

Visualization Reel Breakdown

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Senior Visualization Artist

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Note: My most recent work as a pre-vis and post-vis lead is not included in this reel because the projects have not yet been released publicly.

1. **“Star Wars: The Rise of Skywalker” (2019)** –Visualization Lead
 - a. Animation: characters, cameras and vehicles (Maya)
 - b. Layout: cameras, environments, characters (Maya)
 - c. Tracking: tracking plates, solving cameras and laying them out (PF Track, Maya)
 - d. Dynamic FX: nCloth destruction (Maya)
 - e. Lighting and rendering: Hardware 2.0 (Maya)
 - f. Compositing green screens, cg elements, 2D fx, split comps (After Effects, Nuke)

2. **“Solo: A Star Wars Story” (2018)** – Previs / Postvis Artist
 - a. Animation: characters, cameras and vehicles (Maya)
 - b. Layout: cameras, environments, characters (Maya)
 - c. Tracking: tracking plates, solving cameras and laying them out (PF Track)
 - d. Dynamic FX: nCloth destruction (Maya)
 - e. Lighting and rendering: Hardware 2.0 (Maya)
 - f. Compositing: green screens, cg elements, 2D fx, split comps (After Effects)

3. **“Ant-man” (2015)** – Postvis Artist
 - a. Animation: characters and cameras (Maya)
 - b. Layout: cameras, environments, characters (Maya)
 - c. Tracking: tracking plates, solving cameras and laying them out (PF Track/Bouju)
 - d. Lighting and rendering: Hardware 2.0/Maya software (Maya)
 - e. Compositing: green screens, cg elements, 2D fx, split comps (After Effects)

4. **“Doctor Strange” (2016)** – Previs / Postvis Artist
 - a. Animation: characters and cameras (Maya)
 - b. Layout: cameras, environments, characters (Maya)
 - c. Tracking: tracking plates, solving cameras and laying them out (PF Track)
 - d. Lighting and rendering: Hardware 2.0/Maya Software (Maya)
 - e. Dynamic FX: nParticles
 - f. Compositing: green screens, cg elements, 2D fx, split comps (After Effects, Nuke)

5. **“Captain Marvel” (2019)** – Postvis Artist
 - a. Dynamic Effects, nCloth, Fluids (Maya)
 - b. Tracking: tracking plates, solving cameras, layout, geo/object tracking (PF Track)
 - c. Lighting and rendering: Hardware 2.0 (Maya)
 - d. Compositing: green screens, cg elements, 2D fx, split comps (After Effects)

6. **“Jumanji: Welcome to the Jungle” (2017)** – Postvis Artist
 - a. Animation: creatures and cameras (Maya)
 - b. Tracking: tracking plates, solving cameras, object tracking (PF Track)
 - c. Lighting and rendering: Hardware 2.0 (Maya)
 - d. Compositing: green screens, cg elements, 2D fx, split comps (After Effects)

7. **“The Great Wall” (2016)** – Postvis Artist
 - a. Animation: creatures and cameras (Maya)
 - b. Tracking: tracking plates, solving cameras (PF Track)
 - c. Lighting and rendering: Hardware 2.0 (Maya)
 - d. Compositing: green screens, cg elements, 2D fx, split comps (After Effects)

8. **“Godzilla: King of the Monsters” (2019)** – Previs Artist
 - a. Animation: creatures and cameras (Maya)
 - b. MoCap Performance: I was a mocap performer for previs
 - c. Lighting and rendering: Hardware 2.0 (Maya)

9. **“Guardians of the Galaxy” (2014)** – Postvis Artist
 - a. Compositing: green screens, cg elements, 2D fx, split comps (Nuke)