

Doug Hogan

VFX Supervisor and Digital Artist

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📺 [Showreel @ youtube.com/watch?v=Vb9o0kJ026Y](https://www.youtube.com/watch?v=Vb9o0kJ026Y)

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Skills

Compositing (**Nuke**) - *16+ years*

Lighting & Rendering (**Maya, Mantra, Arnold, Renderman, Blender, Unreal Engine, Unity**) - *15 years*

Coding (Python, TCL, PHP) - 10 years

Pipeline & Tool Development

Artist Supervision

Art Direction

Traditional Artistic Skills (**Drawing, Illustration, & Painting**)

Computer Aided Design (**AutoCAD, Onshape**) - *4 years*

3D Printing and Additive Manufacturing

Stereoscopic Feature Films

Virtual Reality "VR" (Both CG and Live Action Stitching)

Motion Capture (IR and Inertial Based Suits with video driven facial capture)

Cloud-based Delivery (**Aspera**)

Remote Studio Work

Team Management

Artist Tracking Software (**Shotgun, Various In-house Studio Tools**)

CG Content Creation

Creative Thinking

Team Communication and Training

Strong Technical Insights

Summary

Whether the tool at hand is computer code or a nicely sharpened chisel, I'm a passionate artist and builder who gets the most joy out of making something from nothing. I'm an active self starter but I also thrive in a collaborative team based environment. My favorite phrase is "I don't know, lets find out together" and I encourage all the artists I've worked with over the past 15 years in Feature Animation to have the same growth mindset. I'm exploding with creativity and always looking to make a big impact by sharing my unique skillsets with other like-minded individuals on new and exciting projects.

Work Experience

07-2021 - current

VFX Supervisor

Cheil North America

Working under the agency Group Creative Director, I'm in charge of an ever growing CG team with a focus on AR/VR/XR commercial projects, Motion Capture, Virtual Production, as well as more traditional CG asset and pipeline tool creation.

11-2015 - 07-2021

Compositing & Matte Painting Supervisor

Reel FX

Under general supervision of the VFX Supervisor, and working in partnership with the Lighting Supervisor(s), I was responsible for leading a team of artists specialized in both the Matte Painting and Compositing disciplines.

I was also in charge of Nuke tool development for a feature pipeline. creating Compositing tools and technique documentation as well as Matte Painting documentation. Additionally, I performed advanced compositing operations with rendered layers, including overall look and feel, color correction, 3D setups, advanced rotoscoping, look development, and other more specialized compositing effects as needed.

Credits (to date)

Rumble - Compositing & Matte Painting Supervisor

SCOOB! - Compositing & Matte Painting Supervisor

Uglydolls - Compositing & Matte Painting Supervisor, Supplemental Art Director

Crazy Alien - Senior Compositing Artist (Remote)

Lego Ninjago Commercials - Lighter and Compositor

Shinola Studio 360 Tour - VR Compositing Supervisor

GM 360 #enlistme - VR Compositor

The Simpsons Ride: Universal Hollywood - Compositing Supervisor, Technical Ride Media Support

Rock Dog - Lead Compositor / Lighter

Book of Life - Lead Compositor / Lighter / Continuity Supervisor

Free Birds - Lead Compositor / Lighter / Matte Painting TD

Despicable Me: Minion Mayhem (Osaka, Shanghai, Orlando, Hollywood) - Lighter / Compositor Supervisor, Technical Ride Media Support

As Cool As I Am - Compositor

Ice Age: A Mammoth Christmas - Lighter / Compositor

Bernie - Compositor

Katy Perry "Firework" - Lead Compositor

Looney Tunes Shortz 3D - Lighter / Compositor

G-Force - Stereoscopic Rotoscoping Artist

Dinosaurs 3D: Giants of Patagonia - Compositor

05-2021 - 06-2021

Senior Compositor

Warner Bros. Animation

I was brought on during crunch period to join the amazing WAG compositing team and bring their show across the finish line. I worked on compositing 2D animated sequences in Nuke and integrated Harmony 20 assets.

10-2018 - 01-2019

Senior Compositing Artist (Remote)

Tao Films

Previously known as Rhythm and Hues, I was brought on during the crunch period at Tao Films, to help with the hero compositing and final delivery of the Chinese feature film, "Crazy Alien". Working closely with the VFX Supervisor, I worked remotely through their Shotgun pipeline and was responsible for finalpass integration, shot polishing, and delivery of key compositing setups.

12-2009 - 11-2015

Lead Lighter and Compositor

Reel FX

Lighting in Maya and Compositing in Nuke. I was responsible for creating and fine-tuning lighting for use in the production of live-action and fully CG features.

Also responsible for rendering and compositing EXR layers together to create image sequences for final delivery. I was in charge of lead compositing duties, Continuity Supervision, and Compositing tool/pipeline development in python. As well as leading the documentation process on the areas of development.

05-2013 - current

Nuke Compositing Instructor

Digital-Tutors / Pluralsight

Once a quarter or so I help the Content Producers over at Pluralsight develop new courses focusing on the advanced Lighting and Compositing side of the Artistic 3D pipeline. I'm then responsible for outlining a course I find exciting, pitching that idea to their upper management with supporting materials, and then producing a series of tutorials covering the details of that topic. At times, I also provide additional media and testing elements at the request of the client.

04-2007 - 12-2009

Lead Compositor

SPEEDSHAPE

I worked closely with high profile clients and brands such as GM, Saturn, Bush Beans, Intel, Microsoft, Cadillac, Ford, and Hummer to name a few.

I established with fellow Lead Artists a robust pipeline of compositing standards for the studio. I cross trained artists in Compositing theory and Nuke, as well as wrote an extensive library of plugins, in both TCL and Python, for Artist and Production needs.

Achievements

- I built an inertial suit based motion capture studio with virtual production camera capabilities and facial capture for an in-house metahuman initiative.
- I traveled to Osaka, Japan as a Ride Media Installation Expert for Universal Studios and spent 2 amazing weeks living in the rafters of a theme park ride.
- I was honored to be apart of a small core team who won the 2012 VES Award for Outstanding Visual Effects in a Special Venue Project for our work on the "Despicable Me: Minion Mayhem" ride.
- I created, grew, and managed two separate departments (Compositing and Matte Painting) over the course of multiple feature length animation projects.
- I was part of the team who won "Best Branded VR Experience" at the 2016 Lumiere Awards - Lumiere in 2016 for our work on "Shinola | Luke Wilson Gives a 360 VR tour of Shinola's Detroit Factory"

Education

2003 - 2006

B.F.A in Visual Effects & Film and Television

Savannah College of Art and Design

Graduating in just three years, I received my B.F.A. from the Savannah College of Art and Design with a major in Visual Effects and a minor in Film and Television. While attending, I spent my time outside of class working freelance on a number of Independent feature film projects, ranging from short to long form.

2014 - current

Certified Nuke Trainer

FXphd

Achieved training certification for The Foundry's Nuke through the official FXphd partnership course.