

Bridget A. Gaynor

Visual Effects Professional

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Summary: Over 21 years of experience in a variety of roles directly relevant to the Visual Effects industry, elevated responsibility and increased knowledge in digital artistry including production and instruction. Involvement in several forms of media including film, commercial, corporate, video games, and print. Strong emphasis on digital aesthetics with a desire to achieve photorealism and/or believability. Outstanding attention to the details of the perfect shot. Significant involvement teaching at both the undergraduate and graduate level with meaningful impact on student portfolios and placement in the industry.

Achievements:

- Since joining the faculty, the rate of former students that place in the industry within 6 months of graduating increased from 60% to over 90%.
- After entering the role of graduate coordinator, enrollment has nearly doubled and there has been a significant increase in thesis completion rates.

Professional Experience:

Sept 2004 - Present

Savannah College of Art and Design

Savannah, GA

Professor of Visual Effects and Technical Direction

Core Responsibilities:

- Key faculty member in Digital Media with instruction experience in Visual Effects, Technical Direction, and Animation focusing on aesthetics and integration.
- Develop and instruct core and elective courses at the Undergraduate and Graduate levels that not only give a foundation in required skillsets, but also aid in specializations of Lighting, Look Development, and Compositing.
- Assist School Admissions department recruiting efforts through participation in group information sessions, presentations, high school visits, and individual portfolio reviews.
- Advise students on curriculum requirements and electives for fulfillment of majors and minors as relevant to their interests and needs.
- Facilitator of the "SCAD Vision" Technical Poster Competition which runs in conjunction with department sponsored symposium with guest lecturers.
- Curriculum Committee member responsible for co-developing the overall curriculum of the department.

Graduate Coordinator:

- Liaison to the office of graduate studies, professional staff advisors, and the graduate admissions department.
- Responsible for the creation of a departmental handbook, which is a resource guide for all MA and MFA candidates. As a result, thesis completion rates have increased significantly.
- Enhance a sense of community by coordinating graduate departmental events for incoming and returning graduate students.
- Coordinate graduate reviews and guide students toward MA Final project or MFA Thesis.
- Provide guidance as advisor on select thesis committees in the role of Topic Consultant, Editor and Thesis Chair.

Curriculum Development and Instruction:

- Character Look Development (ANIM 715) and Creature Look Development (VSFX 757) - Focus is on surfacing a complete stylized or photoreal character from head to toe based on art direction and style.
- 3D Color, Lighting, and Rendering (VSFX 752) and Digital Lighting and Rendering (TECH 316) - Emphasis on the lighting portion of the digital production pipeline with emphasis in referencing real world lighting.
- Technical Direction for Compositing (TECH 420) a multi-disciplined class with emphasis on integration techniques garnering skills from both 3D and compositing workflows.

- Photorealistic Rendering (VSFX 425) - This advanced class gives students the opportunity to create high quality 3D works that are nearly photographic.
- Digital Materials and Textures (TECH311) for students in a variety of disciplines including animation, gaming, and visual effects.

Additional Instruction:

- Digital Fine Art (VSFX 321) - This class focuses on creating projects intended for an art gallery rather than a commercial purpose.
- 3D Collaborative Project (ANIM737) - Requires teams of 6-14 students per film with emphasis on completing a "festival worthy" short in 10 weeks.
- Off-Campus Program in Los Angeles (ANIM495B and ANIM780B) - Exposes students first hand to a variety of opportunities in Gaming, Motion Graphics, Animation, Visual Effects, and Film.
- Visual Effects Portfolio (VSFX 490) - A professional preparation course for students graduating within 2-3 quarters where they will prepare all materials required of a job search.
- MFA Studio 1 and 2 (VSFX 748 and VSFX 775) Course focuses on thesis development and progression of both the written and visual portion of the thesis.

Student Placement: Former students are highly desirable in a variety of industries.

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|-----------------------|----------------|----------------------------------|
| • Dreamworks | • Method | • Psyop |
| • Rhythm & Hues | • Image Engine | • Gulfstream |
| • Digital Domain | • ILM | • Raven Software |
| • Dr. D. | • Lucasfilm | • Stereo D |
| • MPC | • Lucas Arts | • Walt Disney |
| • The Mill | • Pixar | • Dell |
| • Saatchi and Saatchi | • RTT | • General Motors |
| • Kiz Toyz | • Fisher Price | • Cincinatti Children's Hospital |

1995-2004

Rhythm & Hues Studios, Inc

Los Angeles, CA

Senior Technical Director - Lighting

- Creative and technical member of production staff with hands on involvement in 3D production while responsible for lighting, texture mapping, rendering, and compositing of characters, props, and environments.
- Worked closely with all level of production team such as Visual Effects Supervisor, Directors, Animators, Modelers, Motion Trackers, Compositors, and Lighters involving technical and creative issues. Ultimate responsibility of delivering high quality work, in a timely manner.
- Supervisor of scenes, sequences, and projects for films, theme parks, and commercials.
- Closely involved with team members including software engineers to research and develop new, creative, and effective techniques as well as creating material for client and in-house tests.
- Prepared and organized tutorials and reference materials on various subjects for both new and experienced digital artists, as well as serve as mentor to many junior level artists.
- Master user of Rhythm & Hues Proprietary software.
- Clear understanding and implementation of advanced lighting techniques including fur/hair, skin using subsurface scattering, and (HDRI) real world environmental lighting.

1993 - 1995

Post Effects, Inc.

Chicago, IL

3D Animator

- Creative member of production staff in a fast paced post-production facility dealing with clients, designers, agency representatives, directors, and editors on projects for commercial, broadcast, and corporate work, as well as video games.
- Multi-disciplined 3D artist with skills in modeling, animation, morph, rendering of environments, logos, and visual effects for use in video, print and CD-ROM game.
- Manage SGI/Irix equipment utilizing various software including Alias Power Animator, system maintenance, shell scripting and archiving.
- Developed effective techniques for problem solving software limitations, project bidding, and time constraints.

1992 - 1993

William Paterson University

Wayne, NJ

Instructor, "Computer as an Art Medium"

- Instructed Computer Art courses with emphasis on 2D/Paint software.
- Monitored and maintained computer and video equipment in the computer lab.
- Tutored students at all levels of 3D modeling, animation, and rendering techniques.

Technical Proficiencies:

Maya

The Gimp: 16-bit Paint Software

Shake

NukeX

Basic System and Network

Body Paint 3D

Mari

administration in Unix

Deep Paint 3D

Linux, Mac, PC

Basic Python

Amazon 3D Paint

Adobe Photoshop and Illustrator

Shell Scripting on the Unix platform

Silicon Graphics/Irix

Other software and technical experience include: Rhythm & Hues proprietary software: lighting and compositing, Houdini, Realviz Matchmover, Prisms, Xaos tools, Elastic Reality, Mojo, and other paint and image processing software, Alias Power Animator: v2.4 to 6.0, 24 Inc., and various exposures to video and digital recording devices.

Education:

May 1992

William Paterson University

Wayne, NJ

Master of Arts

Visual Arts/3D Animation

- Thesis project, a collaborative film with historical recreations of roman architecture, received numerous recognitions including SIGGRAPH '92 Electronic Theater and NICCOGRAPH '92.

May 1990

William Paterson University

Wayne, NJ

Bachelor of Fine Arts

Graphic Design

- Participated in International Student Exchange Program to Brighton Polytechnic

Other Training:

Fall, 1999

Gnomon School - Acting for Animators

Los Angeles, CA

January, 2002

Rhythm & Hues - Management Training Seminar

Los Angeles, CA

September, 2003

Studio Arts - Shake Compositing Seminar

Los Angeles, CA

February, 2008

Autodesk - Certified Instructor Course

Toronto, Canada

Professional Organizations:

2006 - Present

ACM SIGGRAPH Education Committee

- CG Source Coordinator - Serve as coordinator for a web based source for curriculum source materials that are devoted to computer graphics.
- Pioneering Mentor - During the annual SIGGRAPH conference, worked with select high school students with interest in art and technology.

2006 - Present

Visual Effects Society - Voting member

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References available upon request

Bridget A. Gaynor

Visual Effects Professional

Professional Projects

Film Projects:

The Chronicles of Narnia
Garfield
The Cat in the Hat
Scooby Doo
Harry Potter and the Sorcerers Stone
Daredevil

Dracula 2000
Little Nicky
Stuart Little
Dr. Doolittle 2
Battlefield Earth

Flintstones in Viva Rock Vegas
Batman and Robin
Babe: Pig in a City
Kazaam
Planet of the Apes

Video Games:

Who's Afraid of the Dark: The Tale of
Orpheo's Curse
Fort Knox - Slot Machine

Commercials:

Nintendo
Motorola
Coca Cola
Northwest Airlines
Leaps and Bounds

Corporate Video:

Motorola
Intel

Theme Park Attractions:

It's Tough to be a Bug - 4D Stereoscopic attraction installed at Disney parks in Orlando, FL and Anaheim, CA.
Attraction is based on Pixar's "A Bug's Life" and was contracted by Disney Imagineering.

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