

## SHOWREEL BREAKDOWN

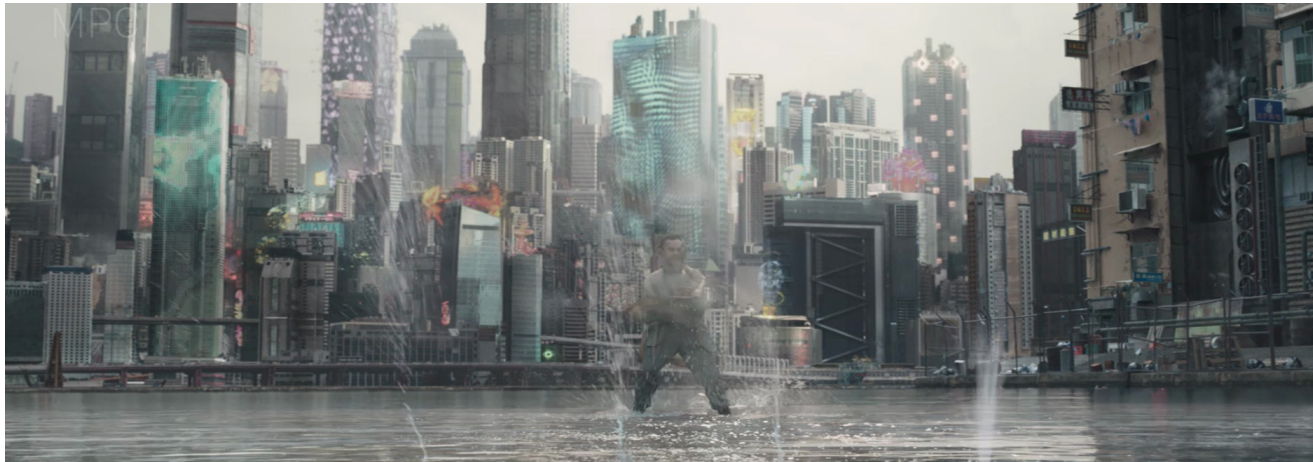
Carlos Miras Sepúlveda  
VFX Nuke Compositor



MPC

double negative visual effects





## Futuristic Hong Kong

**Project:** Ghost In The Shell  
**VFX Studio:** MPC - Montreal

**Shots Notes:** On these series of shots, I was one of the responsables for the overall 3D camera projection set up and look development. The DMP had every building with a different lighting so I had to relight and rebalance everything in comp. From these shots I had to create templates for other artists to use in the same sequence. I also helped in the look dev of CG holograms and solograms.

**Comp Notes:** 3DDMP City Env reprojection and integration with a lot of relighting done in Comp. Multiple Solograms from elements integration. Atrium CG buildings and water integration. Atmos and particles from 2D Elements.



## The Thermoptic Suit

**Project:** Ghost In The Shell

**VFX Studio:** MPC - Montreal

**Shots Notes:** I was one of the responsables of the look dev on the Thermoptic Suit. From when the suit was visible, the direcitons were: "It should look like her skin, but we need to see it is a suit". For the non-visible times the direcitions were: "You can't see her but we need to see her". For these lookdev we were provided with a series of layers from FX which we had to combine creatively to achive a concept that nobody had very clear.



**Comp Notes:** Thermoptic CG and FX layers integration, 3DDMP Env integration. Atrium CG buildings. Atmos, particles etc..





## Mars Environments

**Project:** The Martian

**VFX Studio:** MPC - London

**Shots Notes:** Completed a number of similar shots. Aerial footage from Jordania needed to be “marsianised”: colour grading it, replacing the sky, creating dust cloudes and eliminatin every trace of earth life on it.

**Comp Notes:** Digital Matte Painting integration. Sky replacement. CG rover integration with FX dust and 2D elements added to create depth in the scene.

## The Martian

**Project:** The Martian

**VFX Studio:** MPC - London

**Shots Notes:** Completed a number of similar shots.

**Comp Notes:** Greenscreen ex- traction, DMP integration, sky re- placement. CG helmet replacement using passes for creating reflections as well as plate distortions.



## The After Party

**Project:** The Great Gatsby

**VFX Studio:** Prime Focus World

**Shots Notes:** In these series of shots, the director decided to extend the dialogs and did a reshooting using a bluescreen stage instead of the original built set.

**Comp Notes:** Full CG shot besides the characters. Complete rebuild of original set with bluescreen matte integration. Use of caustic lights. 2D elements for the bokeh lights and interaction with the CG water in the background.



## The Sucker Weapon

**Project:** Total Recall

**VFX Studio:** Prime Focus World

**Shots Notes:** I was responsible for the overall look development of the suction effect of this especial weapon in the movie. I used very basic 2D elements and grids to then manipulate them with complex expressions in Nuke.

**Comp Notes:** Synth cg parts integrated with live action plate. Gun wings from 2D elements integration. Blast effect and look development.



## The CG synths

**Project:** Total Recall

**VFX Studio:** Prime Focus World

**Shots Notes:** On this show there were hundreds of shots like this one. Synths were matchmoved and the cg parts in the abdomen, neck, arms and legs needed to be replaced and integrated with the original plate.

**Comp Notes:** CG synth parts replaced and integrated. Lights and atmosphere reproduced for seamless integration.



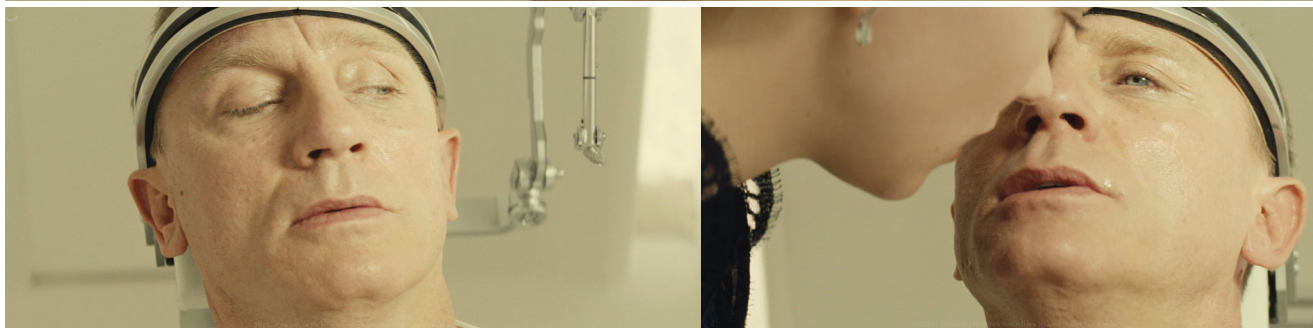
## The torture device

**Project:** Spectre

**VFX Studio:** MPC - London

**Shots Notes:** The task was to introduce in the scene a fully robotic arm/drill. The studio provided us with still pictures taken during the shooting for reference. There was a lot of emphasis in achieving photorealistic results to make it really believable.

**Comp Notes:** Robotic arm/drill integration with complex, constantly changing reflections mimicking the live action footage. Windows exterior replaced and re-grade. Digital make-up on Bond and cosmetic fixes on the plate.





## Hercules Army

**Project:** Hercules

**VFX Studio:** Prime Focus World

**Comp Notes:** Crowd replication using 2D elements and the 3D particles emitter in Nuke. Atmosphere added to give more depth in the scene



## Hercules super punch

**Project:** Hercules

**VFX Studio:** Prime Focus World

**Comp Notes:** A fun shot to work on. The stunt actor needed to be replaced with a digital double. Clean plate creation, punch connection, digital double replacement, impact on floor integration, atmosphere added to the scene.



## The Atrium at Peach Trees

**Project:** Dredd

**VFX Studio:** Prime Focus World

**Comp Notes:** Set extension with CG atrium. Crowd placed in different areas from 2D greenscreen elements. Depth added to the shot. Lights turning on and interactive lighting.



## The Time Displacement Equipment

**Project:** Terminator Genisys

**VFX Studio:** Double Negative

**Shots Notes:** The challenge on this show was the quantity of similar simple shots that had to be done in a very short time.

**Comp Notes:** Set extension. Greenscreen matte extraction and layering of elements. Integration with Sarah Connor slimification plate.



## T3000 robotic parts

**Project:** Terminator Genisys

**VFX Studio:** Double Negative

**Comp Notes:** I picked up these shots from another artist. The matchmove of the arm had to be completely redone in 2D. Also the clean-plate and the retime of the plate needed to be tweaked.





## The Cliff and the Goo

**Project:** Fantastic 4

**VFX Studio:** MPC - London

**Shots Notes:** This sequence changed a lot through the show. The cliff was recreated digitally and integrated in the scene with lots of creative decisions taken. For the green "goo" effect, the studio was unsure of what they wanted so we needed to provide with different options and tests. I was one of the responsables for the overall look dev.

**Comp Notes:** Greenscreen matte extraction. CG cliff and digital matte painting integration. Heavy colour grading (it was originally shot using warm red lights). Goo effect applied using position passes from CG with matchmove of characters and then particles emitter in nuke dressed with a number of 2D elements for integration.

## The Cliff and the Goo

**Project:** Fantastic 4

**VFX Studio:** MPC - London

**Comp Notes:** This was a particular complex shot which was done collaboratively. The matchmove wasn't working so we needed to breakdown the shot in smaller problems wich we tackled individually.



## The Roof of the White House

**Project:** White House Down

**VFX Studio:** Prime Focus World

**Shots Notes:** This sequence takes place on the roof of the White House and the recreation of the entire surrounding needed to be done digitally. The set extension was created in Nuke projecting photographs on geometry.

**Comp Notes:** Bluescreen matte extraction. 3D projections in nuke for environment integration. CG trees integration (grading the leaves in comp for autumn look). CG RPG and 2D elements for smoke and blast integration.

The challenge on these shots was to give variation and dirt to the projected photographs. Creating interactive reflections on the windows and filling the top of the roofs with furniture.

## Ultron attack impact

**Project:** Avengers. Age of Ultron

**VFX Studio:** Double Negative

**Comp Notes:** Bluescreen matte extraction. 3D projections in nuke for environment integration. Blast effect creation and integration. The blast comes from a very basic FX which then needed to be manipulated to achieve the desired result. Plate distortion and manipulation



## The CG Car

**Project:** Avengers Age of Ultron

**VFX Studio:** Double Negative

**Comp Notes:** Full CG car. The plate was shot over a greenscreen with a similar car. The car was then replaced with CG. The BG plate is "stolen" from another shot and added 2D elements for integration.

## Captain America

**Project:** Avengers Age of Ultron

**VFX Studio:** Double Negative

**Comp Notes:** Example of a series of similar shots. Greenscreen matte extractions. 3D Nuke projections for environment. 2D elements for depth and integration.



## Futuristic Hong Kong Street

Project: Ghost in the Shell  
VFX Studio: MPC - Montreal

**Shots Notes:** Completed a series of similar shots.

**Comp Notes:** CG Holgrams and Solograms integration. Enhanced environment through comp in signs a posts. CG Cars Integration.





## The Elephant's Pit

Project: The Jungle Book

VFX Studio: MPC - London

**Shot Notes:** The challenge on these shots were to introduce gradually more light in the sequence as it goes from night to dawn. We were playing with the CG passes to mimic the light from the moon and then change it to a sunrise light.

**Comp Notes:** Full CG shots with the exception of bluescreen Mogwli in some of the shots.