
GARETH J JENSEN

4 1 5 4 3 0 5 2 3 3 · garethjensen@gmail.com
316 Oakridge Rd Cary NC 27511
<https://www.artstation.com/garethjensen>

GOALS AND INTENTIONS

To continue to collaborate with and learn from the best artists, technicians and story tellers on the planet. Continually pushing towards creating rich immersive worlds and engaging characters.

EXPERIENCE

'Avengers – End Game' Industrial Light and Magic

Directors- *Joe and Anthony Russo* VFX Supervisor- *Russell Earl*

- **Texture Supervisor**
- Providing internal art direction to bring assets to client approval on schedule.
- Hero asset texturing of Professor Hulk, Ironman MK 85 and Korg.
- Working closely with Environments and Generalist department to provide textures and dressing for the destroyed Avengers base.
- In 2020 this project was nominated for Best Visual Effects, both in the BAFTA and the Academy Awards where they showed my work on Professor Hulk.

'The Mandalorian' ILM /Xlab

Creator – *Jon Favreau* VFX Supervisor- *Richard Bluff*

- **Senior Artist**
- Asset texturing for the Ravinak creature and Mando digital double. Both ready for realtime rendering in UE4.

'Star Wars: Galaxy's Edge Falcon Ride' ILM /Xlab

Supervisor – *Katsho Orfali*

- **Senior Artist**
- Asset modeling and texturing for many Starwars style ships, ground vehicles and environment dressing.

'Avengers - Infinity War' Industrial Light and Magic

Directors- *Joe and Anthony Russo* VFX Supervisor- *Russell Earl*

- **Texture Supervisor**
- Overseeing the look and feeling of assets across 4 international ILM sites.
- Painting and updating of multiple hero characters.
- Visual development artwork to offer ideas to Marvel.
- 2D Photoshop work for Marvel character publicity.
- Overseeing and directing assets outsourced to third party studios, including model, textures and materials.
- Technical problem solving with other supervisors.
- Interviewing for talent acquisition.

'Rogue One' Industrial Light and Magic

Director- Gareth Edwards VFX Supervisor- John Knoll

- **Texture Lead**
- Leading and facilitating a highly skilled team of artists on this fantastic project.
- Painting multiple hard surface and organic hero assets.
- Art directing paint and look development of outsourced assets in accordance with archival canon.
- Collaborating closely with other department leads on highly technical workflows.
- Received a nomination for Best Asset From the Visual Effects Society for my work on the digital Princess Leia.

'Warcraft' Industrial Light and Magic

Director- Duncan Jones VFX Supervisors- Jason Smith and Jeff White

- **Texture/lookdev Lead**
- Working tightly with the amazing organic modeling team on this this very fun project.
- Enabling and educating painters to help turn around the very large number of assets required for this show.

'Cosmos : A Spacetime Odyssey' Tippett Studio

VFX Supervisors- Eric Leven

- **Generalist**
- In some ways I am most proud of working on this project as it attempted to engage the love and fascination of science in the minds of young people.
- A highly challenging show with spectacular client requests on a tight television budget and deadline.

'Jack the Giant Killer' Digital Domain

Director- Brian Singer VFX Supervisor- Stephen Rosenbalm

- **Texture Supervisor**
- Leading a team of texture artists across 3 sites in developing the look of a large group of character assets in accordance to the clients requests.
- Painting a lead character.

'John Carter of Mars' Double Negative

Director- Andrew Stanton VFX Supervisor- Peter Chiang

- **Texture/ LookDev Artist**
- Working on characters and creatures including facial work on lead characters.
- Developing a Nuke/Mari creature texture pipeline that successfully lightened shaders and sped up the production by months. This workflow became the show wide character/creature standard.

'MAR301_Advanced Mari' FXPHD

- **Instructor**
- In this term I went into the application of Mari on a high resolution creature for film. I covered using Mari in conjunction with other packages and show how you can fit it into your work flow with relative ease. I used Mari with Mudbox, Nuke and also showed how you can easily use Mari textures in your MentalRay or Renderman set up at home.

'MAR101_Introduction to Mari' FXPHD

- **Instructor**
- This was my comprehensive 10 week course covering all the basics of the program as well as my preferred working techniques.

'2011 Masterclass in Creature Texture Painting'

Gnomon School of VFX

- **Instructor**
- In this 4 hour tutorial I taught students my approach and the theory behind painting realistic creature skin.

'The Adventures of Tin Tin' Weta Digital

Director- Steven Spielberg HOD- Gino Acevedo

- **Texture/ Lookdev Artist**
- Painting and shading dozens of photo realistic assets for this entirely CG period film.

'Avatar' Weta Digital

Director- James Cameron HOD- Gino Acevedo

- **Texture/ Lookdev Artist / Digital Matte painter / Physical props**
- Providing photo realistic textures and shaders for weapons, huge scale environments, plants, props and wardrobe.
- Providing 2.5D matte paintings required to match a range of camera movements
- Building, molding, casting and painting both human and Na'vi physical props.
- This project won Best Visual Effects at the Academy Awards in 2010

'The Lovely Bones' Weta Digital

Director- Peter Jackson VFX Supe- Kevin Sherwood

- **Texture/ Lookdev Artist**
- Provided the paint and shading for the Mr Harvey digital double including wardrobe.

'King Kong 360 3D' Weta Digital

Director- Peter Jackson VFX Supe- Chris White

- **Texture/ Lookdev Artist**
- Textured and look developed a group of digital doubles as well as extensive work on the digital environments for the immersive Universal Studios ride.

'District 9' Weta Workshop

Director- Neil Blondkamp Supe- Gareth McGhie

- **Creature Painter**
- Running foam latex and painting the original alien suits and birthing sacks.

'30 Days of Night' Weta Workshop

Director- David Slade HOD- Gino Acevedo

- **Denture / Prosthetics technician**
- Vampire denture production including dental casting, sculpting, precision molding, hand painting and onset maintenance and safety.
- Onset special effects application and maintenance of both vampire makeups and blood rigs.

'Prince Caspian' Weta Workshop

Director- Andrew Adamson HOD- Gareth McGhie

- **Weaponry and Armor Production / Miniature painter**
- Running and assembling casts of shields, swords, scabbards and crossbows.
- Molding and casting the armor of the character Mraz.
- Painting the above props to a photo real standard.

'Indiana Jones and the Kingdom of the Crystal Skull'

Weta Workshop

Director- Steven Spielberg HOD- Gareth McGhie

- **Weaponry and Armor Production**
- Molding, casting and painting hero props to a photoreal standard.

'King Kong' Weta Workshop

Director- Peter Jackson HOD- Gino Acevedo

- **Prosthetics technician**
- Onset prosthetics application and makeup
- Wig making and prosthetics production.
- Silverback gorilla hair study for silicon build of Kong, later used for digital hair simulation.

'Lord of the Rings' 3 Foot 6

Director- Peter Jackson

- **Elf / creature / actor / wire and fight work**
- This is where my career and education in the film industry really started. I was incredibly lucky to have this opportunity to be surrounded by some of the greatest film makers on earth. I took this chance to learn as much as I could about film and VFX and started down the road of hard work, great friends and incredible challenges.

SOFTWARE PROFICIENCIES

Substance Designer/Painter, Mari, Maya, Modo, Marvelous Designer, Zbrush, UE4, Renderman, Keyshot, Photoshop, Marmoset Toolbag, Nuke, Shaper3D.

EXTRA CURRICULAR

Art passions including digital/oil painting/sculpting/marquettes and model kits. An obvious love of film and games. Health and fitness includes yoga/rock climbing/boxing and hiking.

REFERENCES

Available upon request
