

Peter "Beak" Cvijanovic - Showeel 2011 Shot Breakdown

Show Type	Date	Name	Role	Place	Notes
Feature	2009	"The Box"	Compositing Supervisor	Gradient FX	Compositing supervisor for over 200 shots, half of which were CGI facial scar onto live action actor. There was also an articulated water in a swimming pool sequence, water coffin transport sequence, CG prosthetic, matte paintings, etc. I was involved in all aspects of the VFX, look design, lighting, tracking, 2d pipeline, labor delegation, etc. I was nominated for Best Supporting VFX by the Visual Effects Society for this film.
IMAX	2005	"Fighter Pilot: Operation Red Flag"	Compositing Supervisor	Big Bang, Montreal	Designed and implemented HUD for all POV shots. The HUD was created as an interactive batch setup using expressions to correlate digit transparency to axis values. This allowed for a re-useable method of adjusting airspeed, mach #, altitude, etc. to each different shot. On top of that, there were CGI plane and cockpit composites.
Feature	1997	"Titanic"	Inferno Artist	Hollywood Digital	I worked mostly on the ship sinking sequences, as part of a team, I should point out. We composited swimmers in green pools, ice from same, model shots of the boat, CG boat, plus custom shot (really) splashes and smoke/steam.
Commercial	2002	Maui Jim Sunglasses	Flame Artist	Avenue Edit, LA	I have less specifics for commercial descriptions, though as lead artist one tends to do everything. Conforms, time-warps, audio sync, VFX, Color Correction, etc.
Intro		Cox Cable News	Director / Flame Artist	Center City Film and Video, Philadelphia	This was my first foray into Art Director / Director. This was an intro and bumpers for Cox Cable's 'Gavel to Gavel' coverage of the 2000 Republican National Convention in Philadelphia.
Commercial	1998	Pepsi "Ricky Martin Generation Next"	Flame Artist	Ring of Fire	This was a long time ago, I guess I kept it because not long after this Ricky got huge.
Commercial	1998	GMC: "Terrain"	Flame Artist	Voodoo	I have less specifics for commercial descriptions, though as lead artist one tends to do everything. Conforms, time-warps, audio sync, VFX, Color Correction, etc.

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Commercial	2002	Toyota: "Snow"	Flame Artist	Avenue Edit, LA	This was a Toyota commercial, relevant to a helicopter how, exactly, I forget. The thing here is proof that the Urban Legend: "Can you roto the white helicopter with motion blur from a snowstorm..." is real. I was there (!)
Feature	2008	"Surfer Dude"	Compositing Supervisor	Gradient FX	Seriously? That's your green screen?
Feature	2005	"An American Haunting"	Senior Compositor	Big Bang, Montreal	I oversaw and directed all the compositing in the film. This shot, among the ones I did, was the Ghost+Beauty look for the lead actress.
Music Video	2001	Anastacia, "Paid My Dues"	Flame Artist	TNT Media	This was an MTV debut, at the time. It was a lot of work in a short time, mostly the land of a thousand monitor comps, all interacting with the set and players.
Commercial	1998	Intel	Flame Artist	Crush / Voodoo	Well, the Pentium II was a big deal back in the day.
TV Show	2000	"Buffy The Vampire Slayer"	Flame Artist	Radium, LA	There was a lot of hand animated bi-cubic surfaces for this shot. The talent, a contortionist, was wearing a blue head shroud, so I had to create background and the empty space where her head was supposed to be by hand.
Feature	2004	"Blade : Trinity"	Flame Artist	Milne FX	This represents two angels of the set extension, used throughout the sequence. An additional floor was added to make a taller interior. Then came the chroma key of the jumping talent, glass included. The later shot was same idea for set extension, plus rig removal.
Feature	2004	"The Girl Next Door"	Inferno Artist	Asylum	The last shot of the film, meant to be Georgetown U, was shot in Pasadena at he entrance to Huntington Gardens. The season was also changed from summer to fall.
Feature	2008	"Fireflies In The Garden"	Flame Artist	Gradient FX	Weather change, rainstorm added to clear day. Lots of color correction.
TV Show	2004	"Miracles": 108. "The Battle at Shadow Ridge"	Flame Artist	Zoic Studios	Developed a batch setup with both particle systems and expressions to create ghosts over cemetery and their interactive lighting.

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Feature	2008	"The Informers"	Compositing Supervisor	Gradient FX	The before and after wipe kind of says it. Color change car, comp cigarette smoking talent onto CG bushes and matte painting.
TV Show	2001	"Angel"	Flame Artist	Radium, LA	Face replacement.
TV Show	2001	"Buffy The Vampire Slayer":522 "The Gift"	Flame Artist	Radium, LA	Buffy's 100 th episode. A big extravaganza, lots of CG comps (demons, mostly), set extensions, lighting effects, chroma key of stunt player for fall shots. Yes, I killed Buffy(!)
Commercial	2006	GMC Acadia: Product Launch	Flame Artist	Digital Domain	This was from one of a 5 spot product launch. This one, "Luxury" aired during Superbowl XLI. This shot is a CG car and parts.
TV Show	2003	"The Twilight Zone"	Flame Artist	Zoic Studios	Two shots from sequence. This was shot in studio with green screen in the windows, exteriors were keyed in and then a substantial re-light of interior and talent.
Feature	2005	"Racing Stripes"	Inferno Artist	Digiscope	It turns out that horses and zebras don't like each other, to the point where they won't even stand next to each other. So the horse and Zebra were shot exterior blue screen, and then comped together into the background they were just in.
Feature	2003	"Freddy Vs. Jason"	Inferno Artist	Asylum	Created lightening strikes, in an expression-triggered batch setup, for interactive lighting and atmospherics for the entire 'fried security guard' sequence.
Reel Montage	many	Misc.	Inferno Artist	Various	Montage of various shots cut to cool drum break. Lots of muzzle flashes, rig removals, set extensions, color treatments, blood hits, keys, etc.
Feature	2005	"The Chronicles of Narnia: The Lion, the Witch and the Wardrobe"	Inferno Artist	X1FX	All shots in this sequence were chroma key The payers were shot green screen getting out of a pool with fake ice, and later in a dry set The river ice was some CG and some real ice, beavers were CG. There was some adjusting of the trees. The classic emergency screening (for the Queen of England) around the clock gig.

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Feature	2006	"The Nativity Story"	Flame Artist	Digital Domain	Created background for transparency to achieve spiritual look for The Angel Gabriel. Color and light effects for his halo and robe. Later added a painted tear rolling down the face of Mary.
Commercial	1999	Barns and Noble	Flame Artist	Spontaneous Combustion, NY	Constructed 'bookshelves to infinity' set entirely in flame. That's a younger Steven King.
Music Video	1998	Puff Daddy, "Victory"	Flame Artist	Ring of Fire	This is kind of a piece of history. With a run time of 08 minutes, and a record budget, it's an icon of the <i>ancien régime</i> . I was part of a team on this, and the list of VFX is really too long for here. Suffice to say there were set extensions, comps for pyros, rain, monitors, pigeons, talent, etc. We also added lots of atmospherics, and color corrected to a specific palette for finish. Oh, and lots of audio syncing.
Feature	1998	"The Legend of 1900"	Inferno Artist	Interactive, Milan, Italy	These two shots are actually from different sequences. The first is our first view of the 'love interest'. The player was shot motion control against a blue screen portal in the back, and an empty one mid field, the girl on the deck of the boat was a separate "motion control" pass. I then made a 'grubby' window, tracked it in and comped it between the two with a hold-back matte for the pianist.
Feature	1998	"The Legend of 1900"	Inferno Artist	Interactive, Milan, Italy	The second shot from the same film. I know I said one shot per project in the reel, but I had to make an exception here, as both were important to the film, and took, back in 1998, a long time to do. This was a set extension, of a plywood ship that was half built. Quarter built really. The entire right side of the ship and funnels is taken from existing footage, tweaked and tracked on animated bi-cubics to mimic barrel distortion. The foreground was added back with some atmospherics.

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Signature	2007	QED International	Compositing Supervisor	Beak f(x)	One of my in-house projects, here at Beak f(x), for a design company that created the production company's signature. I shot elements, designed animations, and made LUTs for all. Everything was synched to existing audio.
Feature	2004	"The League of Extraordinary Gentlemen"	Lead Inferno Artist	Asylum	Another short notice project. I supervised a crew to re-make the ending of the film, changed at the last minute. This sequence was the last 9 shots of the film, created from a mix of CG clouds and some heavily time-warped cloud footage with painted heat lightning and lightning strikes.
Feature	1999	"The Little Vampire"	Inferno Artist	Digital Renaissance, Germany	The original length of this shot is 52 seconds, it has been sped up for the reel. The long pull back of the players was shot blue screen, on a blimp-looking trampoline. This was integrated into a 3d blimp, whose track was derived, almost, from the same shot. The final comp adjusted scaling and position in 2D, and many keyer keyframes were had.
Feature	2009	"The Box"	Compositing Supervisor	Gradient FX	Well, I just had to use "The Box" more than once, given that it was so much work (and so cool) and all.

As in all things...