



# ANDREA GEREMIA

DIGITAL COMPOSITOR

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UK pre-settled status



## CAPTAIN MARVEL - SHOT 01



Trixter | Compositor ● ● ●

### FEATURES:

- Lightnings integration in the footage
- Creation of the energy core on the sticks
- Interactive light on different characters and objects (2D and 3D)
- CG handcuffs and heat look
- Masks of different characters to isolate them from the BG

### CHALLENGES :

- DESIGNING COMPLEX LIGHTNINGS IN LINE WITH THE MARVEL STYLE
- REAL SENSE OF LIGHT INTERACTION BETWEEN ALL THE ELEMENTS, MIXING 2D AND 3D ELEMENTS
- GIVING THE FEELING OF THE POWER COMING FROM THE STICKS
- AVOIDING TOO MANY LENS EFFECTS, IN ORDER TO KEEP THE IMAGE CLEAR



## CAPTAIN MARVEL - SHOT 02

Trixter | Compositor ● ● ●

### FEATURES:

- CG cat integration using deep compositing for the holdout with the console
- Keying of the Screen Left window and set extension
- Retime on Samuel L. Jackson and fixing of the artifacts.

### CHALLENGES :

- THE ENTIRE SEQUENCE CONTAINS SHOTS WITH THE REAL CAT AND OTHERS WITH THE CG ONE. THE MOST DIFFICULT CHALLENGE WAS TO MATCH EXACTLY THE REAL CAT
- FIXING ARTIFACTS ON THE ACTOR'S FACE AND AT THE SAME TIME KEEPING THE DETAILS. WORK ON THE ACTOR HAS BEEN DONE WITH ANOTHER VENDOR.



## CAPTAIN MARVEL - SHOT 03

Trixter | Compositor ●

### FEATURES:

- Integration of the mindrack effect with the footage of the real actress
- Interactive light on Captain Marvel and creation of fake sub surface scatter on skin
- Lens flares
- Prep and roto of the entire shots

### CHALLENGES :

- MAINTAINING THE CONSISTENCY OF THE EFFECTS THROUGH ALL THE SEQUENCE
- ADAPTING THE TEMPLATE TO EACH SHOT
- EXTRACTING DETAILS OF THE SKIN IN ORDER TO CREATE A FAKE SSS RESULT

● DEEP COMP

● CG RENDER

● KEYING

● PREP



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## CAPTAIN MARVEL - SHOT 04

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### FEATURES:

- Integration of CG Alien face and mix with the real actor
- Integration of mindfrack FX
- Integration of monitors and dough controls on the BG
- Prep and roto for all the characters and panels



## CAPTAIN MARVEL - SHOT 05

Trixter | Compositor ● ● ●

### FEATURES:

- Integration of CG cat
- Prep: removed the puppet used in the shooting and re-created the BG and Alien's body taking elements from this one and other shots



## CAPTAIN MARVEL - SHOT 06

Trixter | Compositor ● ● ●

### FEATURES:

- Integrated CG elements in deep: handcuffs, footcuffs, legs, ceiling and mindfrack lightnings from FX
- Added 2D elements: smoke, explosion, debris
- Interactive light on all the elements after the explosion
- Incandescence on machine
- Full Body Roto of the Aliens and Captain Marvel
- Cleaned up cables and legs from Captain Marvel

### CHALLENGES :

- ONE OF THE MOST COMPLEX SHOT I HAVE DONE FOR THIS SHOW
- DEAL WITH A LOT OF DIFFERENT 2D AND 3D ELEMENTS THAT HAVE TO INTERACT BETWEEN THEM
- BUILDING AN EFFICIENT SCRIPT, CONSIDERING PRECOMP OF EACH ELEMENT



## CAPTAIN MARVEL - SHOT 07

Trixter | Compositort ● ● ●

### FEATURES:

- CG cat integration
- Matched the shadow of cat with those on the original footage
- Blue light for continuity on SL

● DEEP COMP

● CG RENDER

● KEYING

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## CAPTAIN MARVEL - SHOT 08

Trixter | Compositor

### FEATURES:

- Lightnings integration in the footage
- Creation of the energy core on the sticks mixing 2D and 3D
- Interactive light on characters and objects
- CG handcuffs and heat look
- Masks of different characters to isolate them from the BG
- Improved prep and roto from another artist

### CHALLENGES :

- PREP AND ROTO: SHOT HAD A MASSIVE CLEAN UP, REMOVING THE MATTRESS FROM THE SET AND RE-BUILDING THE GROUND WITH THE SHADOWS FROM THE CHARACTERS, REMOVING CABLES FROM THE ACTOR AND RE-BUILDING THE BODY
- LIGHTS COMING FROM THE LIGHTNINGS, CHANGED COMPLETELY THE LIGHTING OF THE SHOT
- AFTER ALL, WE APPLIED A RETIME TO SPEED UP THE IMPACT



## CAPTAIN MARVEL - SHOT 09

Trixter | Compositor

### FEATURES:

- CG cat and hand integration
- Color correction on alien's face using FaceTracker KeenTool
- Keying and set extension on windows
- Preped out puppet and restored Samuel L. Jackson's body

### CHALLENGES :

- INITIALLY THE IDEA WAS TO KEEP THE REAL HAND FROM THE ACTOR, BUT THEN THE CG APPROACH HAS BEEN PREFERRED.
- CG CAT HAD TO MATCH PERFECTLY THE REAL ONE AND BEEING CONSISTENT THROUGH ALL THE SEQUENCE
- FACE OF THE ALIEN HAS BEEN RETOUCHEDED IN COMP TO GET MORE THE SURFACE SCATTER FEELING



## CAPTAIN MARVEL - SHOT 10

Trixter | Compositor

### FEATURES:

- 2D floating hair to simulate 0 gravity
- integrated CG objects

### CHALLENGES :

- CREATION OF FLOATING HAIR USING ONLY THE PLATE: I HAVE EXTRACTED ABOUT 20 HAIR STRANDS, ANIMATED EACH ONE WITH THE SPLINE WARP NODE, APPLIED THE TRACKER OF THE HEAD AND THEN MERGED ON TOP IN THE PLATE
- RECREATED SHADOWS AND REFLECTIONS ON THE STRANDS, ACCORDING TO THE MOVEMENT



## 007: NO TIME TO DIE - SHOT 11

Framestore | Compositor

### FEATURES:

- Removed lamp from the plate
- Introduced sun, recreated forest and lens flare.
- Fixed reflection on the car





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## 007: NO TIME TO DIE - SHOT 11

Framestore | Compositor



### FEATURES:

- Keying and despill
- Integrated dmp and footage with plate.
- Fixed artifacts on curtains



## 007: NO TIME TO DIE - SHOT 12

Framestore | Compositor



### FEATURES:

- Keying and despill
- Removed lamp from the set and replaced with sun
- Integration of footage and dmp
- Created second lens flare coming from the reflection of the sun on the water

### CHALLENGES :

- RECREATION OF THE SECOND LENS FLARE HAS BEEN DIFFICULT, ESPECIALLY WITH THE DOOR MOVEMENT
- THERE IS A REALLY BIG CHANGE OF FOCUS IN THE MIDDLE OF THE SHOT, PASSING FROM THE BACKGROUND THROUGH THE WINDOWS TO JAMES BOND. THEY USED AN ANAMORPHIC LENS AND IT DISTORTED QUITE A LOT THE MATCHMOVE RESULT. WE FIXED THE MOVEMENT IN COMP.
- MOVIE HAS BEEN SHOOTED ON FILM AND THE GRAIN WAS REALLY PRESENT



## THE HAND OF GOD - SHOT 11

Chromatica | Compositor



NETFLIX

### FEATURES:

- Integration of the firework
- Comped second half of the shot after the explosion.
- Added extra trails and particles to get more volume on the trails
- Director wanted something really simple. He didn't want any camera shake or flare



NETFLIX

## THE HAND OF GOD - SHOT 12

Chromatica | Compositor



### FEATURES:

- Sequence Lead of Stadium Sequence
- Removed original background stadium and balls from the plate
- Integrated CG stadium, balls and net
- Rotos of the charactes

### CHALLENGES :

- RECREATION OF THE NAPLES ' STADIUM IN EVERY DETAIL
- GET CONSISTENCY THROUGH THE ENTIRE SEQUENCE OF STADIUM, BALLS KICKED AND POSITION OF THE PLAYERS.



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## CATS - SHOT 12

MPC | Key Compositor ● ●

### FEATURES:

- Integration of 32 CG cats, matching the lighting with that one of the actors
- Restored faces and hands of the real actors
- Set extension of the stage on the SL
- Shot done with another artist

### CHALLENGES :

- THE BIGGEST CHALLENGE WAS TO DEAL WITH THE QUANTITY OF DATA.
- EVERY OF THE 32 CATS IN THIS SHOT WAS COMPOSED BY 5 DIFFERENT ELEMENTS WITH DEEP COMPOSITING (Body Skin, Body Groom, Hands, Groom on the Hands, Tail). COMPSITING ALL THE ELEMENTS IN ONE SCRIPT WITH DEEP COMPOSITING WAS IMPOSSIBLE, SO I HAD TO SPLIT CATS IN 5 DIFFERENT SCRIPTS, BASED ON THE DISTANCE FROM THE CAMERA.
- DEEP COMPOSITING HAS BEEN USED ONLY FOR HOLDOUT WHERE NEEDED.



## CATS - SHOT 13

MPC | Key Compositor ● ●

### FEATURES:

- Integration of CG cats, matching the lighting with the actors
- Integrated glowy FX
- Restored faces and hands of the real actors
- Integrated CG ceiling and fixed shadows of the cats to match the real ones

### CHALLENGES :

- WARPING CG CATS IN ORDER TO MATCH PERFECTLY HANDS AND FACE OF THE ACTORS. CREATED GIZMO "RotoPaint\_Transform" on Nukepedia
- DIRECTOR WANTED TO MATCH PERFECTLY LIGHTS, SHADOWS AND SKIN IMPERFECTIONS OF THE REAL ACTORS



## CATS - SHOT 14

MPC | Key Compositor ● ●

### FEATURES:

- Integration of Bombalurina
- Used deep compositing for the holdout
- Restored face, hands and shadow of the real actress
- Integration of FX from the bottle and from the moon (Shot on the Right)
- Set extension of the theatre
- Shots done with other artists

### CHALLENGES :

- SHOT ON THE LEFT HAS A QUITE STRONG CHANGE OF PERSPECTIVE, AND CG CHARACTER HAS TO INTERACT WITH REAL OBJECTS.
- WARPING HAS BEEN DONE WITH ST-MAP, BETTER THAN GRID OR SPLINE WARP.
- LIGHTING AND SHADOWS HAD TO MATCH PERFECTLY THE ACTRESS TAYLOR SWIFT, ESPECIALLY IN THESE SHOTS WHERE SHE IS INTRODUCES



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## MALEFICENT: MISTRESS OF EVIL - SHOT 15

MPC | Compositor



### FEATURES:

- Set Extension: CG background with Deep Compositing
- Recreated Maleficent in Nuke, taking the her from another shot
- Smoke and haze as 2D elements
- Keying and Despill of FG plate



## MALEFICENT: MISTRESS OF EVIL - SHOT 16

MPC | Compositor



### FEATURES:

- Switch between face of real Angelina Jolie and CG double
- Integration of CG background and green FX
- Re-rack of the scene to stabilize the camera
- Shot done with another artist



## MALEFICENT: MISTRESS OF EVIL - SHOT 17

MPC | Compositor



### FEATURES:

- Integration of ash and golden magical effect into a real footage
- Interaction of the effect with the ash, giving them the glow and the incandescence.
- Keying and despill of the actors and the FG in the third shot (I didn't finalize this shot)

### CHALLENGES :

- CREATION OF THE TEMPLATE FOR THE GOLDEN MAGICAL EFFECT OF MALEFICENT'S RESURRECTION
- ASHES HAD TO REACT WITH THE EFFECTS: IN THE CORE, ASHES WERE MORE INCANDESCENT AND GLOWY, MAINTAINING A SENS OF NATURAL VORTEX.
- TEMPLATE SCRIPT HAS BEEN SHARED WITH OTHER ARTISTS
- AFTER THIS SCRIPT I CREATED THE GIZMO: EdgeDetectPRO on Nukepedia



## BLACK PANTHER - SHOT 18

Trixter | Compositor



### FEATURES:

- Improved Key for the replacement of the church in the BG
- Improved DMP of the church in the BG
- Shot done with another artist

DEEP COMP

KEYING

CG RENDER

PREP



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## THE NEVERS - SHOT 19

EDI | Compositor



### FEATURES:

- Replacement of the BG house, plants and the street
- Episode 3, Nominated to the EMMY Awards 2021

### CHALLENGES :

- MERGING TOGETHER REAL AND CG ELEMENTS
- GIVING THE SENSE OF REALISM WITH DETAILS AND ARTIFACTS TO THE ELEMENTS, FOCUSING IN PARTICULAR ON DIFFERENT MATERIALS AND TEXTURES
- KEEPING AS MUCH AS DETAILS AS POSSIBLE FROM THE PLATE



## THE NEVERS - SHOT 20

EDI | Compositor



### FEATURES:

- Keying the blue screen on the background
- Restoring vegetation from the backstage pictures
- Create reflection of the glass

### CHALLENGES :

- THE MOST DIFFICULT PART OF THIS SEQUENCE WAS TO KEEP REAL THE BIG BLOOM COMING FROM THE SET. SKY WAS OVEREXPOSED AND OF COURSE OBJECTS ON TOP HAD THE BACKLIGHT REALLY STRONG
- WE RESTORED SOME DETAILS FOR THIS ELEMENTS , TRYING TO DARKEN SOME BRIGHT ELEMENTS, LIKE CARRIAGE AND COACHMAN.
- I HAVE CREATED A TEMPLATE



## THE KANGAROO CHRONICLES - SHOT 21

Trixter | Compositor



### FEATURES:

- Removed the actor and restored the BG/reflections
- Recreated the bowl with the liquid inside
- Slap comp of CG for the first look devs on the show
- I didn't finalized the shot

DEEP COMP

CG RENDER

KEYING

PREP



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## LOST IN SPACE - SHOT 22

NETFLIX

Trixter | Compositor

### FEATURES:

- Shot has been zoomed out, so we created a patch of grass for the Set Extension
- Main goal was to avoid repetitions in the patch
- Shot done with another artist



## LOST IN SPACE - SHOT 23

NETFLIX

Trixter | Compositor

### FEATURES:

- Keying and Despill of the foreground
- Integration of DMP and lens flares
- Prep: cleaned up of green screen



## BRIGHTBURN - SHOT 24

Trixter | Compositor

### FEATURES:

- Keying and prep of the green screen
- Painted transparent objects in order to remove cables and explosion debris from the set
- I didn't finalized the shot



## BRIGHTBURN - SHOT 25

Trixter | Compositor

### FEATURES:

- Keying and prep of the green screen
- Removed markers and cables around the actors
- I didn't finalized the shot



## GUNS AKIMBO - SHOT 26

Trixter | Compositor

### FEATURES:

- Mask and Clean Up of the BG for Set Extension
- Changed color of the traffic light
- I didn't finalized the shot

DEEP COMP

CG RENDER

KEYING

PREP





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## GUNS AKIMBO - SHOT 27

Trixter | Compositor ● ●

### FEATURES:

- Keying of the actors and the relative props/elements from the plate
- Refined edges and transparent objects (like glass)
- Removed cables from the actors
- I didn't finalized the shots

### CHALLENGES :

- REMOVED SMOKE COMING FROM THE EXPLOSION FROM THE SET
- MIXED GLASS ELEMENTS WITH THE PLATE OF THE ACTOR



## NON MI UCCIDERE - SHOT 28

Chromatica | Compositor

### FEATURES:

- Comp of Blood 2D Elements
- Comp of the Muzzle Flash from the gun

### CHALLENGES :

- ALL THE BLOOD IN THIS SEQUENCE HAS BEEN DONE IN COMP.
- FOR THE TRACK WE USED SMART\_VECTOR (FOR THE CLOTHES AND THE CARPET) AND 2D TRACK FOR THE GROUND/WALLS, FIXING THE ARTIFACTS WITH THE ST\_MAP METHOD
- MANTAINING CONSISTENCY THROUGH THE ENTIRE SEQUENCE WITH THE BLOOD SPOTS



## NON MI UCCIDERE - SHOT 29

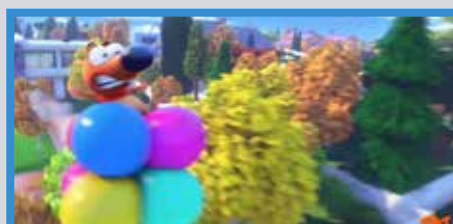
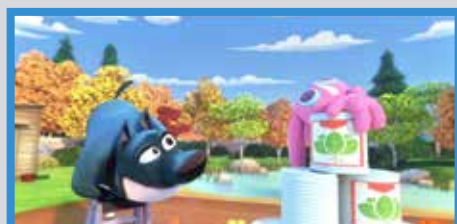
Chromatica | Compositor ●

### FEATURES:

- Removed water bubbles coming out from the mouth and nose
- Mantaining camera movement, waves distortion and face expressions

### CHALLENGES :

- FIRST CHALLENGE WAS TO CREATE A CLEAN PLATE OF THE FACE, BECAUSE BUBBLES WERE DISTORTING HER.
- WAVES AND POP OF THE BUBBLE WERE DISTORTING THE ACTRESS UNDERWATER
- I USED A MIX OF KRONOS AND SMART VECTOR TO CREATE A GOOD CLEAN PLATE
- REAPPLIED WATER DISTORTION AND REFLECTION ON TOP, ACCORDING TO THE FOOTAGE



## PAT THE DOG - SHOT 30

Animoka | Compositor ●

### FEATURES:

- Full CG animated TV series
- Compositing of the first 2 episodes of the show

### CHALLENGES :

- FIRST EXPERIENCE IN THE VFX INDUSTRY
- CREATIONS OF THE TEMPLATE SCRIPTS TO BE USED FOR ALL THE NEXT EPISODES. ARTISTS HAD TO COMPOSITE EVERY EPISODE QUICKLY, GIVING THEM THE POSSIBILITY TO TWEAK DIFFERENT CHARACTERS AND ENVIRONMENTS.



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### PERSONAL PROJECT: *FROM THE SKY*

Personal project | Compositor, FX, Rigging, Matchmove, Shooting

- Project group with Dario Morittu and Marco Di Valentin
- Footage and HDR recorded with a Nikon D3200 at Turin square
- CG whale integration and Sky replacement
- Destruction done in Houdini
- Matchmove with 3D Equalizer
- Rigging of the whale

Software: Maya, Nuke, Houdini, PF-Track, Photoshop, Arnold



### PERSONAL PROJECT: *HELICOPTER CH-46*

Personal project | All aspects

- Modelling, Texturing, Shading, Rendering and Compositing of the helicopter
- Ground replacement
- Matchmove with 3D Equalizer

Software: Maya, Nuke, 3D Equalizer, Substance Painter, Photoshop, Mental Ray



### PERSONAL PROJECT: *SPIDERS*

Personal project | Compositor, Scripting for particles, Rigging, Matchmove

- Project group with Dario Morittu
- Footage and HDR recorded with a Nikon D3200 at Turin square
- CG spiders integration, Prep of the footage and grading
- Python script for the particles movement
- Matchmove with 3D Equalizer
- Rigging of the spider and Walk cycle

Software: Maya, Nuke, Arnold, Python



### PERSONAL PROJECT: *TRICERATOPS*

Personal project | Compositor, Relight 2.5

- Compositing and Relight 2.5
- 3 views
- Model by Riccardo Meneghello
- Texture and Rendering by Renato Scicchitano

Software: Nuke



### PERSONAL PROJECT: *VISCOUNT 1920*

Personal project | All aspects

- Modelling, Texturing, Shading, Rendering and Compositing of the telephone
- Recreated models and objects for the indirect and reflections
- Matchmove done with Nuke

Software: Maya, Nuke, Photoshop, Mental Ray



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## PERSONAL PROJECT: **SAN FRANCISCO**

Personal project | Clean Plate

- Clean plate practice with Nuke: removed all the people and recreated BG
- Video downloaded from YouTube

Software: Nuke



## PERSONAL PROJECT: **FIAT 500**

Personal project | Clean Plate

- Clean up with Nuke, removed person and object on ground
- Recreated shadow on the ground and reflection on the car

Software: Nuke



## PERSONAL PROJECT: **NIKON D3200**

Personal project | All aspects

- Modeling, shading and reflex Nikon D3200
- Integration in a picture
- Used Photoshop for compositing

Software: Maya, Photoshop, Mental Ray



## PERSONAL PROJECT: **CLIMAX**

Personal project | All aspects - Full CG

- Full CG scene
- Modeling of the first structure of the Tour Eiffel. Each metal piece of the tower was modeled as the real one
- Mari was used for texturing. Photoshop for matte painting. Fluids, compositing and chroma key in After Effects and Nuke

Software: Maya, Nuke, After Effects, Mari, Photoshop, Mental Ray



## PERSONAL PROJECT: **EXPLOSION**

Personal project | All aspects

- Compositing and all aspects, except for the fire and shading

Software: Nuke, Houdini, Mantra



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## P E R S O N A L P R O J E C T S



### PERSONAL PROJECT: **POMPEI**

Personal project | Camera Projection

- Camera projection in Maya from a picture: from 2D to 3D
- Tracking in 3DEqualizer

Software: Maya, Nuke, 3DEqualizer



### PERSONAL PROJECT: **DARTH MAUL**

Personal project | Sculpting

- Modeling with Maya and sculpting of details in ZBrush,
- Shading and render in Keyshot

Software: Maya, ZBrush, Keyshot