Ryan Kirkwood
rpkirkwood.com

Work Experience: Lighting, Materials, Look Development, Modeling, Compositing

NOISE, The Mill, MPC, Psyop, IF, A52, Method, Scholar, BNS, RND Los Angeles: 2012-2023
Lighting, Materials, Look Development, Compositing for commercial projects. Developed lighting/shading in Houdini, created procedural physically based materials in Designer, implemented custom materials in Painter, created complex shading networks, developed looks from shading/lighting through compositing stages, lit 3d elements to match background plates, iterated design concepts in Zbrush, sculpted and posed characters for pitches, set up projected environments in Nuke, composited layers of live action and cg elements using multipass renders, created matte paintings and projection setups, designed pitch frames and environments, set up an environment in Unreal Engine.

Buck, Los Angeles: 2012
Art Director, Compositor, Matte Painter on commercial projects. Collaborated on pitches, matte painted elements, developed looks, composited shots, refined shots of other compositors, brainstormed ideas.

Cafe FX, Santa Maria: 2010
Lighter on *Alice in Wonderland.* Developed looks for assets, crafted detailed shading of heavy, complex 3d models, created Light rigs and treatments, completed tasks in a large pipline on schedule, worked with team to address needs and solve problems.

Warner Bros, Burbank: 2008
Lead Compositor, Lighter on *Pepfar* short films. Developed looks and techniques to augment graphic 2d style with 3d lighting and shading, developed custom environmental lighting in a specific style, supervised team of compositors and lighters in creating a consistent look and feel, developed template compositing flows and lighting passes/rigs, worked interactively with davinci colorist to dial in final color for film output.

Omation, San Clemente: 2005 - 2006
Compositor and Lighter on *Barnyard*. Created establishing looks for scenes and characters, worked quickly to allow for extra time to be spent on fine detail and embellishment, maintained exact continuity of existing looks within a sequence, contributed to the improvement of existing looks for characters and environments, broke scenes down into passes, modified partitions within passes with overrides and custom materials, optimized and submitted passes to renderfarm, reassembled passes in nodal software, color corrected and blended layers together to produce final shots, maintained an extremely high level of productivity throughout production.

Digiscope, Los Angeles: 2004
Digital Artist on *Racing Stripes*, *The Legend of Zorro*
Implemented high resolution textures derived from on set photography and filmed plates, generated lip sync performances for live action animals, worked within a highly customized film vfx pipeline with scripted toolsets, created custom particle systems to react dynamically within filmed scenes.

Education

University of Southern California School of Cinema Television
Master of Fine Art in Film, Video, and Computer Animation
2003 - 2005

Northeastern University, Boston
Bachelor of Science in Art with major in Animation and Photography
1998 - 2002

*Recommendations available upon request