

John Decker

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PROFILE

I am an experienced, hands-on, senior technical artist with more than 14 years experience in computer graphics. I have a thorough knowledge of the production process and an ability to communicate clearly and effectively with programmers, artists, and project managers. Outstanding people skills and sense of humor. I am highly organized and self-motivated with excellent analytical and problem solving skills.

EXPERIENCE

Rhythm & Hues December 2008 to November 2009

Alvin and the Chipmunks: The Squeakquel (2009) Compositing TD

- senior compositor for multiple hi-pitched talking chipmunk sequences

Aliens in the Attic (2009) Lighting TD

- lighting artist for comical alien invasion

Night at the Museum: Battle of the Smithsonian (2009) Lighting TD

- lighting and compositing for hilarious museum hijinks.

Electronic Arts July 2004 to December 2008

Tiberium (2009) CG Supervisor

- art pipeline, look development and special visual effects using the Unreal3 Engine.
- supervised a team of VFX artists to design and create all in-game and cinematic assets.
- designed and developed a volume based lighting system for particles to improve interactivity and integration with the environment
- worked with a graphics engineer to design and implement a vector-grid based system for particle inter-action based on realtime forces.
- close collaboration with a rendering engineer to create and tune particle driven volumetric fog.
- authored special purpose shaders and worked with environment and lighting to find technical solutions to art problems, and art solutions to technical problems.

Medal of Honor: Airborne (2007)

- visual effects emergency support and in-game cinematics

Command & Conquer 3: Tiberium Wars (2007)

- HLSL shader authoring and visual effects design during pre-production process

The Lord of the Rings: The Battle for Middle Earth II (2006) visual effects and tool design

Medal of Honor: European Assault (2005) visual effects

Goldeneye: Rogue Agent (2004) visual effects

Digital Domain June 2003 to June 2004

I, Robot (2004) Sequence Lighting Lead

- supervised a team of lighters for multiple robot sequences.
- authored compositing macros and delivered final composites using *Nuke*.
- *Renderman* shaders and Maya Mel scripts for sequence specific pipeline requirements

Digital Domain (cont'd)

The Day After Tomorrow (2004) Technical Lighter

- lighting and rendering pipeline support for New York tsunami sequence

Svengali FX

Alien: Resurrection (2003) Visual Effects

- high-speed miniature photography, 3D modeling, lighting & compositing for the Special Edition DVD

R!OT Pictures January 2000 to June 2003

Angels in America (2003) CG Supervisor

Biker Boyz (2003) VFX Supervisor

- on set supervisor for green screen and location plate photography
- concept design for “speed vision” with director

The Chang Family Saves the World (2002) VFX Supervisor

- design of visual effects sequences for live action television pilot
- on set supervisor for location plate photography

Queen of the Damned (2002) CG Supervisor

- Renderman shaders and visual design for burning vampire death effects

Buffy the Vampire Slayer and *Angel* (2001) CG Supervisor

- Re-designed vampire death effects to use procedural *Renderman* shaders

Various and sundry visual effects for:

Blade II, The Scorpion King, Dr. T and the Women, Behind Enemy Lines, Smallville, Little Nicky, and The X-Files

Centropolis FX July 1999 to November 1999

Stuart Little (1999) Digital Artist

- Renderman shaders and SoftImage animation for talking cats

Cinesite March 1999 to June 1999

Deep Blue Sea (1999) Digital Artist

- Renderman shaders, lighting and Mel scripting for glass crack effects

Creative Visual Effects Sept 1998 to March 1999

Noah's Ark (1999) Digital Artist

- Renderman shaders and compositing for waterspout sequence

Viewfinder Films

The Sky is Falling (2000) Visual Effects

- 15 full CG shots for a live action independent film

Sony Pictures Imageworks September 1995 to August 1998

Stuart Little (1999) Color and Lighting Lead

- shader and lighting look development for the title character

Godzilla (1998) Color and Lighting Lead

- supervised team of five lighters for multiple creature sequences
- independently created art assets for magazine covers and “Godzilla Vanilla” ice cream
- creature lighting for commercial and music video tie-ins

Sony Pictures Imageworks (cont'd)

The Replacement Killers (1998) Technical Director

- modeling, shaders, animation, lighting and compositing for John Woo film

Starship Troopers (1997) Technical Director

- 3D interactive elements and compositing

Anaconda (1997) Technical Director

- Renderman shaders, effects animation, lighting and compositing

The Ghost and the Darkness (1996) Lead Technical Assistant

James and the Giant Peach (1996) Technical Assistant

Dream Quest Images August 1994 to August 1995

First Knight (1995) Production Assistant

Crimson Tide (1995) SCUBA Production Assistant

Moses (1995) Technical Assistant

SKILLS

Software: Unreal3 (including Kismet, Matinee, and UnrealScript), effects animation, particle dynamics, color & lighting with Maya and Mentalray. Extensive shader writing for Renderman. HLSL, Maya Mel scripting including as used with MTOR. Compositing with NUKE (including macro authoring), Shake, and After Effects. Photoshop, et al.

Practical: Experience with practical effects photography; including miniature construction, high-speed pyrotechnics, on-set supervision, green screen photography, and underwater filming techniques.

EDUCATION

California State University Long Beach - Bachelor of the Arts in Radio, Television and Film. Emphasis on cinematography and camera work.

INTERESTS

Astrophotography, charcuterie, sailing, HDRI, restoring my 1931 Spanish Bungalow,

AFFILIATIONS

IGDA, The Visual Effects Society, The Academy of Television Arts and Sciences

REFERENCES

Available upon request.