

SHARON A. MARCUSSEN

smarcussen@icloud.com | sharonmarcussen.virb.com | Brooklyn, NY | 347.335.9346

FILM REEL BREAKDOWN

01 BLADE RUNNER 2049 | Double Negative | Compositor - Integrated Digital Matte Painting of city in far BG with plate in which we are moving through large clouds. Added FX snow and created additional ultra FG clouds using projections in Nuke to really sell the fact we are moving through this cloud before the city is revealed

02 BLADE RUNNER 2049 | Double Negative | Compositor - Pulled key of actor on green screen on a partial set and incorporated CG background and set pieces to extend set and world

03 BLADE RUNNER 2049 | Double Negative | Compositor - Worked on look development for this shot as Pink Joi walks out of the screen for the first time. The work involved combining the green screen footage of the actor with the digital renders of various FX simulations of Joi moving from her pixelated world into a projected version of herself in the physical world.

04 BLADE RUNNER 2049 | Double Negative | Compositor - Fully CG shot establishing a portion of the city. Worked with multi channel renders of city to add advertisements and interactive lighting as well as adding the atmosphere and rain elements. There were spinners flying through this scene as well, but they ended up taking them out for the final.

05 BLADE RUNNER 2049 | Double Negative | Compositor - Added CG windshield, reflections and wipers in addition to the vehicles in the distance and lasers. Work involved adding rain streaks to the windshields and creating the appropriate reflections and refractions as well as interactive lighting as the actor was in a car on a green screen set.

06 - 07 DARK KNIGHT RISES | Double Negative | Compositor - Fully digital shot. Background city was created from reference stills and digital matte paintings. Look development was done for the look of the smoke and fire from the explosion based on photographic references. Additionally integrated the CG aircraft for final comp.

08 DARK KNIGHT RISES | Double Negative | Compositor - Integrated bat copter with FX elements over plate.

09 DARK KNIGHT RISES | Double Negative | Compositor - Work included dust busting the 5k plate in addition to adding light interaction on the actor's face to help with continuity.

10 - 11 DARK KNIGHT RISES | Double Negative | Compositor - Look development and final composite for the atomic explosion. I spent a lot of time looking at reference footage of actual explosions while working hand in hand with the FX artists to ensure I had all the passes I needed to create the realistic looking fire, smoke and nuclear explosion. We all hoped it was going to be printed about 2 stops darker as there is so much additional color and detail in the nuke cloud that is incredibly hard to see at the current exposure.

12 RUSH | Double Negative | Compositor - Integrated digital matte paintings for set extension along with CG sprite crowds and bg CG cars. Also incorporated more atmosphere and rain elements for final composite.

13 RUSH | Double Negative | Compositor - Integrated CG sprite crowds with hand placed 2d cards in a CG stadium for final comp.

14 RUSH | Double Negative | Compositor - Fully digital shot. Integrated CG set extensions, crowd elements, CG car and incorporated FX rendered rain and rooster tail elements for final comp.

15 RUSH | Double Negative | Compositor - Integrated BG set extension elements for final comp.

16 RUSH | Double Negative | Compositor - Full CG shot. Integrated sprite crowds generated with CG set pieces and animated score boards from the practical one for final comp.

17-19 TOTAL RECALL | Double Negative | Compositor - Integrated full CG environment and vehicles additionally added life to the city using special tools to generate all the signage and set dressing on the buildings in the city.

20 JOHN CARTER | Double Negative | Compositor - Another big FX shot! Integrated CG characters into the plate and additionally incorporated live action actors into the plate. Created an extensive Nuke based card setup with live action dust elements timed out to the footfalls of the creatures running. These elements were combined with the FX rendered dust elements to help add more realism and believability of CG creatures in the scene.

21 - 22 JOHN CARTER | Double Negative | Compositor - Incorporated CG creatures into plate with the actors and enhanced action with live action elements.

23 JOHN CARTER | Double Negative | Compositor - Incorporated CG creatures into plate with the actors and enhanced action with live action elements.

24 JOHN CARTER | Double Negative | Compositor - Incorporated CG creatures into plate with the actors and enhanced action with live action elements.

25 CAPTAIN AMERICA | Double Negative | Compositor - Full CG shot. We did extensive research with real photographs of sky to set the tone for this sequence. We strove to grade the CG clouds and sky realistically and then incorporated the CG aircraft.

26 CAPTAIN AMERICA | Double Negative | Compositor - Full CG shot. Graded sky and clouds, integrated CG plane and digidouble actors.

27 CAPTAIN AMERICA | Double Negative | Compositor - Partial CG shot. Graded sky and clouds, integrated live action plane and actors.

28 CAPTAIN AMERICA | Double Negative | Compositor - Partial CG shot. Graded sky and clouds, integrated live action plane and actors.

29 CAPTAIN AMERICA | Double Negative | Compositor - Partial CG shot. Graded sky and clouds, integrated live action plane and actors, with a takeover to the digidouble actor getting chopped up.

30-31 CAPTAIN AMERICA | Double Negative | Compositor - Set extension on warehouse with addition of smoke and ember elements. Tracked and comped in droopy eye patch when Redskull gets punched.

32a Alice in Wonderland | Sony Pictures Imageworks | Lighting and Compositing TD - Composited shot consisting of CG background, character and Alice on greenscreen. There was a lot of grading work done to the background to adjust lighting to focus eye on characters and create more dimension.

32b Alice in Wonderland | Sony Pictures Imageworks | Lighting and Compositing TD - Responsible for the final comp and transitions between scenes. This project started by taking comps from other teams (forest scene with cat, tea party, painting roses, tweedles, Alice in spinning room), combining them with some additional scenes and elements (ticking clocks, Alice in mushroom forest, additional smoke transitional elements, roses that float around Alice) and creating the master comp to piece them all together, doing additional tracking, grading and comping to make them as seamless as possible. Additionally I did look development for the transitions and presented different ideas for transitions throughout the scene as well as created and animated the rose elements that float around her. I ended up using Nuke's 3d system to bring in a rose as a 3d model, texture it, animate them coming off the rosebush and around Alice along with the swinging clock. I also did the stereo version of this shot.