

# ALEX JENYON

## Digital Matte Painter and VFX Concept Artist

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### Immigration status:

Canadian Permanent Resident  
UK Citizen

## Employment History

### Anthem Visual Effects inc.

October 2010 - Now

Matte painting, concept art and environment TD work on 'Sanctuary' (Season 4), and the 'Neverland' miniseries. Responsible for developing the look of key sequences, and overseeing the creation of elements by other departments. Organised weekly workflow meetings, and taught matte painting and Vue techniques to other artists.

### Cinesite (Europe) Ltd.

July 2009 - October 2010

Matte painting and VFX concept design for high-profile feature films, including 'Leap Year', 'Clash of the Titans', 'Prince of Persia', 'Narnia' and 'John Carter of Mars'. Helped set up the matte painting pipeline at Cinesite, including design of 2.5D workflows, directory structures and helper scripts for Vue, Photoshop and Nuke.

### Painting Practice Ltd.

April - June 2009

Freelance matte painting on the TV miniseries 'The Day of the Triffids' (emmy award winner for outstanding VFX), as well as concept art for various commercials.

### Rushes Postproduction Ltd.

July 2006 - January 2009

Freelance matte painting, concept design, storyboarding, pre-visualization, and texture work on commercials, TV and Feature Film. Projects included 'Human Body: Pushing the Limits', 'Stardust', 'Telstar', 'Rock'n'Rolla' and 'Lesbian Vampire Killers'.

### Freelance

June 2004 - July 2009

Matte painting and concept art for freelance clients, including 'Nice Biscuits', 'Virgin Galactic', 'Bitstate', 'Flaming CGI', 'The Mill', 'Pragma Gaming', 'Bolexbrothers' and 'Chrome'.

## Skillset

Experienced in all areas of a modern digital matte painting pipeline, including colour management, 2.5D projection workflows, CG integration and Stereoscopic 3D.

Able to create photo-real or stylised environments and landscapes under tight deadlines, with a particular emphasis on 'invisible' set extensions.

Capable of producing concept paintings and storyboards to solve production issues, and communicate ideas to artist and clients in a clear and useful way.

Thorough knowledge of traditional art techniques, including composition, perspective and color theory.

Good understanding of the entire VFX process, with experience in a wide variety of departments, including modeling, texturing, animation, compositing and on-set supervision.

Calm, professional attitude and great attention to detail, with experience of dealing with high profile clients.

## Software Experience

### **Photoshop / Painter / Illustrator**

2D paint work, including matte painting, concept art, texturing and print graphics

### **SketchUp**

Rapid 3D pre-visualization and sketching. Have published several tutorials and scripts for SketchUp, and co-authored a book 'Cr er avec SketchUp' showcasing the possibilities of the software.

### **Nuke / Shake / Fusion**

Digital compositing, including 2.5D projection and feature film work.

### **Vue**

Digital environment and element creation. My work is included on the latest 'Vue' showcase reel from e-on software.

### **Zbrush**

3D texturing, sculpting and normal mapping, primarily for environmental work.

### **Maya**

Modeling, procedural animation, texturing / camera mapping, rendering with 'mentalray' and 'renderman'. UV unwrapping and texture baking also done in 'Modo'.

## Education

BA (Hons) Theatre: Design for Performance at Central Saint Martins College of Art and Design (part of University of the Arts, London). Graduated in June 2004 with a 2:1

Course included training in Set, Costume and Lighting Design, Drafting, Modelmaking and CAD.