

# RICARDO ELLIOTT II

## Visual Effects Artist

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### Professional Summary

I've worked professionally in film and TV as a Digital Compositor, and as a FUI/GUI Designer for the past couple years. All my life, I've been inspired by movies, television shows, and video games. Through dedication and my passion for the art of filmmaking, I now get to help bring the very same art to life.

### Software Proficiency

- After Effects
- Imagineer Systems Mocha
- Photoshop
- Illustrator
- Premiere Pro

### Techniques

- Compositing
- General roto
- Planar tracking
- Paint
- Editing

### Experience

- **FUI/UX Designer - "Starfighter, Inc." [Impeller Studios]**

*July 2017 - current*

I'm currently designing FUI/GUI for the upcoming video game, "Starfighter, Inc.", under the leadership of Game Director Jack Mamais. I was tasked with establishing the design language and logistics of the entire game's UI system, during both gameplay itself (ship MFDs/HUDs, status reports, post-match statistics, etc), as well as the general navigational menus. The challenge for me was not simply designing the illusion of functionality, but designing the user experience itself, ensuring players were able to navigate and interact with it effortlessly. Some features were implemented in the game that were born of concepts I created while coming up with the designs. Also, I helped design the game's logo.

- **Digital Compositor - “The Circle” [11:11 MediaWorks]**

*February 2017 - April 2017 (3 months)*

Completed several shots on the film “The Circle, with VFX Supervisor Roger Nall and directed by James Ponsoldt. Many shots involved planar tracking, painting, and compositing. Some of the work included removing and replacing a mirror-backed phone reflection, some phone inserts, and integrating an actor shot on green screen into a scene. One notable challenge was a shot involving difficult tracking and luma keying, assisted by roto, topped with the designing and compositing of a background scene mapped to elevator walls behind the main characters.

- **Digital Compositor - “Training Day” [Warner Bros.]**

*April 2017 (1 month)*

Worked in collaboration with VFX Artist Brandon Flyte to complete a number of compositing shots for the CBS show, “Training Day”. Responsibilities included some paint work, as well as integrating many 2D elements such as muzzle flashes, smoke, sparks, ejected shell casings, wall and blood hits.

- **Digital Compositor and FUI/GUI Designer - “Atropa” [Vimeo]**

*May 2016 - December 2016 (8 months)*

Collaborated with VFX Supervisor Ryan Wieber on the Vimeo Original Web Series, “Atropa”, directed by Eli Sasich. I completed a substantial amount of compositing and design work on seven episodes. I worked on some intricate rig removals involving an actor in a zero-g environment. Some challenges presented were painting out the rig from both the foreground actor and a mirror in the background, whilst recreating parts of the actor’s flashlight beam and lens flare which obstructed the reflection. I was also given the responsibility of designing the futuristic UI to be used throughout the series, as well as completing all shots involving the UI from start to finish, completing all compositing aspects myself (with some roto assistance from a couple other artists). This series required about a dozen original FUI designs, all with their own unique story-driven elements and animations, which were developed over the course of seven months under Ryan’s supervision. I also completed several shots requiring detailed green screen keying with some roto, as well as compositing an outside space environment behind glass. The major complication across the entire show was the anamorphic nature of the footage, requiring complicated planar tracking and several compositing tricks to implement new elements seamlessly.

- **Digital Compositor - “STRING!” [Stellanland & Schwartz]**

*April 2016 - May 2016 (2 months)*

Composited several shots for the short film, “STRING!”, directed by Stellan Kendrick. Completed tasks such as creating a split diopter effect, painting out shadows on a moving actor, comping in an actor to a moving vehicle, a drunken POV sequence, and bloodying up some eyes in a murder scene via planar tracking.

- **Digital Compositor, Mograph Designer and Editor [VRDS, Inc.]**

*June 2015 - May 2016 (1 year)*

Designed several unique 10-minute training videos for the client with a unique, modern style. Substantial amounts of keying, data-based motion graphics, and intricate “cinematic” VFX moments. Also created many title sequences for different chapters inside of After Effects. I was also responsible for editing the training videos from start to finish, syncing the source audio/video files and editing various takes together in order to create interesting, easy-to-follow instructional videos.

- **Visual Effects Artist/Compositor - “Look At The Sounds” [Genius Rhythm]**

*March 2015 - June 2015 (4 months)*

Created several unique VFX shots on a potential pilot for Adult Swim. Responsibilities included some 3D camera tracking, planar tracking, intermediate rotoscoping, 2D element integration, several particle effects via Particular, various energy effects, and general compositing.

- **Roto Artist - “Oceanus” [FutureDude Ent.]**

*December 2014 (1 month)*

Directly worked with VFX Supervisor Ryan Wieber on the film “Oceanus”, directed by Jeffrey Morris. Utilized a combination of keying and roto on several shots to create clean mattes for the compositing artists. Incredibly tricky elements introduced in the shots include wispy blonde hair and light purple and bluish-green colors against imperfect, pale blue screens.

- **Visual Effects Artist/Compositor and Composer - “Ase” [Nappy Nation Media Productions Ltd.]**

*July 2014 - August 2014 (2 months)*

Worked directly with director and producers to develop and execute all VFX components for the short, “ASE”, directed by Nabila Lester. Responsible for several compositing tasks, such as planar tracking, integrating 2D elements, a complex “LOST”-esque smoke monster created in After Effects, and several shots which required intermediate-level rotoscoping. Also took on the role of composer in the final week before its release.



