

Bryan Johnson

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Available for Remote Work Only

Software

Experienced

Mari, Substance Painter, Body Paint, Photoshop, Maya, Arnold, RedShift, Renderman, Vray, Headus, UV Layout, Mudox, After Effects, Shotgun

Operating Systems

Windows, Linux, Mac

- Specializing in a variety of textured details and styles. From photo realistic to painterly for film, broadcast, commercials and games.
- Collaborative team-player who excels working with clients, management, technicians and artists.
- Enthusiastic thirst for educating and learning from other people.

Experience

Digital Arts Teacher

2019 –

Fullerton College

Adjunct / Part Time. Currently teach classes for Photoshop, Digital Photography. Also Intro to Texturing using Substance, Keyshot, Maya UVs. Intro and Intermediate After Effects.

nGenious Studios

Surfacing Artist

2017

Troll, the Tale of a Tail. The studio's first CG animated feature. Used Headus UV, Maya Unfold 3D, Zbrush, Mari (Layers and Nodes), Photoshop and RedShift to create textures for characters and props.

Zero Day

Look Dev/Surfacing Artist

2015/16

An independent film short
I UV'd hard surface models, created photo realistic textures, shaders and lit with sIBL using Mental Ray in Maya. Painted textures in Mari.

Arc Productions

Surfacing Artist

2015

Unilever Blue Band CG animated TV Commercial. Using Mari, Maya and Photoshop to create textures for characters and props., UVs in Headus UV Layout and rendering with Arnold.

Vortex Immersion Media

Texture Artist

2014

Dome Event

Constantine / NBC

Created photo realistic textures for interior and exterior sets to be used in a camera fly through, dome presentation at Comic-Con. Used Photoshop and Maya.

Traceback Studios

Texture Artist

2013

Animated Short

One Per Person

Used Mari, Headus UVLayout, Photoshop and Maya to texture props per artwork reference.

P2

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| Daniel Brewster Short Film | Modeler/Texture Artist Daniel Brewster and the End of the World Modeled and texture painted photo real fish of the California Coast. Models were multiplied and comped in a live action FX shot. Maya, Headus UV Layout, BodyPaint, Mudbox and Photoshop. | 2012 |
| Nickelodeon TV Shows | Texture Artist Monsters vs. Aliens, Kung Fu Panda, Penguins of Madagascar, Fanboy and Chum Chum Used Maya, Photoshop, Body Paint and Mudbox to paint color, spec, bump and normals for characters, props and sets. Made shader adjustments per node in attribute editor for Mental Ray & Maya's software render. | 2008-2012 |
| Picture Mill Film | Modeler/Texture Artist Death Race Modeled and textured photo real interior parts of a car engine for the title open sequence. Used Headus UV Layout, Maya and Photoshop. | 2008 |
| Ring of Fire Commercial | Modeler/Texture Artist Chesapeake For a cityscape fly through, modeled and textured photo real buildings using Maya & Photoshop. | 2008 |
| Jim Henson Co. TV Show | Texture Artist Sid the Science Kid Painted textures for environments and props. Used Maya, Photoshop, and Headus UV Layout. | 2007-2008 |
| Picture Mill Film | Modeler/Texture Artist Final Destination 3 For the opening title sequence of film, modeled and textured various buildings, rides and mechanical gears. | 2005-2006 |
| Fasa Studios/Microsoft Game | Texture Artist Shadowrun Texture painted game assets and environments using Photoshop, Painter, Maya and proprietary software for creating normals. | 2006 |
| Ignite Creative TV Show | 3D Generalist Bones Used procedural textures on a variety of skeleton parts developed in Maya. Tracked HD plates in Boujou, rendered out particles and comped some shots. | 2005 |
| Reality Check Studio TV Show | 3D Generalist / Compositor The Poseidon Adventure/NBC Created various textures for the cruise ship. Roto, tracked & comped in After Effects. | 2005 |

P3

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| Ring of Fire Film | Texture Artist Sky Captain and the World of Tomorrow Used Maya 3D Paint and Photoshop to create textures for the chained dog skeleton. | 2004 |
| Disney Feature Animation Short Film | 3D Generalist / Compositor Lorenzo Used Maya, Sable (a Disney proprietary painting program) and Shake for Lorenzo, an Academy Award nominated animated short. | 2003 |
| Picture Mill Film Trailer | Modeler/Texture Artist Paycheck Modeled and created photo real textures of a computer and its internal components for an “exploded view” animation used in the trailer. | 2003 |
| Reality Check Studio Film | 3D Generalist / Compositor Behind Enemy Lines Texture painted out film elements. Also tracked, rotoscoped and composited final. | 2001 |
| Duck Soup Commercials | 3D Generalist Post Cereal, Nestle, Bell Atlantic and Keebler Did modeling, lighting, tracking, texturing, animation and roto-scoping for multiple commercials. | 1999–2001 |

Education

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| Gnomon | Mari Workshop | 2014 |
| CG Society | Professional production classes in: Mari, CG Hair, LookDev and Vray | 2012–2013 |
| Internship | Duck Soup Studios Learned generalist duties including: modeling, lighting, texturing, camera-tracking, roto-scoping and animation. Became familiar with UNIX systems. | 1998–1999 |
| BFA Liberal Arts | Creative Arts, San Francisco State University West Valley Community College (to transfer to SFSU) | |
| Groups | Siggraph – Los Angeles Chapter, ASIFA–Hollywood, Academy of Television. | |