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Recent Film 2017 Showreel Breakdown

All the shots on this reel were composited by myself, with the exception of the shot on the reel, from Pan; as the shot progressed, the London background was pre-composited by Zoe Lamaera.

X-Men: Apocalypse

I composited a number of key shots for the Quicksilver rescue sequence. These shots consisted of multiple plate and CG elements, including motion-control passes, set extensions, CG fire, explosion, smoke, debris and character elements.

The source plates were shot high-speed, and all CG elements were rendered and composited in deep. The image source for these shots consisted of tens of thousands of frames, and hence the scripts were required to be highly complex in order to provide flexibility to the client, and allow the shots to be completed.

Game of Thrones (Season 6)

My work for GoT consisted mainly of bluescreen composites, landscape and environment work, and the integration of effects renders.

Gods of Egypt

I completed a number of key shots for the film including the fly-past of the giant statue of Ra, and the final shot for the film, where Horus flies across the cityscape. These were complex all-CG shots with a large number of elements with multiple AOVs, including the cityscape, characters, DMP elements, 2d smoke, dust and atmospheric elements, and polish such as lensflares and other optical effects. I was key in the look development of the composites for this film.

Pan

I completed a single shot for Pan, the final shot in the film. This was a very complex shot consisting of hundreds of elements, from a fully CG rendered London, to the foreground Jolly Roger, integration with greenscreen and numerous other plate and DMP elements. In addition, as the credits ran over the looped end of the shot, much time was dedicated to the look and feel of the starfield.

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, such as water droplets, skin and character interactives, CG kitchen utensils and vegetables, and greenscreen plate elements.

Since the source plates were shot high-speed in stereo, the source-tree for these shots consisted of thousands of stereo frames, which contributed significantly to the challenge of completing them to the highest standard.

Gravity

For Gravity I was Shot Supervisor for the show, before being required to composite numerous shots to final. The re-entry sequence consisted of all-CG spacecraft, plasma, explosion and debris elements, and a combination of CG and DMP elements for Earth and landscape.

With full stereo delivery and an extremely exacting client, these shots were amongst the most challenging of my career.