

BARRY DEMPSEY
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Objective

Position in Lighting, Look Development, or Generalist.

Experience

2014-Present MPC, Vancouver, BC

Senior Lighting Artist/TD

Lighting and some Look Development on *Night at the Museum: Secret of the Tomb*, *Furious 7*, and the upcoming *The Finest Hours*, *Goosebumps*, and *Monster Trucks* using Katana, Renderman, and some V-Ray.

2013, 2014 The Mill, Los Angeles, CA,

(Freelance) Lighting Artist, Generalist

Game cinematic project for Activision's *Call of Duty: Ghosts* and high resolution print images for advertising campaign of *Hay Day* iOS game. Lighter and Generalist using Arnold for Maya, procedural modeling in Houdini.

2011 - 2012 Double Negative, London

Lighting and Look Development Artist, Generalist TD

Lighting and Look Development Artist, and Generalist TD on *Total Recall*, *Skyfall*, and *Fast and Furious 6*. Worked with Double Negative's proprietary physically plausible shading and lighting system, built on top of RenderMan. Lighting Lead for a small team on *Total Recall* and mentored junior lighters.

2005 - 2010 DreamWorks Animation, Glendale, CA

Look Development TD, Lighting TD, Technical Artist, Shader Writer

Kung Fu Panda and *Shrek Forever After*. Technical setup, support, and troubleshooting of look development assets and shader networks. Wrote show specific shaders. Troubleshooting of lighting and pipeline issues. Managed and mentored junior TDs and interns. Contributed to tool pipeline design and maintenance. Participated in several studio-wide technical working groups.

2004, 2005 Zoic Studios, Culver City, CA

(Freelance) Project Lead, Lead Lighter, TD, Generalist

Various roles on multiple projects for television and special venue presentations for clients such as *Electronic Arts*, *NBA TV*, and *Discovery Channel*. Duties included: project lead supervising a small team, generalist doing entire shots, lead lighter on sequences setting up lighting rigs and lighting shots, and constructing Maya shading networks and mental ray shaders. Troubleshooting Maya character animation, character rigging, and motion capture issues. Maya MEL scripting.

2002 - 2003 Electronic Arts, Vancouver, BC, Canada

Character Animation TD, Lighting TD

James Bond 007: NightFire and *NHL 2004* for PlayStation2, Xbox, and Nintendo GameCube. Character animation support. Mocap processing and clean-up using Maya. Realtime lighting of characters and environments. Baking lighting into texture maps using mental ray and EA proprietary tools. Beta testing and feedback on tools. MEL scripting automated processes and artist tools. Did some investigational work into Nvidia's Cg and CgFX, and Microsoft's HLSL real-time graphics shading languages. Participated on several studio-wide technical committees.

2000 - 2001 Giant Studios, Santa Monica, CA

Motion Capture TD, Technical Animator

Motion capture animation data cleanup, manipulation, editing, and looping using Giant's proprietary Nuance software and commercial packages such as Maya and 3D Studio Max. Motion capture session planning and coordination for computer games and some feature film tests. On-stage setup of motion capture systems. Exploratory work with several Web 3D character animation authoring packages.

1999 - 2000 Sony Imageworks, Culver City, CA

Color and Lighting Artist, Shader Writer

Lighter and procedural look development RenderMan shader writer on *Hollow Man*. Also worked with the R&D department performing software testing and verification of Imageworks' proprietary RenderMan interface software. Some Houdini procedural animation.

1999 Digital Domain, Venice Beach, CA

Character Animation TD

Maya Character TD on CGI animal shots for The Coen Brothers' film *Oh Brother, Where Art Thou*. Character setup and rigging. Created a character "mini-pipeline" with Maya MEL scripting. Used existing dynamics rigs for character dynamics simulation.

1993 - 1999 Xatrix Entertainment, Los Angeles, CA

Co-founder, Vice President, CG Supervisor

PC game titles include *Cyberia*, the *Redneck Rampage* series. Supervised the graphics department and was motion capture supervisor for projects ranging from 3D PC games, tests for 3D animated television series, and location based entertainment demos. Architected animation software tools and supervised the implementation of these tools. Hands-on generalist computer graphics work for the various projects. Other responsibilities included hiring of the graphics department team, capital expenditure management for equipment purchases, budgeting and forecasting for overall production infrastructure.

1992 - 1993 PDI Hollywood, Hollywood, CA

Animator, Digital Artist, Generalist

Animator, digital artist, and generalist for a range of feature films including: *Batman Returns*, *Dennis the Menace*, and *Die Hard 2*. Effects for Television Shows such as Disney/Henson's *Dinosaurs*, and music videos such as Michael Jackson's *Jam*. Beta testing and feedback on PDI's proprietary animation and rendering system.

Software Skills

Software Packages: Maya, Katana, RenderMan, Arnold, mental ray, V-Ray, Nuke, Shake, Adobe Photoshop, Adobe Premier Pro, Adobe After Effects, Dreamworks/PDI Proprietary Pipeline: PDI Light, PDI Comp, PDI Emo

Familiarity with these Software Packages: Mari, Houdini

Shading Languages: mental ray shader API, RenderMan Shading Language, DreamWorks/PDI in-house proprietary shader API, and some Nvidia Cg and CgFX Shading Language.

Motion Capture: Cleanup, looping, blending, and manipulation of animation data, both keyframe and motion capture. Packages: Maya, MotionBuilder, and Giant Studios proprietary Nuance.

Education

BFA, Electronic Media Arts Major
Atlanta College of Art, GA

Theatrical Lighting and Scenic Design
North Carolina School of the Arts, Winston-Salem, NC