

# BRIAN FLORA

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## ◦ DETAILS ◦

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## ◦ LINKS ◦

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## PROFILE

Senior Art Director and Concept Artist for Visual Effects and AR/VR industries. 25+ years of leadership and hands-on experience in motion pictures, amusement park experiences, and film; spanning from classical matte paintings on glass to today's latest technology. Passionate about storytelling, creating mood and key art scenes for entertainment experiences, pushing the technological envelope, and delivering exceptional visuals on schedule.



## CAREER HIGHLIGHTS

### Unreal Fellowship at EPIC GAMES

March 2021

### Concept Artist at WARNER BROTHERS ART DEPARTMENT & THE THIRD FLOOR

January 2021

- Set design on upcoming Motion Picture.

### Environment Art Director at TIPPETT STUDIO

January 2019 — Present

- Creative Lead, in partnership with VFX Supervisor and Producer, on the hyper-realistic *Flight over China* immersive theme park experience.
- Crafted the precise look for each scene, creating concept paintings in advance of shot production, and paint-overs to guide teams through to completion.
- Creative leader to a team of over 20 Lighters, Compositors, and Matte Painters. Collaborated with Lead CG Supervisors on process and execution.

### Lead Matte Painter & Concept Artist at TIPPETT STUDIO

June 2017 — January 2019

- Developed matte paintings and concept images for film, commercial, and amusement park ride projects.
- Painted traditional animation backdrop for Phill Tippett's, *Mad God*, using oil paints on canvas.

### Art Director & Lead Matte Painter at ATOMIC FICTION

January 2015 — June 2017

- Led visual effects Art Direction on numerous feature film projects, including *Blade Runner 2049*, *Rings*, *Alien: Covenant*, *Allied*, *The Walk*, and *Looper*.
- Collaborated with Atomic Fiction Owner and Visual Effects Supervisor to plan process for, and oversee execution of, delivering finished matte painting work on the award-winning feature film, *The Walk*, extremely tight schedule of 2 months.
- Worked with technology R&D team to spec and test creativity-enhancing tools, such as adjusting atmospheric haze color based on depth data.
- Established mood and story progression with Director by creating "color bible" imagery to help guide the audience's emotional responses throughout the film.
- Nominated for Ves Award for Outstanding Created Environment in a Photoreal Feature for *The Walk*

### Lead Matte Painter at DREAMWORKS ANIMATION

September 2013 — December 2014

- Supervised a team of 16 environment artists and matte painters, including those working out of DreamWorks Dedicated Unit in India, for the movie *The Penguins of Madagascar*.

- Collaborated routinely with key creative stakeholders and Producers in order to bid and strategize on projects. Liaised between Art Director and artists.

#### ○ **Concept Artist at LUCAS ANIMATION**

May 2012 — August 2013

- Spearheaded environment concept art, for animated film *Strange Magic*.
- Executed paintovers to guide lighting and compositing looks for sequences.

#### ○ **Digital Art Director at ATOMIC FICTION**

September 2011 — December 2011

- Led art direction for motion picture *Looper*, which was nominated for a number of awards, including Best Sci-Fi/Horror movie.

#### ○ **Art Director at IMAGEOVERS DIGITAL**

August 2007 — December 2010

- Produced Concept Art for 3D computer-animated fantasy film, *A Christmas Carol*, which was nominated for Kids' Choice Award for Favorite Animated Movie.
- Principal Matte Painter for the opening title sequence for the film.
- Art directed texture painting, artists, compositors, asset builders, and lighters.

#### ○ **Art Director & Digital Environment Supervisor at THE ORPHANAGE**

2000 — 2004

- Core creative team member. Led concept artists and matte painters, in ground breaking digital environment creation.

#### ○ **Matte Painter at INDUSTRIAL LIGHT AND MAGIC**

1996 — 2000

- Pivotal member of the 2.5 Digi-Matte department / Rebel Mac unit.
- Created entire shots, including lighting, modeling, matte painting, and compositing.
- Contributed greatly to the look of *Star Wars Episode 1: A Phantom Menace*.
- Spearheaded matte painting work for Theed Palace and the underwater Gungan World.
- Created keyart for different environments in the Pod Race scene which served as a guide for practical model builders, as well as visual effects.

#### ○ **Matte Painter at MATTE WORLD**

1990 — 1993

- Crafted matte paintings by hand using traditional methods, such as acrylic on glass, for renowned films such as *Bram Stoker's Dracula*, *Batman Returns*, and *Avalon*.

### 🎓 EDUCATION

- Bachelor of Fine Art, UC Santa Cruz

### ★ TECHNICAL SKILLS

- **Techniques:** concept art, art direction, matte painting, 2.5D camera projection, skybox creation, 3D sculpting, 3D modeling, 2D texture map painting, storyboarding, photography

**Software:** Photoshop, Painter, Procreate, Illustrator, ZBrush, Blender, Clarisse, Quixel Megascans, Quixel Mixer, Nuke, After Effects, Keyshot, Maya, Shotgun