BARRY DEMPSEY

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Shots 1-2
Avengers: Infinity War – Shot Lighting on Rocket Raccoon and HDRI Light Rig. (V-Ray and Maya)

Shot 3
Avengers: Infinity War – Shot lighting on Nidavellir enviornment and Light Rig (V-Ray and Maya)

Shot 4
Avengers: Infinity War – Shot lighting on Groot and Environment and HDRI Light Rig (V-Ray and Maya)

Shot 5
The Fate of the Furious – Lookdev and shot lighting on CG military vehicles. Lighting, shadows, and reflections on ice ground plane, with some per shot shader and pattern adjustments. (V-Ray and Maya)

Shot 6
The Fate of the Furious – Lookdev and shot lighting on SL and second from SR CG military vehicles. Lighting, shadows, and reflections on ice ground plane, with some per shot shader and pattern adjustments. (V-Ray and Maya)

Shot 7
The Fate of the Furious – Lookdev on SL foreground and center upside down flip CG military vehicle. (V-Ray and Maya)

Shot 8
Fate of the Furious – CG military vehicle Lookdev. (V-Ray and Maya)

Shot 9
Fast 7 – CG drone and foreground mechanical parts Lighting. (Katana and Renderman)

Shot 10
Fast 7 – CG drone Lighting and drone camera lens glow passes. (Katana and Renderman.)

Shot 11
Monster Trucks – CG creature, truck engine compartment interior, and undercarriage Lighting. (Katana and Renderman)

Shot 12
Monster Trucks – CG creature, water and foam FX Lighting. (Katana and Renderman)

Shots 13 – 14
Night at the Museum 3: Secret of the Tomb – Foreground, midground, and background animated sculpture Lighting, reflections, shadows, occlusions. (Katana and Renderman)

Shots 15 – 16
The Finest Hours – CG ship set extension Lighting. Water, spray, foam, rain, and snow FX Lighting. (Katana, Renderman, V-Ray, and Flowline)

Shot 17
Total Recall – Lighting on full CG robots. Processing and setup of HDR IBL lighting rig. (RenderMan, Double Negative proprietary physically plausible shading system, Maya)

Shot 18
Total Recall – Lighting on robot elements. The two robots in the foreground are mostly live action outer armor and guns, with CG internal mechanics and some armor inner surfaces. SR foreground robot forearm outer armor is CG. The robot in the center background is full CG. Processing and setup of HDR IBL lighting rig.(RenderMan, Double Negative proprietary physically plausible shading system, Maya)

Shot 19
Total Recall – Lighting on full CG robot and full CG background environment. Processing and setup of HDR IBL lighting rig. (RenderMan, Double Negative proprietary physically plausible shading system, Maya)

Shots 20 – 21
Total Recall – Lighting on full CG robot and full CG background environment. The vehicles are live action elements. Processing and setup of HDR IBL Lighting rig. (RenderMan, Double Negative proprietary physically plausible shading system, Maya)

Shot 22
Skyfall – Lighting on stunt double CG head replacements. (RenderMan, Double Negative proprietary physically plausible shading system, Maya)

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Shot 23
Storks – Full CG Lighting and Compositing through Final. Stereo Lighting and Compositing through Stereo Final. (Katana, Arnold, and Nuke)

Shots 24 – 25
Storks – Full CG Lighting and Compositing of character and environment through Final. Stereo Lighting and Compositing through Stereo Final. (Katana, Arnold, and Nuke)
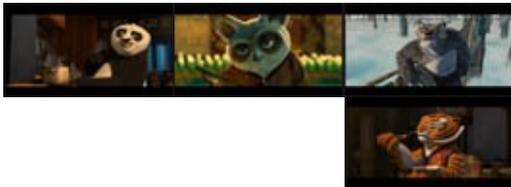

Shot 26
Storks – Full CG Lighting and Compositing of character and environment through Final. Stereo Lighting and Compositing through Stereo Final. (Katana, Arnold, and Nuke)

Shot 27
Storks – Key Lighting and full CG Lighting and Compositing of character and environment through Final. Stereo Lighting and Compositing through Stereo Final. (Katana, Arnold, and Nuke)
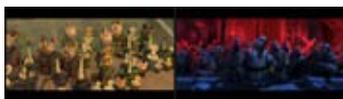

Shots 28 – 31
Kung Fu Panda – Look development asset technical setup, shader network setup and maintenance of all primary and secondary characters for the show. Contributed to pipeline tool design and maintenance. Helped manage and troubleshoot fur issues in conjunction with the Character FX department. (Dreamworks/PDI Proprietary software.)

Shot 32
Kung Fu Panda – Complex environments look development asset technical setup and maintenance. Contributed to pipeline tool design and maintenance. (Dreamworks/PDI Proprietary software.)

Shots 33 – 34
Kung Fu Panda – Crowd look development asset technical setup, shader network setup and maintenance. Creation of randomized crowd variant catalogs for art director approval and used in the casting of crowds and secondary characters. Contributed to pipeline tool design and maintenance.(Dreamworks/PDI Proprietary software.)


Shots 35 – 36
Kung Fu Panda – Wrote roof tile shader allowing visually evenly distributed randomized tiles. It was simple for look development artists to use, but allowed for a variety of complex roof tile looks. Worked well at various scales and view distances. Used on almost all of the tile roofs in the film, and has been used in subsequent 'Fung Fu Panda' films. (Dreamworks/PDI Proprietary software.)

Shots 37 – 38
Shrek Forever After – Porting of legacy primary and secondary character assets from the previous three Shrek movies to the latest PDI pipeline, both hands-on work and supervision of junior TDs. Design and maintenance of porting tools. Helped port a legacy hair system in conjunction with R&D. (Dreamworks/PDI Proprietary software.)

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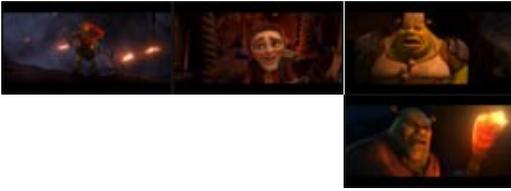
Shots 39 – 42

Shrek Forever After – Look development asset technical setup, shader network setup and maintenance of new (non-legacy) main and secondary characters. Contributed to pipeline tool design and maintenance. (Dreamworks/PDI Proprietary software.)

Shots 43 – 44

Shrek Forever After – Ogre army crowd look development asset technical setup, shader network setup and maintenance. Creation of randomized crowd variant catalogs for art director approval and used in the casting of crowd and secondary characters. Contributed to pipeline tool design and maintenance. (Dreamworks/PDI Proprietary software.)

Shots 45 – 46

Shrek Forever After – Goose feathers look development asset technical setup, shader network setup and support. Troubleshoot feather pipeline issues in conjunction with the Character FX department. Also supervision for porting of legacy Pig character assets. (Dreamworks/PDI Proprietary software.)

Shot 47

Shrek Forever After – Legacy villager crowd asset porting. Look development asset technical setup, shader network porting and maintenance, both hands-on and supervision of junior TDs. Creation of randomized crowd variant catalogs for art director approval and used in the casting of crowds and secondary characters. Contributed to pipeline tool design and maintenance.
(Dreamworks/PDI Proprietary software.)

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