



# JAN JINDA

# RESUME

## LEAD 3D ASSET ARTIST

Prague, Czech Republic  
E: janjinda@gmail.com  
W: <http://janjinda.com>

### LINKS

Showreel – <https://vimeo.com/397139835>  
Showreel Breakdown – <https://1drv.ms/b/s!AnPvTaDixqze-HA9j0XPKg02D88f?e=Spvbkw>

### CAREER OBJECTIVE

I am 3D Asset Generalist with more than 14 years of experience in the VFX industry. My skill set is mainly focused on complex modelling, sculpting, texturing and lookdev, both organic and hard-surface assets. I was leading asset builds at DNEG on blockbuster projects like Avengers: Endgame or F&F: Hobbs and Shaw and recently freelancing on unannounced game cinematic, a Netflix show, etc.

### EXPERIENCE

#### LEAD 3D ASSET ARTIST AT FREELANCE

PRAGUE, CZECH REPUBLIC, JULY 2019 – PRESENT (2 YEARS)

I am working on freelance remote bases for various clients. (VFX, Games, VR, and real-time projects)

- **Fanatic Games** – supervision and pipeline design for character assets
- **RUR** – character and assets creation for UE4 projects
- **Autodesk, CAVE Academy, More.is.more** – various tasks

#### LEAD CHARACTER ARTIST AT UNIT STUDIOS

REMOTE, MARCH 2021 – JULY 2021 (5 MONTHS)

I worked on a remote basis, leading a team on unannounced Netflix show.

#### SENIOR CHARACTER ARTIST AT AXIS STUDIOS

REMOTE, JANUARY 2021 – FEBRUARY 2021 (2 MONTHS)

I made models, textures, and shading of couple realistic characters for yet unreleased game cinematic.

#### LEAD BUILD TD AT DNEG

LONDON, UNITED KINGDOM, SEPTEMBER 2018 – JULY 2018 (11 MONTHS)

- **Wonder Woman 1984** – props – models, textures, lookdev
- **Fast & Furious: Hobbs & Shaw** – complex environment – models, assembly, additional texture
- **Men in Black: International** – props – model
- **Avengers: Endgame** – character, environment, props – model, texture, lookdev

As a lead artist I was responsible for hero asset builds. On Avengers: Endgame I made model of Captain Marvel digi double and full CGI costume. These had to be up to highest standards as they full screen size in the film. As for hard surface roles I was, for example, leading a build of complex turbine hall environment for F&F: Hobbs & Shaw.

#### SENIOR BUILD TD AT DNEG

LONDON UNITED KINGDOM, JULY 2017 – SEPTEMBER 2018 (1 YEAR 3 MONTHS)

- **Fantastic Beasts: The Crimes of Grindelwald** – creature/prop – model, asset management
- **Venom** – characters – model, texture, lookdev
- **Pacific Rim Uprising** – characters – additional design, model, texture, asset management, scripting

I switched to solely asset build during Pacific Rim: Uprising. As a part of Jaeger team. My tasks varied from designing parts of mechs and doing motion weapon motion studies over modelling to designing workflows and writing tools for managing massive assets. On shows like Venom I gained an experience with

building (model, textures, lookdev) hero characters while working on Carlton Drake and SWAT team full screen size digi doubles.

### GENERALIST TD AT DNEG

LONDON, UNITED KINGDOM, JANUARY 2016 – JULY 2017 (1 YEAR 7 MONTHS)

- **Dunkirk** – vehicles – textures, first pass lookdev
- **Life** – creature – additional design
- **A Cure for Wellness** – character, creature – model, blend shapes, creature fx, shot sculpt

I started at DNEG in a 3D Generalist role, working on various tasks from additional design, organic and hard-surface model, texturing, lookdev to creature FX and even lighting. Later I started to lean solely to asset build role.

### LEAD 3D GENERALIST AT R.U.R.

PRAGUE, CZECH REPUBLIC, SEPTEMBER 2011 – DECEMBER 2015 (4 YEARS 4 MONTHS)

- **Antonio Cacto** – VFX supervision, models, textures, lookdev, lighting
- **Charge the Dragon** – VFX supervision, textures, lookdev, lighting, compositing

I played important role as a core member of the 3D team at R.U.R. My responsibilities were modelling and texturing, but I also did a lot of other 3D related tasks, such as lighting, compositing, on-set supervision, or pipeline design. Aside from TVC we also worked on few short film projects as a VFX supervisor.

### SENIOR 3D GENERALIST AT FREELANCE

PRAGUE, CZECH REPUBLIC, OCTOBER 2009 – DECEMBER 2015 (6 YEARS 3 MONTHS)

- **Wildlife Crossing** – VFX and pipeline supervision, models, textures, lookdev, lighting, compositing

I worked as a freelance artist for a wide range of companies in advertising, iOS games development, TVCs etc. One of the most complex freelance projects undertaken was the Wildlife Crossing animated short film, which was still collecting awards all around the world.

### SENIOR 3D GENERALIST AT UPP

PRAGUE, CZECH REPUBLIC, SEPTEMBER 2007 – OCTOBER 2009 (2 YEARS 2 MONTHS)

- **Season of the Witch** - creature – additional design, model, texture, lighting
- **2012** – vehicle – model, lighting
- **Pandorum** – environment, creature – model, texture, lookdev, lighting
- **The Nutcracker 3D** – environments, vehicles – model, textures, lighting

I worked on big feature films and several top tier commercials as a generalist, but I mostly focused on modelling and texturing.

Additional experience includes roles as 3D Generalist at Cinemax (Prague, Czech Republic) on RPG game and as 3D Generalist on various freelance jobs.

### SKILLS

- Maya – Expert
- Houdini – Intermediate
- ZBrush – Expert
- Substance Painter – Expert
- Substance Designer – Advanced
- Mari – Expert
- Marvelous Designer – Advanced
- R3DS Wrap - Expert
- Unreal Engine – Intermediate
- Clarisse iFX - Intermediate
- Nuke – Advanced
- and many others

## RECOMMENDATIONS

Jan Jinda is a superstar who is greatly missed in the Build Department. Jan is talented, professional, hardworking, and just great to have on a team.

He was instrumental in setting up a huge environment build we had to complete in 6 weeks. Working as a Model Lead - alongside the Look Dev Lead and Build Supe - Jan organised the asset modelling perfectly - it went like clockwork - earning him huge praise from the Shows CG Supe. We are using this build as a textbook example of how to build large environments.

Another high was SWAT Team digs-doubles Jan tackled single handily. These were done in record time and to a super high-quality level. Jan did a fully documented breakdown of how he did it. We use these documents to teach "how to do Digs-Doubles".

I would recommend Jan to anyone looking for beautifully built assets - a true master of his craft.

**Phil Johnson**  
Global Head of Build, DNEG  
paj@dneg.com

Jan is one of those artists who knows his stuff so well, you barely need to manage him.

I worked with Jan on a large-scale environment at DNEG - the deadline was tight, the requirements were high, and he delivered a very comprehensive, clean, and efficient model with a workflow that was new to our pipeline. Not only was this completed on time, he added many new efficiencies to the workflow, needing very little direction - managing teams both in London and in Mumbai.

Jan is a talented modeller, tool writer and a great team player - he contributes great ideas and forward-facing thinking, often asking why we do something a certain way, and can it be improved. Jan can model both hard surface and organic and is rarely limited in his ability or approach to a project. He knows when to ask for help if he needs it and is happy to educate others who require assistance.

Jan is a very talented Lead/supervisor - I would have no trouble recommending Jan for any job, it would be a pleasure to work with him again, he is an asset to any team.

**Adam Dewhirst**  
F&F: Hobbs & Shaw Build Supervisor, DNEG  
adamdewhirst@hotmail.com

It's easy to recommend Jan as he's one of the best artists I had the chance to work with. Not only is he very talented but he's also a lightning quick learner. Combined with his strong sense of initiative, this gives him a tremendous potential.

Jan has strong leadership skills and enjoys giving others a hand. He takes feedback constructively and will not hesitate to suggest improvements. But overall, Jan is also a very friendly and open guy who's a pleasure to work with.

**Patrick Harboun**  
Avengers: Endgame, Pacific Rim: Uprising Build Supervisor, DNEG  
patrickharboun@gmail.com

I worked with Jan on a number of projects during his time at DNEG London. Jan is an exceptional artist and proved to be extremely reliable. As a supervisor you want artists on your team you know you can count on. Jan never let me down.

Jan is very versatile and covers several disciplines. He can handle modelling (hard surface and organic), texture as well as lookdev tasks. He is fast and the quality of his work is consistently high. He is also a great problem solver and can handle tasks requiring creative, bespoke solutions and technical research.

Jan is also a great team player and very pleasant to work with. He works well under pressure and meets deadlines. He is certainly capable of working in a lead capacity on complex assets.

I really cannot recommend Jan enough and I think he is an invaluable addition to any team. I would definitely work with him again in the future should I ever get the opportunity to do so.

**Thomas Biller**  
Venom, Wonder Woman 1984, Build Supervisor, DNEG  
thomas.biller@gmail.com

Fantastic member of the Robot team, who not only conceptualised on some of the largest Robots in cinema history but developed a host of extremely useful modelling scripts for us and his colleagues. Pleasure to deal with, hugely talented in a host of VFX tools, quick, neat and proactive. A valuable member to anyone's team. Hope to work with again.

**James Guy**  
Pacific Rim: Uprising Lead Build TD, DNEG  
jimbobuk20@yahoo.co.uk