

# Brock J. Stearn

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## RELEVANT EXPERIENCE:

Creative Workflow Infrastructure and Integration · Lighting · Compositing · Generalist  
Film · Commercials · Television · Virtual Reality · Augmented Reality · 360° Filming  
Maya · 3DS Max · Katana · Nuke · Arnold · Renderman · VRay · Redshift · Unreal Engine

## PROFESSIONAL EXPERIENCE:

### Post Visualization Department Lead (*Avatar 2, Avatar 3*)

#### Lightstorm Entertainment (2019 - Present)

- Assembled a team of 20 full-time artists combining skills in real-time engines, compositing and camera solving in a Virtual Production environment
- Worked directly with both the head of studio and the head of pipeline development to determine the Post Visualization pipeline and strategy for a multiple year strategy across the company

### Sr. Lighting and Compositing Artist (*Call of Duty: Modern Warfare, Elder Scrolls Short, Love, Death & Robots* – Netflix Series)

#### Blur Studio (2018, 2019)

- Lighting and compositing of CG shots for both photo-real and stylized content

### Sr. Lighter and Compositing Artist (*Lego Short Film, Mary Poppins Returns*)

#### Duncan Studio (2018, 2019)

- Lighting and final compositing of CG content
- Integration of 2D drawn animated elements into CG renders and live-action plates

## Immersive Design and Marketing Strategist

### Hyperloop Transportation Technologies (2018 - 2019)

- Advised and led explorations into immersive technology, using game engines, to visualize HyperloopTT's goals and vision
- Developed strategies for product deployment to multiple global and culturally diverse clients
- Project management for teams collaboratively working together in multiple countries

## Director of Immersive Technology

### Edmunds (2016 - 2017)

- Supervised, budgeted, and staffed multiple project teams working across various pieces of software, including real-time game engines, mobile platforms, and video software
- Led development of a fully interactive cloud-based GPU real-time car configurator
- Led the development of "*Can It Fit?*", an AR feature used to judge if a vehicle can safely fit in a space. *Can It Fit?*'s release resulted in significant press and an increase of over 700% in new users
- Created and developed the *Interactive 360° Pano* product which immediately created new sales revenue over \$2 million in the first few months of launch

### Sr. Lighting Artist (*Star Trek: Beyond*)

#### Bad Robot (2016)

- Lit a CG replacement USS Enterprise hallway environment and props for a 6K delivery

## Digital Futurist

### WET Design (2015 - 2016)

- Created and supervised the Digital Innovation team consisting of CGI and film artists to quickly create mock-ups and proof of concepts in both traditional 3D and real-time game engines
- Specialized in developing immersive products, using Unreal Engine and Unity, for internal and external needs
- Created VR visualizations in Unreal Engine of future projects including 300 accurate water shooter simulations matching physical products
- Supervised and advised digital artists on their daily work and personal growth
- Studio pipeline development, optimization, and standardizations
- Set quality standards for rendered CG content

## **Head of Computer Graphics (U.S.)**

### **Absolute Post (2014)**

- Creative Supervision of all CG related content for U.S. office, including project bidding and staffing
- Fulfilled role of Junior Creative Director for multiple campaigns
- Direct relations and communication with clients, including on-site VFX Supervision
- Co-Developed a new pipeline and rendering system connecting both the U.K. and U.S. offices
- Engaged in studio discussions to take advantage of lucrative tax incentives for episodic television

### **Creative and Technical Consultant (*The Cask of Amontillado*)**

#### **MoonBot Studios (2013)**

Developed new bidding and production models focused on studio's Intellectual Properties

- Proposed future technology and software upgrade plans
- CG generalist work including lighting, compositing, look development and modeling
- Mentor for junior artists

### **Sr Lighting and Compositing Artist, Compositing Lead (*Turbo, Puss in Boots, Megamind, How to Train Your Dragon: Legend of the Boneknapper, Shrek Forever After, How to Train Your Dragon*)**

#### **DreamWorks Animation (2009 - 2013)**

- Standardized compositing workflows between teams and global studios
- Created 2.5D solutions in Nuke to solve estimated high cost 3D renders
- Supervised the creation of a new documentation system including layout, templates and search protocols for the Lighting Department which were later adopted across all departments studio wide
- Led monthly meetings with R&D to improve the lighting workflow and future development
- Received multiple awards from DreamWorks Animation

### **Sr. Lighting and Compositing Technical Director (*Cloudy with a Chance of Meatballs 1 & 2*)**

#### **Sony Pictures Imageworks (2008 - 2009, 2013)**

- Lit and composited mono and stereo shots, including building shareable sequence rigs

### **Sr. Lighting and Compositing Technical Director (*Disney's A Christmas Carol*)**

#### **Image Movers Digital (2009)**

- Lit elements and built a full Nuke 2.5D replacement city block environment for the skating sequence

### **Lighting and Compositing Artist (*Bolt*)**

#### **Walt Disney Feature Animation (2008)**

- Lit and composited shots, including building shareable comp rigs

### **Lead Lighting Technical Director (*Mummy 3, The Golden Compass, Happy Feet, Superman Returns, COX Commercials, Garfield, Scooby Doo 2*)**

#### **Rhythm and Hues Studios (Various: 2003 - 2008)**

- Led multiple lighting teams, including creating hero shots for artists to match
- R&D and implementation of a new pipeline using off-the-shelf and proprietary software

### **Stereoscopic Compositor (*Meet the Robinsons*)**

#### **Digital Domain (2006 - 2007)**

- Manipulated, painted, and composited mono render elements to create stereoscopic shots

### **CG Generalist (*Constantine, Ultraviolet*)**

#### **CIS Hollywood (2004)**

- Modeled and textured CG replacement environments, including a future version of Shanghai

## **EDUCATION:**

**Certified Scrum Master (CSM) - Scrum Alliance**

**MFA in 3D Visual Communication Design - The Ohio State University, Columbus, Ohio**

**BFA in Computer Animation - Ringling College of Art and Design, Sarasota, Florida**

## FILMOGRAPHY:

- **Avatar 3 (2023)** - Post Visualization Department Lead
- **Avatar 2 (2021)** - Post Visualization Department Lead
- **Call of Duty: Modern Warfare Cinematics (2019)** - Sr. Lighting and Compositing Artist
- **Elder Scrolls E3 Launch Short (2019)** - Sr. Lighting and Compositing Artist
- **Lego Short Film (2019)** - Sr. Lighting and Compositing Artist
- **Love, Death & Robots (Netflix Series) (2018)** - Sr. Lighting and Compositing Artist
- **Mary Poppins Returns (2018)** - Sr. Digital Compositor
- **Star Trek Beyond (2016)** - Sr. Lighting Artist
- **Downy “Unstoppables” Commercial Campaign (2015)** - Head of CG
- **Airwick “Scents” Commercial Campaign (2015)** - Head of CG
- **GE “Signa Pioneer MRI” Launch Video (2014)** - Head of CG
- **Estee Lauder “Advanced Night Repair” Commercial (2014)** - Head of CG
- **Febreeze “Nose Blind” Commercial Campaign (2014)** - Head of CG
- **Gevalia “150 Years of Experience” Commercial (2014)** - Head of CG
- **Crest “Pro Health HD” Commercial (2014)** - Head of CG
- **Frontline TriTak “Ninjas” Commercial Campaign (2014)** - CG Lead
- **The Cask of Amontillado (2013)** - Lighter/Compositor
- **Cloudy with a Chance of Meatballs 2 (2013)** - Sr. Lighting and Compositing Technical Director
- **Turbo (2013)** - Compositing Lead / Sr. Lighting and Compositing Artist
- **Puss in Boots (2011)** - Compositing Lead / Sr. Lighting and Compositing Artist
- **HTTYD: Legend of the Boneknapper Dragon (2010)** - Sr. Lighting and Compositing Artist
- **Megamind (2010)** - Sr. Lighting and Compositing Artist
- **Shrek Forever After (2010)** - Sr. Lighting and Compositing Artist
- **How to Train Your Dragon (2010)** – Sr. Lighting and Compositing Artist
- **Disney’s A Christmas Carol (2009)** – Sr. Lighting and Compositing Technical Director
- **Cloudy with a Chance of Meatballs (2009)** - Sr. Lighting and Compositing Technical Director
- **BOLT (2008)** - Lighting and Compositing Artist
- **The Mummy 3: Tomb of the Dragon Emperor (2008)** - Lighting Lead
- **The Golden Compass (2007)** - Lighting Lead
- **Meet the Robinsons (2007)** - Stereoscopic Compositor
- **Happy Feet (2006)** - Lighting Lead
- **Superman Returns (2006)** - Lighting Lead
- **COX Communications “Digital Max” Commercials (2006)** - Lighting Artist
- **Blitz: The League Trailer (2006)** - CG Artist
- **Ultraviolet (2006)** - CG Artist
- **Constantine (2005)** - CG Artist
- **Garfield (2004)** - Lighting Artist
- **Scooby Doo 2: Monsters Unleashed (2004)** - Sequence Lighter/Lighting Artist