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Matthew Kiefer

LIGHTING/COMPOSITING

Shots 1-4

Rise of the Guardians - Ice Pond at Night
Dreamworks Animation - 2013

 My first task on Rise of the Guardians was to light the ice-pond sequence, and to assist the texture artists with the look development process of key set assets in the location.   I lit and finaled over 20 shots in this sequence, and created lighting rigs to be used by other lighters.

I also assisted with look-dev on the Jack Frost character.

Software: Nuke, proprietary lighting tools

Shots 5-11

Rise of the Guardians - Tooth Palace
Dreamworks Animation - 2013

 Lit characters and environment assets in the Tooth Fairy's Palace, many of which involved high-speed camera movement or quick action.

Special attention was given to making sure all character animation was readable in motion.

Software: Nuke, proprietary lighting tools

Shot 12

Rise of the Guardians - Ice Pond at Dawn
Dreamworks Animation - 2013

Responsible for all character lighting, and hero set-lighting for several crowd-heavy shots like this. Director's notes included hero-lighting on several set assets to match key elements to previous sequences, and maintaining look-consistency on the reflections of the characters in the ice.

Software: Nuke, proprietary lighting tools

Shots 13-19

Con Man - The Airlock
Mind & Machine VFX - 2015

 I designed and integrated the CG door asset into 14 shots in the Airlock sequence. I designed and

textured the CG replacement door using multiple frames from the shots, tracked the camera motion, lit and rendered the CG door, and integrated it into the plate.

 I created the animated dents by sculpting them in Mudbox, and then animated the displacement to match timing of sound effects.

Software: Maya, VRay, Nuke, Boujou, Mudbox, Photoshop

Shot 20

Kung Fu Panda 2 - The Ruined Ship
Dreamworks Animation - 2011

 Responsible for all character lighting, FX asset lighting, and hero set lighting.
This shot is the transition shot that the previous sequence leads into, and is a one-off in terms of camera angle and placement. I had to perform per-frame cleanup on the FX smoke element in Nuke to ensure that it matched the renders from lighting, and also to clear up stereoscopic issues.

Also created a simple fireworks-rig for other lighters on the sequence that would allow simple control for fireworks lighting.

Software: Proprietary lighting and compositing tools

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LIGHTING/COMPOSITING

Shot 20
Kung Fu Panda 2 - Cannons
Dreamworks Animation - 2011

Lit character and set, and did FX-lighting for the flashes from the cannons. This shot was added to an already completed sequence, but featured a portion of the set that was not seen elsewhere, so I had to one-off light it to match sequence continuity.

Software: Proprietary lighting and compositing tools

Shots 21-23
Kung Fu Panda 2 - City Overlook
Dreamworks Animation - 2011

Set up lighting rigs and rendering templates for the city in the background of wide shots in this sequence. Also lit foreground characters and set (inside the tower).

Extended matte-painting at the horizon and edge of the water with hand-painted elements (Photoshop).

Set up background city lighting rig to hand off to other lighters in the sequence.

Software: Proprietary lighting and compositing tools

Shots 24-25
Turbo - Tomato Plant
Dreamworks Animation - 2013

Lit characters and environment for several shots in the area below the tomato plant.

Lighting had to be similar to a different sequence in the same area, but reflect a different time of day and emotional tone.

This sequence had a montage of shots that spanned several hours of the day, so I created a rig of lights and hand-painted shadow maps that would allow me to easily adjust the sunlight angle and color over a range of shots, and ran out wedges to allow the VFX sup to give notes on the progression of the sun.

Software: Nuke, Photoshop, proprietary lighting tools

Shots 24-25
Turbo - Press Conference
Dreamworks Animation - 2013

Lit all characters and crowds, worked with other lighters to ensure lighting continuity across the sequence.

Was tasked with designing the transitional effect for the end of the sequence, where the frame is filled with camera flashes and fades to white. Wrote a procedural rig-generation script (in Python) to more quickly create flash-light rigs for crowd characters with cameras.

Software: Nuke, Photoshop, proprietary lighting tools

Shots 26-28
The Book of Life - San Angel at Night
ReelFX- 2014

Lit characters and environment for several shots in the city streets for the "Serenade" sequence.

Software: Houdini / Mantra, Nuke

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Matthew Kiefer

LIGHTING/COMPOSITING

Shot 39

Rise of the Guardians - Finale
Dreamworks Animation - 2013

Responsible for all lighting & compositing, and integration of FX. Worked with FX artists to develop the look of the frost effect.

Software: Nuke, Photoshop, Python, proprietary lighting tools

Shots 29-38

The Book of Life - assorted seq.
ReelFX- 2014

Lit characters, FX assets and environment assets across multiple sequences.

Worked with FX artists to ensure proper integration.

Software: Houdini / Mantra, Nuke

Reel material coming soon: