and this production saw the character brought to animated life.

◆ **Magnetic Theory – Sydney, Australia**

**VFX Director, Senior 3D Generalist & Lead Compositor: August 2014 – January 2015 / Documentary**

Visual Effects Director and senior hands-on lead (3D & VFX Compositing) role on a documentary produced for the Channel Seven Network Australia. The documentary features four sequential shots detailing the discovery of revolutionary inner ear hearing aid technology and devices. We journey to see how the innermost functionality of the cochlea behaves in relation to hearing loss.

◆ **Orbit VFX – Sydney, Australia**

**Generalist TD: July 2014 – August 2014 / Feature Film, Russell Crowe Water Diviner**

Senior role on a feature film produced in Sydney, Australia; a debut directing feature by Russell Crowe entitled The Water Diviner. I was a Generalist TD assigned to a complex fly through shot revealing a night-time view of troops gathered in trenches at Gallipoli during the First World War.

◆ **Orb VFX – Sydney, Australia**

**Lead Character Animator & Rig TD (complex rigging): May 2014 – July 2014 / Feature Film, Terminus**

Senior role on a feature film of the Sci-fi genre called Terminus, produced in Sydney, Australia.



Assigned the task of rigging a complex character/creature rig involving dexterous tentacle-limb-like features as well as lead character animation on several hero shots.

◆ **Th1ng - Soho, London, UK**

**Director (Design, VFX, Animation & Creative Direction); Exhibition Art Series**

Responsible for conceptual development and the fruition of ideas to form complete productions. Determine functional and aesthetic guidelines to determine and shape full technical VFX and creative pipelines. Design and develop style-frames and storyboards. Determine resources and talent-base required to bring ideas into full realization. Direct cast and crew for live-action shoots. Direct and manage teams of creative and technical personnel throughout entire productions.

◆ **Locomotion – London, UK**

*Boutique Design, 3D/VFX & Motion Graphics facility based in Soho, London.*

**CG Supervisor / Lead Character Animator / Generalist TD: October 2013 – December 2013 / Commercial**

A follow-up commercials campaign for a Tropicana, featuring 3D animated oranges filling a carton with a zipper. Established working relationship with Locomotion (see other experience with them below).

◆ **Th1ng - Soho, London, UK**

*An established production company based in London, representing several directors, with high-profile clientele in the UK and USA.*

**Director (Design, VFX, Animation & Creative Direction): September 2013 – October 2013.**

*(Ongoing Directorial representation since July 2003)*

◆ **Locomotion – London, UK**

*Boutique Design, 3D/VFX & Motion Graphics facility based in Soho, London.*

**CG & VFX Supervisor / Lead Character Animator / Generalist TD: July 2013 – September 2013**

Working as CG/VFX project lead and co-shoot supervisor for a high-end US client; Tropicana commercial featuring 3D animated oranges and bottle integrated with Live-Action back-plate. Established working relationship with Locomotion (see other experience with them below).

◆ **Th1ng - Soho, London, UK**

*An established production company based in London, representing several directors, with high-profile clientele in the UK and USA.*

**Director (Design, VFX, Animation & Creative Direction): January 2013 – July 2013.**

◆ **Prime Focus – Broadcast VFX Division, London, UK**

*Prime Focus' Broadcast VFX division is one of the most respected in the business. The London-based team creates high end visual effects for leading Long Form Broadcast and Live Event clients.*

**VFX Supervisor: August 2012 – December 2012**

Senior lead position for a one hour television feature for Discovery Channel featuring presented Astro-Physicist and celebrity Phil Plait. The show takes the audience on a dramatic, epic journey over the sun's solar storm activity featuring wild photo-real effects and including eighty VFX shots. The role involved live-action co-shoot-supervision (a three day

shoot), advising the CG/VFX workflow, team makeup, strategic documentation and implementation, guidance on the technical and creative pipeline, managing and supervising the post production team of 30 crew, supervising pre-visualisation through to post-visualisation right through to final light, comp', edit, grade finesse and output. The role also involved key hands-on 3D and VFX R&D and rigging tasks. Involved with working directly with the MD, Creative Director, CG Supervisor and VFX Producer with regular pivotal attendance during client meetings, providing VFX guidance, VFX design and quality control measures, assuring streamlined production workflow and high-end quality delivery.

#### ◆ Iloura – Melbourne Branch, Australia

*Iloura is a VFX, animation and design studio motivated by creative problem solving and technical innovation. Creative, flexible and results driven, Iloura provides services from both studios in Melbourne and Sydney.*

#### **Animation & VFX Director / CG Supervisor: April 2012 – August 2012**

Senior lead position on a television advertising campaign for 'Birds Eye' (renowned character driven series) featuring fully dynamically feathered talking birds (the first Birdseye lip-sync campaign). The role involved Animation & VFX Direction, conceptual design and scripts which were worked into story boards, 2D animatics and 3D animatic pre-visualisation to guide and inform the live-action camera and compositional dynamic which was in turn further finessed via the post-visualisation stage. Other tasks included lead character animation on select shots, devising the technical pipeline, determining functional and aesthetic guidelines, departmental line management, CG Supervision as well as VFX shoot direction, 3D Design and senior hands-on generalist tasks local to the Iloura Melbourne office and collaboration with the Sydney team. Involved working directly with the Executive Producer and attending client meetings as well as assisting associated Line Producers bidding for upcoming work, providing detailed CG/VFX timeline quotations ensuring hole-proof schedules and streamlined production workflow through pre-visualization, design, R&D, production and post production, guaranteeing high-end quality and prompt delivery .

#### ◆ Locomotion – London, UK

*Boutique Design, 3D/VFX & Motion Graphics facility based in Soho, London.*

#### **CG Supervisor / Generalist TD / Compositor & Designer: February 2012 – March 2012**

Working as project lead at Locomotion, a Boutique Motion Graphics, Design & VFX house in London for a commercial featuring CG animated refractive glass panes advertising HD screening technology. Established working relationship with Locomotion (see other experience with them below).

#### ◆ Double Negative – London, UK

*Europe's largest provider of Visual Effects for Film.*

#### **Generalist Technical Director: July 2011 – February 2012**

*(Freelance CG/VFX position)* Employed as a **Generalist Technical Director** and enjoyed working as a **Lighting TD** on six shots from two sequences in the epic VFX film John Carter of Mars. Worked at the inception of the latest James Bond Film with senior generalist tasks such as modelling (hard surface architectural), UV Set, Texture Painting / Mapping and **Looks Development** (lighting & shaders).

#### ◆ Locomotion – London, UK

*Boutique Design, 3D/VFX & Motion Graphics facility based in Soho, London.*

#### **3D Supervisor / Technical Director: June 2011 – July 2011**

Working as 3D project lead at Locomotion, a Boutique design & VFX house in London for a Tropicana commercial featuring 3D animated oranges and bottle integrated with Live-Action back-plate. Established working relationship with Locomotion (see other experience with them below).

#### ◆ Saddington & Baynes – London, UK

*Widely recognised as the world's leading print post-production studio, Saddington & Baynes were the pioneers of digital retouching in the 1990's and continue to push the boundaries of image excellence. Today, they are pushing forward to establish the same high repute within the CG/VFX Motion arena.*

#### **CG/VFX Director: April 2010 – April 2011**

*(Staff CG/VFX position)*

Senior staff position involving line management, supervision, design and direction of motion CG/VFX commercial campaigns as well as involvement with CG content for stills output. Chief responsibility involves driving the visual effects and animation content forth and building the department to compete with industry peers at the same cutting edge level of expertise Saddington & Baynes are renowned for with their stills and print media work. Supervise a team of 3D, VFX & GFX artists (freelance and F/T). Establish effective strategies to ensure the highest quality of work, delivering to client satisfaction under very tight deadlines. Supervise the 3D/VFX requirements for shoots. Create and manage effective CG/VFX Pipelines ongoing productions. Determine creative, aesthetic, logistical and technical solutions and conventions (naming and directorial) throughout production pipelines. Provide detailed 3D/VFX/GFX timeline quotation and work alongside Producers and Line-Producers involving regular meetings with clients to ensure hole-proof schedules, streamlined productions leading the process through pre-visualization, design, R&D, and post production, guaranteeing high-end quality and prompt delivery. Step in to fulfill design and direction duties alongside departmental management and VFX supervision. Responsibilities include conceptual development and the fruition of ideas to form complete productions. Determine functional and aesthetic guidelines.

#### ◆ Envy – London, UK

*Proud winners of Best Post Production House at the Broadcast Awards 2008, 2009 and 2010.*

#### **3D/VFX Supervisor: March – April 2010 (Five week production)**

*(Freelance CG/VFX position)*

Hands-on 3D Lead role alongside CG & VFX Supervision for a project focusing on the popular Bear Grylls persona as an opening ident for his new show. I set up the render layers as well as assigning the tasks for the other 3D crew, working closely with the producer and master VFX compositor and attending of several client meetings. I established effective strategies to ensure the highest quality of work, delivering to client satisfaction under a tight deadline. I co-supervised the 3D/VFX requirements for a shoot. This included preparing tracking markers to extract camera data as well as blue-screen related VFX advice. We worked together with 3D stereoscopic specialists since the follow up identity is a stereoscopic deliverable

#### ◆ Buck – NYC, USA

*Boutique 3D/VFX facility based in New York City with sister company in LA, USA.*

#### **Head of 3D / CG-VFX Supervisor: September 2009 – March 2010 (six months).**

*(Full Time CG/VFX position)*

Specializing in design-driven creative, Buck's directors and artists use animation, visual effects and live action to collaborate with clients, from concept to delivery. From offices in New York and Los Angeles, Buck works with a broad range of clients. Hands-on 3D Studio Lead role alongside CG & VFX Supervision and management. Actively recruited for new talent ensuring a strong freelance roster of junior through to senior specialist and generalist candidates to suit all 3D/VFX & GFX requirements. Managed a staff of 3D, VFX & GFX artists (freelance and F/T). Established effective strategies to ensure the highest quality of work, delivering to client satisfaction under very tight deadlines. Ensure effective communication between senior management, producers, 3D, VFX & GFX personnel. Supervised the 3D/VFX requirements for shoots. Created and managed effective CG/VFX Pipelines ongoing productions. Determine creative, aesthetic, logistical and technical solutions throughout production pipelines. Provided detailed 3D/VFX/GFX timeline quotation and work alongside Producers and Line-Producers involving regular meetings with clients to ensure hole-proof schedules, streamlined productions leading the process through pre-visualization, design, R&D, and post production, guaranteeing high-end quality and prompt delivery. Developed and initiated effective short and long-term company

strategies such as new naming and directorial conventions and introduce automated intranet based 'File & Shots Management, Pipeline Toolkit'. Determined resources and talent-base required to bring ideas into full realisation.

#### ◆ **Locomotion – London, UK**

*Boutique Design, 3D/VFX & Motion Graphics facility based in London with sister company in Germany.*

**Head of 3D / VFX Director: June 2008 – August 2009**

*(Freelance CG/VFX position)*

With offices in London and Düsseldorf, Locomotion had a strong position in the European 3D/VFX market. Responsible for the cross-departmental CG/VFX supervision and management of all 3D, VFX and GFX related projects and productions. Actively recruited for new talent ensuring a strong freelance roster of junior through to extremely senior specialist and generalist candidates to suit all 3D/VFX & GFX requirements. Managed a department of 3D, VFX & GFX artists (freelance and F/T). Established effective strategies to ensure the highest quality of work, delivering to client satisfaction under very tight deadlines. Ensured effective communication between senior management, producers, 3D, VFX & GFX personnel. Supervised the 3D/VFX requirements for shoots. Created and managed effective CG/VFX Pipelines ongoing productions. Determined creative, aesthetic, logistical and technical solutions throughout production pipelines acting as VFX Director both locally (London) and remotely via our sister company in Düsseldorf, Germany. Provided detailed timeline quotation and work alongside Producers and Line-Producers involving regular meetings with clients to ensure hole-proof schedules, streamlined productions leading the process through pre-visualization, design, R&D, and post production, guaranteeing high-end quality and prompt delivery. Developed and initiated effective short and long-term company strategies such as new naming and directorial conventions and introduce automated intranet based 'File & Shots Management, Pipeline Toolkit'. Fulfilled Design & Direction duties alongside departmental management and VFX supervision; responsibilities included conceptual development and the fruition of ideas to form complete productions. Determined functional and aesthetic guidelines. Designed and developed style-frames and storyboards. Determined resources and talent-base required to bring ideas into full realisation. Directed cast and crew for live-action shoots.

#### ◆ **Rushes - Soho, London, UK**

*For just on 30 years, Rushes has been known as a world class CG/VFX house.*

**CG/VFX Supervisor & Senior 3D/VFX Generalist (Commercials): February 2008 – June 2008**

*(Freelance CG/VFX position)*

Supervise teams of 3D-CG, FX and VFX personnel (typical team size three to eight people).

Supervise CG content for VFX shoots. Determine creative, logistical and technical solutions throughout the entire production pipeline.

#### ◆ **Zoo TV / Atlantic Productions – London, UK**

*CG/VFX Company based in London specialising in Long Form Television Series and specials.*

**Senior 3D/VFX Generalist & GFX Designer: January 2008 – February 2008.**

*(Freelance CG/VFX position)*

Responsible for highly-skilled hands-on CG/VFX involvement and GFX conceptual design related work for a Jack the Ripper documentary. My responsibility was to design several graphic transitions from an outer space 'satellite view' of the globe into a streetscape level live-action shoot scenario (modern day setting) and then back in time to the appropriate era of the Jack The Ripper character.

#### ◆ **Flaming CGI – London, UK**

*CG/VFX Company based in London specialising in Architecture and commercials.*

**Senior 3D/VFX Generalist:** October 2007 – December 2007

*(Freelance CG/VFX position)*

Responsible for highly-skilled hands-on CG involvement; Architectural 'city-fly-through' and an Ident' for Virgin1 Television. Involved senior tasks in modeling, rigging, texturing, shading and lighting.

◆ **Against Odds – Stockholm, Sweden**

*Design/Production & CG/VFX company based in Stockholm specialising in commercials, idents and promos.*

**Head of 3D / VFX Supervisor (Commercials):** July 2007 – October 2007

*(Freelance CG/VFX position)*

Managed a staff of twelve 3D & VFX artists. Headed up two productions; Coca-Cola and Nintendo's My-Sims. Established effective strategies to ensure the highest quality of work, delivering to client satisfaction under very tight deadlines. THE SERIES WON THREE SILVER LIONS AT CANNES 2008 and GOLD at EPICA 2008. Ensured effective communication between senior management, producers, 3D-CG and VFX personnel. Supervised the CG/VFX requirements for shoots. Created and managed effective CG/VFX Pipelines for both the Nintendo and Coca-Cola productions. Determined creative, logistical and technical solutions throughout the production pipelines. Developed and initiated effective short and long-term company strategies such as new naming and directorial conventions and introduced an automated intranet based 'File & Shots Management, Pipeline Toolkit'. I recruited for a 'Head of IT' position to implement this.

◆ **Rushes - Soho, London, UK**

*For just on 30 years, Rushes has been known as a world class CG/VFX house.*

**CG/VFX Supervisor & Senior 3D/VFX Generalist (Commercials):** July 2006 – June 2007

*(Freelance CG/VFX position – rolling contractual work)*

Supervise teams of 3D-CG, FX and VFX personnel (typical team size three to eight people). Supervise CG content for VFX shoots. Determine creative, logistical and technical solutions throughout the entire production pipeline.

**Senior/Lead Animator (Commercials):** March 2006 – July 2006

*(Freelance CG/VFX position)*

Responsible for highly-skilled hands-on CG involvement in character animation. Senior ability in modeling, rigging, texturing, shading and lighting of sophisticated 3D creatures, scenarios and environments.

◆ **The Moving Picture Company (MPC) - Soho, London UK**

*Award-winning post-production VFX company based in London specialising in film and commercials. High profile campaigns for BBC, Coca-Cola and Nike as well as films such as Harry Potter and Charlie and the Chocolate Factory.*

**Director / CG & VFX Supervisor / Lead-Animator:** September 1999 – January 2006

Supervised production teams of 3D-animators and compositors. Supervised VFX shoots. Determined creative, logistical and technical solutions informing the production pipeline. Provided conceptual, aesthetic and creature design, working closely with the client from pre-production to delivery. Responsible for highly skilled hands-on CG involvement in character animation. Senior ability in modeling, rigging, texturing, shading and lighting of sophisticated 3D creatures, scenarios and environments. Worked on commercial and film productions as well as music promos. Continued involvement in directorial lead roles.

**Creative Director (Design/Animation/VFX):** September 1999 – January 2002

Upon joining MPC directed several productions. Drove conceptual development, pitched ideas and oversaw the completion of productions. This was part of a pilot venture to form an internal production-wing at MPC and later evolved into a liaison between MPC and Stark Films as described below. Lars continues to be represented for his direction via Th1ng (UK), Locomotion (UK) and Magnetic Theory (Australia) - see details in this CV.

#### ◆ Stark Films - Soho, London United Kingdom

*A production company based in London specialising in commercials.*

**Director: February 2002 – July 2003**

Representation as a Commercials Director as a result of a liaison agreement between MPC and Stark Films.

#### ◆ Photon – Australia & New Zealand

*Leading VFX company based with facilities in Australia and New Zealand specialising in Film and Commercials.*

**CG Supervisor / Lead Animator & Generalist: October 1998 – September 1999**

Head Of 3D / CG Supervisor on the feature Movie Production “Journey To The Centre Of The Earth”.

*Lead Animator & Generalist for several high profile television commercials.*

#### ◆ Frankenskippy – London, UK

*Privately owned venture specialising in Creative Direction, VFX Supervision and CG/VFX Generalist services.*

**Founder, Creative Director, VFX Supervisor, Lead CG/VFX Generalist; Founded September 1998 – ongoing.**

#### ◆ Conja Pty Ltd - Sydney Australia

*Leading Design / Post-Production & VFX company based in Sydney specialising in film, commercials, and special format productions such as IMAX amusement rides.*

**CG Supervisor / Senior 3D Generalist / Designer: October 1995 – August 1998**

Supervised a staff of 3D artists. Established effective strategies to ensure the highest quality of work, delivering to client satisfaction in often very tight deadlines. Ensured effective communication between senior management, producers, 3D and 2D departments. Supervised shoots providing technical advice to directors and clients as well as conceptual design and art direction for a number of projects.

**Senior Lead 3D Generalist: October 1994 – October 1995**

Responsible for key / highly-skilled hands-on CG involvement in character and technically based animation. Supervised shoots providing technical advice to directors and clients as well as conceptual design and art direction for a number of projects including commercial, film, and special format presentations such as Imax format amusement ride.

**Junior 3D Artist: January 1992 – 1994**

Apprenticed up to speed gradually, bridging into 3D from the junior broadcast design position.

**Junior Broadcast Designer: October 1991 – December 1991**

Junior Broadcast designer with responsibilities including operating the Paintbox as well a conceptual design and story boards.