

BARRY DEMPSEY

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barrydempsey.com

Experience

Method Studios, Vancouver

Senior Lighting Artist on 'Avengers: Infinity War', 'Godzilla: King of the Monsters', 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/TD on 'Storks' executing shots from lighting through to comp final, stereo final, and QC using Katana, Arnold, and Nuke. **2016**

MPC, Vancouver

Senior Lighting and Look Development Artist/TD 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**

Double Negative (DNEG), London

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. 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. **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. **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'. Effects for Television Shows such as Disney/Henson's 'Dinosaurs'. Beta testing and feedback on PDI's proprietary animation and rendering system. **1992 – 1993**

Software Skills

Software Packages

Maya, Katana, Nuke, RenderMan, Arnold, V-Ray, Houdini Mantra Lighting, mental ray, Adobe Photoshop, Adobe Premier Pro

Familiarity with these Software Packages:
Mari, Adobe After Effects

Shading Languages

mental ray shader API, RenderMan Shading Language, DreamWorks/PDI inhouse 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 (SCAD)

Theatrical Lighting and Scenic Design

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