PETER MO
Lighting, Compositing, and VFX Reel 2018 Breakdown Sheet
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Trouble Brewing #1 - *Maya, V-Ray, Shave and a Haircut, Nuke*
I supervised a lighting and compositing team of students I'd trained in V-Ray and Nuke for this film. I optimized shaders and render settings, especially the fur on the goats. I used custom gobos to create soft cloud shadows in the environment renders. I was also involved in the development of an in-house render management system.

Trouble Brewing #2 - *Maya, V-Ray, Shave and a Haircut, Nuke*
I used OpenEXR 2.0 Deep Data to position additional flowers and plants in Nuke, then rotoscoped contact shadows for feet. The sky was a matte painting I used CornerPin to give the clouds parallax movement. I had to re-render almost all the elements when I took over the shot.

The Offering #1 – *Maya, Mental Ray, Fusion*
I lit, rendered, and composited on this animated short. The environment was rendered with Final Gather and a Depth pass was used to darken the entrance in Fusion. The character was rendered in RenderMan. This was my first animated short and I was learning RenderMan at the time, so made some things in Mental Ray.

The Offering #2 - *Maya, RenderMan, Fusion*
The flickering specular highlights from the sconces in the temple interior shots were each a single specular AOV frame from each source and their brightness values were animated in post. The god-rays were rendered separately with the environment set at matte objects.

Driven #1 - *Maya, RenderMan, Fusion, ZBrush, RSMB*
I developed shaders, lit, rendered, and composited on this animated short. My lighting/compositing team consisted of my students. Sprite instances were used in Fusion's 3D mode to fine-tune placement of cacti, shrubs, bushes, etc., based off a point cloud made in Maya from the landscape model. ZBrush was used to make multiple displacement maps for the hill.

***Driven* #2** - *Maya, RenderMan, Fusion, RSMB*
I had to heavily optimize the cop car geo and created a rig for the spinning police lights. I also made major modifications to most of the shaders on the film to appear more realistic (before the days of PBR). I can't claim the awesome dust effects—that is the work of one of my former students who is now a successful VFX artist, who recently worked on *Moana*!

***Worlds Apart* #1** - *Maya, RenderMan, Fusion, Maya Fur*
I optimized shaders, lit, rendered, and composited on this animated short. It was rendered using several AOVs, including direct and indirect versions of Diffuse, Specular, ray-traced reflections, Ambient Occlusion, mattes, and Depth, among others. The lighting and compositing team was comprised of my students.

***Worlds Apart* #2** - *Maya, RenderMan, Fusion*
The garbage bags were made used Texture Reference Objects to keep the procedural dirt on then in place. I used Maya Fluids to create the exhaust smoke on the bulldozer and smokestacks.

***Worlds Apart* #3** - *Maya, RenderMan, Fusion, Maya Fur*
Fur management and rendering was a challenge; I created an LOD system for the teddy bear's fur so that it rendered with lower density at range.

Rebus Farm - Maya, V-Ray, After Effects
I rendered and developed all the shaders. A thousand particles filled a cube and instanced as smaller cubes. Volume Axis fields were added to vacuum away the cubes. Cached and played in reverse to make the big cube appear to be coalescing. I also created all the V-Ray shaders and used V-Ray proxy objects to keep scene complexity optimized.

Corning West #1 - *Maya, V-Ray, After Effects*
Maya particles were used for the sand. A Ramp texture was animated in Maya and the heat distortion effect on the light bulb was created in After Effects. I Director on this project, but also modeled several assets, created the effects, lit, rendered and composited.

Corning West #2 - *Maya, V-Ray, Fusion*
The particle effect here was a precursor to the one used for the Rebus Farm project. Here, the video changed into particle sprites of binary digits vacuumed into a Volume Axis field. A high-resolution displacement map was used to create the continents on the globe.

CineQuest 2009 Trailer - *Maya, Mental Ray, After Effects*
I was commissioned to create the film festival's trailer. I modeled and rendered the four theatre masks in Mental Ray and used a UseBackground material to capture their reflection for use in After Effects. I was provided with the footage. (Curtains not in the original, but added for effect and aspect ratio compensation.)

The Girl in the Attic - *Maya, Mental Ray, After Effects*
I was Technical Director of this independent short film. We wanted to create the look of Sarajevo during the Bosnian War. The building models were mostly stock, but some I modeled myself. I composited a matte painting of the city behind the CG houses and color graded everything to match.

CG Society Lighting Challenge - *Maya, Mental Ray, Photoshop*
I UV'ed, textured, lit, and rendered this Lighting Challenge scene (all models provided). It is a still image composited in Photoshop. I created a day and night version of this scene.

Vase Designs - *Maya, V-Ray, Photoshop*
I was commissioned by The Wonderful Agency in L.A. to model, texture, and render several vase designs according to given notes and concepts. I used render elements and Photoshop to quickly create several color version of each design.