

# BARRY DEMPSEY

barrydemp@gmail.com  
barrydempsey.com

## Experience

### DNEG, Vancouver

**Senior Lighting Artist** on Netflix's 'Nyad' for water replacement, digi double, and digi boat shots. (Houdini, Mantra, Nuke) **2023**

### Zoic Studios, Vancouver

**CG Lead** on various steaming and television shows, including DC's 'The Flash', 'Space Force' for Netflix, 'Kung Fu', and 'The 4400'. (Maya, Houdini Lighting, V-Ray, and Nuke) **2021 – 2023**

### Animal Logic, Vancouver

**Senior Lighting and Comp Artist** on 'DC League of Super-Pets' animated feature. (Animal Logic proprietary lighting and rendering pipeline, Nuke) **2021**

### Atomic Cartoons, Vancouver

**Lead Lighting and Comp Artist** on 'Mighty Express' series for Netflix/Spin Master. (Katana, Renderman, Nuke) **2019 – 2021**

### Method Studios, Vancouver

**Senior Lighting Artist** on 'Avengers: Infinity War', 'Godzilla: King of the Monsters', 'The Kitchen', and 'Doctor Sleep'. Participated on the studio's Lighting Council for studio-wide lighting tools and pipeline. (Maya, V-Ray, Nuke, Houdini Mantra Lighting) **2017 – 2019**

### Digital Domain 3.0, Vancouver

**Senior Lighting and LookDev Artist** on 'Fate of the Furious' ('Fast and Furious 8'). Vehicle lookdev, hero vehicle and environment lighting. (Maya, V-Ray, Nuke) **2016 – 2017**

### Sony Imageworks, Vancouver

**Senior Lighting and Comp Artist** on 'Storks' executing shots from lighting through to comp final, stereo final, and QC (Katana, Arnold, and Nuke) **2016**

### MPC, Vancouver

**Senior Lighting and LookDev Artist** on 'Night at the Museum: Secret of the Tomb', 'Furious 7', 'The Finest Hours', 'Goosebumps', 'Monster Trucks', and 'Hunger Games: Mocking Jay – Part 2' using (Katana and Renderman, V-Ray, and Flowline) **2014 – 2015**

### DNEG, London

**Lighting and LookDev 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. (Renderman, Maya, and Nuke) **2011 – 2012**

### DreamWorks Animation, Glendale

**Surfacing Department TD, Technical Artist, Shader Writer** on 'Kung Fu Panda' and 'Shrek Forever After'. Technical setup, support, and troubleshooting of surfacing assets and shader networks. Wrote show specific shaders. Troubleshooting of lookdev, 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. (Dreamworks/PDI proprietary) **2005 – 2010**

### Digital Domain, Venice Beach

**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. (Maya, Renderman, MEL) **1999**

### PDI Hollywood, Hollywood

**Animator, Digital Artist and Generalist** for a range of feature films including: 'Batman Returns', 'Dennis the Menace', and 'Die Hard 2'. VFX for Television Shows such as Disney/Henson's 'Dinosaurs'. Beta testing and feedback on PDI's proprietary animation and rendering system. (PDI proprietary) **1992 – 1993**

## Software Skills

### Software Packages

Maya, Katana, Houdini Lighting, Houdini Solaris, Nuke, RenderMan, Arnold, V-Ray, Adobe Photoshop, Adobe Premier Pro

### Shading Languages

RenderMan Shading Language, some exploration of Rendeman OSL and C++ shader API, DreamWorks/PDI in-house proprietary shader API, mental ray shader API, and some Nvidia Cg and CgFX Shading Language.

## Education

### BFA, Electronic Media Arts Major

Atlanta College of Art, GA (SCAD)

### Theatrical Lighting and Scenic Design

North Carolina School of the Arts, Winston-Salem, NC