

Josh Marlar

Compositor

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EXPERIENCE

FuseFX, Los Angeles, Ca. — Compositor

Feb. 2021 - Aug. 2023

911 Lonestar, Mayans, Oroville, and more.

- Worked with FuseFX on and off for 5+ years, contributing to over 40+ shows while contracting and full-time.
- Experienced the full spectrum of skills as a Compositor going from Junior Compositor to Senior.
- Painted out or procedurally blurred beauty and wig blemishes for Academy Awards.
- Destroyed cities using full CG environments with client provided FG bluescreen elements.
- Deep compositing techniques, advanced projections, 3D tracking, and keying.

Scanline VFX, Los Angeles, Ca. — Senior Compositor

June 2023 - Aug. 2023

Beverly Hills Cop: Axel F

- A quick turnaround to learn a custom Linux pipeline UI for Nuke.
- Developed a strong understanding of directory structures, file formats, naming conventions, scripts, automation tools, and automated dailies.
- Assisted in closing out the show by building out advanced 2D effects for blood, blood hits, debris, muzzle flashes, smoke, and muzzle smoke.
- Integrated CG renders of similar effects.

Barnstorm VFX, Los Angeles, Ca. — Compositor

Dec. 2018 - June 2020

Man in the High Castle, Silicon Valley, Raised by Wolves and more.

- Created blood hits, blood interaction, keying, set extensions, car comps and CG integration.
- Detail focused mindset, pushing me to be a better Compositor overall.
- Revisited basic techniques and pushed myself. Integrated workflows or tools I was not too familiar with.
- Developed an understanding of provided alternatives that have become beneficial in my day-to-day work now.

Timber, Los Angeles, Ca. — Compositor

April. 2016 - May 2016

- A boutique shop specializing in commercials and music videos.
- Assisted with quick turnaround commercials seamlessly integrating CG sleeves onto actors.
- Integrated CG of a talking billboard into client provided plates.
- Utilized color correction, 2D tracking, and paint to remove call-outs for proper CG integration.

Dimension X, Los Angeles, Ca. — Stereographic Compositor

Nov. 2015 - April 2016

- OSX Nuke-based pipeline for "X-Men Apocalypse" at 20th Century Fox.
- Utilized Nuke and Ocula for native shot plate corrections.
- Corrected native artifacts, alignment, and color changes between the left and right cameras.

The BOX Creative, Marina Del Rey, Ca. — Compositing TD

Jul. 2015 - Sep. 2015

- Created a basic pipeline for Nuke Compositors using TCL and Python.
- Established Nuke settings and defaults for shows across the network.
- Supported the team with compositing shots with high volume turnaround.
- Composited CG extensions for framing outside the normal camera frame for Barco Escape format.

SKILLS

Live Action, CG, and FX Compositing. Grain, Levels, Color Correction, Painting, Removals, Cosmetics, Advanced Keying, Nuke Particles, 3D or 2.5D Workflows, Deep Compositing, Advanced Projection Techniques, 2D and 3D Tracking. Mocha Pro, Nuke, After Effects, Maya, Blender, Photoshop, Illustrator, Zbrush.

Projects

Beverly Hills Cop 4 — Scanline VFX

Built out multi-element 2D FX to mimic realistic quality or to support provided CG renders in their believability for muzzle smoke, bullet casings, hits, blood, blood hits, and debris. Helped other shot notes to get them to final. Addressing CG integration notes for color, value, or CG updates.

Man in the High Castle — Barnstorm VFX

Executed CG integration of historical landmark destruction from CG artists. Created realistic 2D blood FX using the Foundry Nuke and procedural techniques to achieve realistic interactions like lighting and displacement. Seamless background replacements of historical landmarks into despoiled foreground keyed plates.

911 Lonestar — FuseFX

Integrated 2D and 3D elements like fire, ice, snow, almost all natural disasters. 100s of shots per episode across a 4 day turnaround. Maintained consistency across multiple shots for key looks at different camera angles. Created camera shake, tracks, and parallaxing elements for weekly time crunch. Painted background extensions when needed as well as any paintouts for crew, booms, and non-set actors. Lastly, picked up more

Legend 3D, Carlsbad, Ca. — *Compositing TD*

Feb. 2010 - Dec. 2014

- Started as a 3D artist using proprietary software to create depth for stereographic renders.
- Progressed to compositing, becoming a Nuke and pipeline specialist.
- Created, refined, and explored pipeline workflows.
- Provided support for artists' technical difficulties with comp files or tools.
- Optimized client scripts for pipeline ingestion to facilitate ease of use in Nuke or After Effects.

EDUCATION

Art Institute, San Diego, Ca. — *Bachelors of Science*

June. 2004 - July. 2007

Focused modeling, texturing, and design in Game Design.

Colfax High School, Colfax, Ca. — *High School Diploma*

Aug. 2000 - June 2004

Focused in the arts and digital space. Active in three sports a year. Broke long standing Colfax records in Track & Field for Discus and Shotput.

common show shots like burn-ins for phones or screens as well as 2D blood FX shots.

Snowpiercer — *FuseFX*

Composited train destruction, set extensions, and skin frost effects for the final season of Snowpiercer. Integrated train debris into a large region of snow. Built out procedural frost growth in 2D for a sequence of shots where I tracked, created roto, and composited the 2D node set to the skin of a couple of actors which progressed and regressed across the sequence. Integrated spherical CG renders of a frozen ocean. This was set behind a keyed and despilled FG vehicle interior with separate frost cracked window FX. Lastly, it would then have a 3D built out Nuke particle system for traveling snow. This would need to match the speed of the BG plate and tread FX particle systems.