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Career Film 2017 Showreel Breakdown

As I am comfortable in the varied roles of Shot Supervisor, Compositing Supervisor and Lead and Senior Compositor, I have inhabited different roles for each project, depending on the nature and scale of the work, and the needs of Production.

Hence the Career Showreel contains a number of shots that were composited by my team, rather than me compositing them individually. In these cases I was responsible for look development, the compositing of hero shots, prototyping and templating of shots for the team, as well as scheduling and budgeting, pipeline considerations, quality control, and mentoring and supervision of team members.

X-Men: Apocalypse / Game of Thrones (Season 6) / Gods of Egypt

For the above shows, I worked as a lead compositor, responsible for look development, hero shots, prototyping and templating of shots, and supervision of junior team members. The first two shows utilised Deep Compositing.

X-Men: Days of Future Past

I composited a number of very complex shots for the Quicksilver Pentagon escape sequence, including the signature shot where Quicksilver runs through the water in slow-motion directly in front of the camera. These shots were native stereo with multiple CG elements, including water droplets, skin and character interactives, CG kitchen utensils and vegetables, and greenscreen plate elements. This show was shot and delivered in Stereo.

Gravity

For Gravity I was shot supervisor for the show, being responsible for the execution of all shots across all departments. This show was extremely challenging and as we neared completion this role was split between two other supervisors (Dennis Jones and Adam Paschke), before I was required to composite numerous shots to final. This show was Stereo.

The Hunger Games: Mockingjay Part 1

I was shot supervisor for this show, being responsible for the execution of all shots across all departments. This was a show with a small but challenging shot count, with a high standard required by a demanding client.

The Great Gatsby / The Wolverine

For these shows I was compositing supervisor, running a team of up to 25 compositors; we completed around 150 shots for Gatsby and over 250 for Wolverine. For the latter, I was also supervising the FX department for the Nagasaki atomic bomb sequence. Gatsby was a stereo show.

Red Tails

I was one of two VFX Supervisors for this show. We delivered over 200 shots at a very high quality for a very exacting client. The requirements ran the gamut of the VFX world, from set extensions to CG characters, planes, explosions and environments.

Transformers

For this show I was compositing supervisor, running a team of six compositors and numerous support personnel; we finalled more than 100 shots in nine months.

Stealth

On Stealth I was a 2D lead, responsible for much of the look development of the CG visor, fighter canopy, and numerous digital environments. Our team finalled 250 shots with a team of eight compositors over 15 months.

Pirates of the Caribbean: The Curse of the Black Pearl

Worked as a senior compositor. On several shots I was compositing environment plates for use by other compositors (such as the two shots of the rear of the Black Pearl).

Lord of the Rings: The Fellowship of the Ring

Lord of the Rings: The Two Towers

Worked as a senior compositor and 2D lead on various sequences from the first two films.

Titanic

I was a compositor on this show, as well as doing some work with the 3D ocean FX team.

The Fifth Element

I produced smoke pouring from the damaged cab during the car chase, and also CG clouds being thrown off the evil planet as it hurtles towards Earth.

Dante's Peak

For this film I was responsible for the heat distortion effect present above the CG lava; this required a combination of 3D and 2D effects.