

JENNIFER McSPADDEN

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Demo Reel : www.jennifermcspadden.com



SKILLS

Proficient in motion capture processes, from live on-set motion data capture & capture volume construction/calibration, to post-processing, tracking, & editing, and re-targeting performance data for both body & face in post-production. Software proficiencies include: the Lightstorm Software Suite, Autodesk's MotionBuilder & Maya, After Effects, Epic's Unreal Engine, Jira, Shotgun. Familiar with scripting languages, such as Python, MEL, tcl. Comfortable in Windows, Linux, and Mac platforms

WORK EXPERIENCE

Goodbye Kansas Studios, Stockholm, Sweden — MAY 2019 - JANUARY 2020

Current Position: Senior Motion Capture Supervisor

- ❖ Primary responsibilities are overseeing the studio's adoption of the Lightstorm Capture Suite, the first of its kind in Europe.
 - Brand-new capture volume construction and calibration
 - Pioneering Qualisys camera integration with Lightstorm
- ❖ Training personnel in pre-production, on-set capture, and post-production techniques unique to Lightstorm

Profile Studios, Atlanta — NOVEMBER 2014 - APRIL 2019

Former Positions: Virtual Production Pipeline Technical Director, On-Set: RealTime System Operator

- ❖ Marvel's *Avengers: Infinity War & Avengers: Endgame* (2016-2019) : **Real Time System Operator** - live on-set motion data capture + simulcam display at Pinewood in Georgia. Surveyed live sets to properly define and calibrate the motion capture volume. In Post - Maintained Shotgun database; processed, assembled, and QC'd motion capture data.
- ❖ Involved with Epic Games, ILM, Lux, and Profile Studio's collaboration in developing the camera tracking process and media wall projection used to create Disney's *The Mandalorian* (2019).
- ❖ *Welcome to Marwen* (2018) : Responsibilities included managing a Shotgun database, organizing client requests / communication, and assembling and QC'ing motion capture data for final delivery.
- ❖ Marvel's *Thor: Ragnarok* (2016-2017) : **RealTime System Operator** - live on-set motion data capture + simulcam display at Village Roadshow in Gold Coast, Australia. In post - tracked and edited image-based motion capture data for final delivery.
- ❖ Marvel's *Black Panther* (2016) : **RealTime System Operator** - Operated virtual camera volume for previs / shot planning with the Director, Director of Photography, VFX Supervisor, and the pre-visualization vendor.
- ❖ *Star Wars: The Force Awakens* (2015) : Tracked and edited image-based body capture data for the character Maz.
- ❖ Microsoft 343's *Halo 5: Guardians* (2014) : Tracked and edited image-based facial capture data for pre-rendered and in-game cinematics.
 - Full List of projects available upon request

Giant Studios, Atlanta — DECEMBER 2013 - NOVEMBER 2014

Former Position: Motion Editor

- ❖ *Call of Duty: Advanced Warfare* (2014) : Tracked and edited body capture data for in-game cinematics.
- ❖ Monolith's *Middle Earth: Shadow of Mordor* (2014) : Tracked and edited facial capture data for in-game cinematics.

EDUCATION

Savannah College of Art and Design — *Master of Fine Arts, VISUAL EFFECTS*

SEPTEMBER 2010 - NOVEMBER 2013, SAVANNAH, USA

- ❖ Concentrated my thesis work on procedural environment generation in Houdini for use in game engines.
- ❖ Strong concentration in motion capture practices.
- ❖ Two-time teacher's assistant to Prof. Deborah Fowler's Motion Capture class (using a 12-camera Vicon Blade system).

Savannah College of Art and Design — *Bachelors of Fine Arts, FILM*

SEPTEMBER 2005 - MAY 2009, SAVANNAH, USA

- ❖ I received a Bachelors of Fine Arts in Film and Television, concentrating my studies on film editing.