

MICHAEL NIKITIN

Compositor

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Objective: To utilize and expand my compositing expertise

Software

- Expert user of Nuke, Mocha
- Proficient in After Effects, Syntheyes, Photoshop

Skills

- Keying
- 2D & 3D tracking
- Camera projection
- Multipass CG assembly
- Particle simulation
- DEEP compositing
- Stereoscopic techniques

March 2016 – present

FuseFX (New York, NY)

Compositor

«American Made»

«Luke Cage»

«Iron Fist»

«Blacklist»

«Sneaky Pete»

«Notorious»

«13 Reasons Why»

«The Get Down»

«Mr. Robot»

- Worked on a wide variety of episodic TV shows and feature films in a fast-turnaround environment utilizing my tracking, keying, match-grading, retiming and, above all, quick thinking skills

January 2017 – February 2017

ShadeFX (New York, NY)

Compositor

«Rough Night»

- Worked on several sequences involving 3d tracking, re-projected matte paintings, and a variety of keying techniques

December 2015 – March 2016

Mr.X Gotham (New York, NY)

Compositor

«Billy Lynn's Long Halftime Walk»

- Working on a stereo film project shot at 120FPS. Projections of crowds, flashlights, and particles onto multi-tier geometry, keying, stereo-specific fixes (split-eye color correction, convergence, interactive lighting.)

September 2015 – November 2015

Zoic, Inc. (New York, NY)

Compositor

«Limitless» (TV Show)

«Quantico» (TV Show)

«Blindspot» (TV Show)

- Keying, 2D, palanar, and 3D tracking, camera projections, roto/paint fixes as needed

February 2015 – August 2015

Moving Picture Company (Montreal, QC)

Compositor

«Goosebumps»

«Tarzan»

«Frankenstein»

- Combined and integrated a variety of elements coming from Lighting, Matchmove, Matte Painting and FX departments with live action plates. Performed a variety of compositing tasks ranging from projection on complex geometry to DEEP operations, as well as keying, atmospheric and environment generation, and 3D tracking. Closely collaborated with artists in other departments and other global MPC offices for a consistency of look and feel of shots within sequences.

October 2014 – January 2015

History Channel (New York, NY)

Compositor

«Sons of Liberty» (TV Show)

- Took more than 200 VFX shots of varying degree of complexity from A to Z, including cleanup, 2D and 3D tracking, roto/painting, keying, projections, particle generation, and color matching. Supervised B-roll shoots for creation of additional elements for the VFX library, such as blood, sawdust, etc.

June 2014 – September 2014

Method Studios (New York, NY)

Compositor

«Best Buy» (commercial)

«DirectTV» (commercial)

«Delta» (commercial)

- 2D, planar (Mocha) and 3D tracking, keying and BG replacements, color grading

May 2014 – June 2014

Box Studios (New York, NY)

Compositor

«While We Are Young»

- Stabilizing, retiming, and retouching the title sequence, as well as integrating a variety of graphical elements into the BG plate

«How and Why»

- Combining different plates using a variety of retiming and blending techniques, tracking, and color grading

April 2014 – May 2014

Gradient FX (New York, NY)

Compositor

«Blacklist» (TV Show)

- Keying, crew and rig removal, planar and 3D tracking, spherical projections

March 2013

Katabatic Studios (New York, NY)

Compositor

«Cheerios» (commercial)

- Tracking, keying and BG replacements, retouching

April 2013 – February 2014

Box Studios (New York, NY)

Compositor

«Magic in the Moonlight»

- Procedural matte generation, color matching, weather/storm cloud systems creation and integration, and background replacement utilizing 2D and 3D tracking & UV projections

«Calvin Klein»

«Lancome»

«Flamed»

«Calvin Klein – 'White Label'»

«Madonna – The Secret Video»

- Fashion commercials that predominantly involving rig removal, background replacements, retouching, and keying

July 2013 – August 2013

Taylor James (New York, NY)

Compositor

«Cheerios» (commercial)

- Keying, color grading, 3D environment assembly

September 2013 – October 2013

Phosphene (New York, NY)

Compositor

«Boardwalk Empire» (TV Show)

- Keying, 2D & planar tracking, roto/paint fixes
«Foxcatcher»
- Background replacements utilizing roto/paint techniques in conjunction with 2D tracking and keying

April 2012 – July 2013

The Molecule (New York, NY)

Compositor

- «The Butler»
- «A Walk Among the Tombstones»
- «Boardwalk Empire»
- «You're Not You»
- «Borgia»
- «Royal Pains»
- «Bronx Warrants»
- «Smash»
- «Hellbenders (3D)»

- Working in a fast-paced environment with an emphasis on keying, tracking, object removals, and background replacement

August 2013 – September 2013

1st Ave Machine (Brooklyn, NY)

Compositor

- «Truvia»
- «Qualcomm Uplinq»

- Performing a variety of compositing tasks ranging from keying, color matching, and 3D integration to rig removal and generation of looping cinemagraphs

January 2013 – February 2013

Base FX (Beijing, China)

Compositor

- «Olympus Has Fallen»

- Multipass CG compositing utilizing relighting, color matching, integration of additional 2D elements & matte painting extraction, and making use of 3D projections to isolate and fix problem areas

May 2012 – June 2012

Mikros Image (Montreal, Canada)

Compositor

- «Asterix in Britain (3D)»

- Keying, 2D and planar tracking, integration of elements in 3D space, and camera projections in a stereoscopic environment

January 2012 – May 2012

New York Film Academy (New York, NY)

Nuke Instructor

- Taught a class to 3D Modeling and Animation students using real-life examples to illustrate the theory behind compositing operations, color correction, keying, tracking, and 3D assembly

July 2011 – September 2011

Technicolor (Beijing, China)

Compositor

«Flowers of War»

- Keying; matte painting extractions and camera projections; 3D tracking; integrating fire, smoke and other particles with live action plates

November 2010 – May 2011

Worldwide FX (Shreveport, LA)

Compositor

«Drive Angry (3D)»

«Conan the Barbarian»

«Trespass»

- Rig removal, keying, roto & paint fixes, 2D and 3D camera tracking, integration of multi-pass CG with live action plates, and optimizing shots for the stereoscopic workflow

September 2010 – November 2010

Dark Current Pictures (New York, NY)

Compositor

«Motion Sickness»

- Performed a variety of tasks including rotoscoping, keying, 2d tracking, color correction, and particle effects

October 2009 – August 2010

Blackthorn Pictures (South Norwalk, CT)

«Witches of Oz»

Compositor

- On-set visual effects supervision; spline and paint-based rotoscoping; keying; matchmoving; particle effects generation

2006-2009

AdOnMedia Studio (Brooklyn, NY)

VFX Artist

- Supervising green screen shoots; editing and color correction; compositing; creating motion graphics

2005 - Present

Self-Employed

Freelance (Editor, Colorist, VFX artist)

- All aspects of post-production with a concentration on color correction and visual effects

2003-2006

Academy of Art University (San Francisco, CA)

Video Production Specialist

- Assumed DP/VFX Supervisor duties during student green screen shoots; created promotional video materials for AAU; provided video production and post-production support for faculty and studentser