

# Alexander Kucera

Digital Artist and VFX Coordinator

Hindenburgstraße 89  
71638 Ludwigsburg  
Germany

T +49 – 71 41 – 12 96 840

[a.kucera@babylondreams.de](mailto:a.kucera@babylondreams.de)

<http://www.alexanderkucera.com>

[www.imdb.com/name/nm1968769](http://www.imdb.com/name/nm1968769)

[www.linkedin.com/in/alexkucera](http://www.linkedin.com/in/alexkucera)

[www.xing.com/profile/Alexander\\_Kucera](http://www.xing.com/profile/Alexander_Kucera)

## Profile

I'm passionate about digital film-making. From concept to 3D to compositing, I got it all covered. I enjoy maintaining my hands-on knowledge of compositing software and techniques, as this is where it all comes together. My passion for VFX is grounded in the doable.

## Experience

### Founder and Lead Artist

#### BabylonDreams – 2004–now

BabylonDreams started as a local company doing small commercials and logo animations, but grew into an independent post-production service provider from there. We are creating character animations, technical animations, architectural & product visualizations and visual effects.

- Lead artist responsible for 3D shading, rendering and compositing of all projects
- Delivered 100% of projects under time and budget
- Manage all the workstations and render farm machines
- Technical direction, setting up 3D scenes and compositing of about 50 shots for the television pilot of Andy's Airplanes – a full CG show

### Journalist

#### Professional Production Magazine – 09/2008–now

The international Professional Production magazine offers its readers timely facts, dates, and trends from the media industry since 1986.

- Regularly reporting from Cartoon Forum, Cartoon Movie and FMX

### Lighting TD and Compositor

#### Red Vision, Manchester, UK – 07/2009-02/2010

Red Vision is ranked among the most innovative and biggest CG houses in the UK. They produce VFX and Animations for TV and Feature Film productions

- look development for dozens of assets, included reworking of mental ray shading networks to work with Pixar's Renderman
- shading, lighting and rendering setup for dozens of scenes
- scripting, animation and particle FX for scenes with up to 500 000 objects
- compositing and look development for several sequences

### Compositor

#### Elektrofilm, Stuttgart/Germany – 07/2009

Elektrofilm is a well regarded post-house in Stuttgart working on TV and Feature Film productions

- Re-did one shot in the last week before the deadline from scratch, including newly recorded stock footage by myself

### VFX Coordinator

#### Pixomondo Images, Ludwigsburg – 05/2008–10/2008

Pixomondo is one of the leading visual effects companies in Germany. With over 150 artists in 8 international offices, they create VFX for feature films, commercials and corporate movies.

- Managed and coordinated all projects in Ludwigsburg being it film, TV or commercials
- Helped to manage the available human resources of all departments for 3 months until a dedicated HR person was hired

- Managed about 8–10 projects, of which 3–4 were in active production with an average shot count of 30 shots
- Actively planned and coordinated the resources for roughly 50 people
- Among the projects I coordinated are:
  - Ninja Assassin
  - 2012
  - Kill Daddy Good Night
  - Crashpoint: Berlin
  - Vulkan
  - Continental commercial
  - Dr. Oetker commercial
  - and several other productions
- Delivered 100% of projects under time and budget

## **VFX Producer**

### **cine+ vision; Ludwigsburg — 2007–2008**

cine+ vision was a subsidiary of cine+, one of the leading media-service providers in Germany. It was founded to provide visual effects services for the feature film production "Prisoners of the Sun."

- Managed 20–25 employees and artists
- Created the final production estimate for all 365 shots in collaboration with the department supervisors
- Daily tasks included
  - Handling of the project plan
  - Supervising shot assignments
  - Managing external providers
  - Daily rounds with the artists as well as the producers and the director
- Before the production was shut down (due to legal matters on the production companies end), 18 shots were completed and about 100 of all 365 shots were pre-visualized with elaborate animatics
- The animatics helped the director to plan a re-shoot and to avoid extra expenses by reducing the amount of set construction necessary
- Set up the color management pipeline together with the compositing supervisor

## **Technical Advisor**

### **Postyr; Copenhagen — 2007–2008**

Postyr (formerly Fridthjof Film) is a post-production service provider. They produce their own feature films, which are among the biggest national successes in recent Danish cinema.

- Left Postyr as VFX Supervisor, but stayed their technical advisor for another year
- Consulted the VFX department on commercials and set supervision matters
- Helped to plan several VFX shootings and continued to teach the trainees and artists

## **VFX Supervisor**

### **Fridthjof Film; Copenhagen — 2006–2007**

Fridthjof Film is a post-production service provider. They produce their own feature films, which are among the biggest national successes in recent Danish cinema.

- Handled everything that was not editing related
- Set up pipelines for short movies
- 3D setup, rendering, keying and general compositing for commercials, feature films, DVD and TV productions
- Guided the VFX team (3–5 people) on shots that needed more attention
- Worked heavily with shake, but also did 3D in Maya, scripting in MEL, shake and AppleScript to keep the fast paced environment running

- Delivered 100% of projects under time and budget and achieved a 100% customers satisfaction rate

## **Technical Editor, Maya 7 Visual Quickstart Guide**

### **Peachpit Press — 2005**

Peachpit is part of Pearson, the international media company. Peachpit has been publishing books on the latest in graphic design, desktop publishing, multimedia, Web design and development, digital video, and general computing since 1986.

- Proofread of all the written material, on average one 10–paged chapter per day
- Helped the authors to make the complicated technical details better understandable to a broader audience
- Searched for inconsistencies in the flow of the book and pointed these out to the editors

## **Lead Composer - Ambulancen (Motion Picture)**

### **Fridthjof Film; Copenhagen — 2005**

Fridthjof Film is a post-production service provider. They produce their own feature films, which are among the biggest national successes in recent Danish cinema.

- Keyed about 150 green-screen shots in two months
- Built my own shake keyer, which was used by all other composers for 99% of the shots (ca. 400 of 450)
- Created the title sequence in close collaboration with the director, which required to up-scale and clean-up smaller than PAL footage

## **Education**

The German Film School, Elstal/Berlin — Diplom Digital Artist, Graduation 2004

## **Awards**

- Animago Award 1<sup>st</sup> place (Musicvideo/Compositing) — my dog eats beats, <http://www.animago.com/2003/>
- Audience Award 14. Internationales Bochumer Filmfestival — my dog eats beats
- Honorary mention by the Erdiözese Freiburg — my dog eats beats

## **Personal**

I like to geek out writing LaTeX documents, reading Terry Pratchett or Scott Sigler, while playing with new rendering techniques or listening to podcasts. I used to practice karate and ride mountain bike, but haven't found the time to do so lately.

When I am doing none of the above, I like to play with our two ferrets or cook delicious food for friends and family.

## **Skills**

- shake — power user
- Nuke — entry level user
- Fusion — intermediate user
- AfterEffects — intermediate user
- SynthEyes 3D tracker — intermediate user
- Maya — power user
- mental ray — power user
- Pixar Renderman — intermediate user
- MEL — intermediate user
- General scripting — intermediate user