JEREMY HOEY

ENVIRONMENTS SUPERVISOR

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PROFILE

I am an award-winning visual effects veteran who has spent a quarter of a century building digital environments and matte paintings for high-end animated and live-action features and television series.

I am highly versatile: I still do a lot of hands-on artist work, building out full 3d environments from start to finish, both solo and in collaboration with other artists. But I also supervise teams of artists; collaborate closely with Dev and Pipe teams to craft our core tools and pipelines; develop training materials and documentation; mentor and train artists, and much more.

CURRENT WORK EXPERIENCE

Environment Supervisor
Sony Pictures Imageworks *2014-Present*
Whilst at SPI, I've led teams of environment artists on multiple shows, both live action and animated; and collaborated closely with SPI's Dev team on the creation and evolution of key technologies and toolsets.

Projects

Untitled Kuku Project (Netflix)
Environment Supervisor

I'm supervising a team of environment artists for this fun, ambitious animated feature produced by Kuku Studios for Netflix.

- *IN PRODUCTION: Expected release late 2023*

Doctor Strange and the Multiverse of Madness (Marvel Studios)
Environment Artist

I jumped on this show for the last 12 week push to deliver, working on assets and dressing of foliage for a "green" city covered in plants.

- *Streaming on Disney+*

The Sea Beast (Animated Feature, Netflix)
Environment Supervisor

One of the most satisfying experiences of my career, I was let loose to spearhead a generalist team in the creation of several large, extremely detailed fantasy environments for this lush AAA animated feature. It's been a privilege to bring to life the environments envisioned by production designer Matthias Lechner.

- Led a team of 10 in the creation of a dozen 3d environments and dozens of matte painted 360º skies, totalling over 1,200 shots.

- First SPI animated feature to use a generalist Environments team for full environment asset development (model, texture, lookdev, dressing).

- *Streaming on Netflix*

Jumanji: The Next Level (Columbia Pictures)
Environment Lead

A tremendously fun, concentrated project with just one goal: to make a highly detailed, photoreal desert chasm and integrate it seamlessly with location plate photography.

- Watch a [vfx breakdown of the environment](#) *(YouTube)*

- Watch the [desert sequence](#) *(YouTube; canyon appears at approx 2:25)*

Men In Black: International (Columbia Pictures)
Environment Lead

This was one of those projects where I had to think on my feet and adapt to highly variable resources, utilizing a mix of:

- Full 3d environments (street level at base of Eiffel Tower)

- Matte painted aerial cityscapes (view from top of Eiffel Tower)

- Hybrid photogrammetry/projected matte painting (view from Trocadero)

- Watch the [Paris sequence](#) *(YouTube)*

Hotel Transylvania 3: Summer Vacation (Sony Pictures Animation)
Environment Artist

This was a quick, fun 3-month project that I took on whilst waiting to start on *MIB: International*. I repurposed some of the underwater assets we built for *The Meg*, creating a colourful and unique fantasy underwater environment suitable for the zany antics of Drac and friends.

- Watch the [Volcano Reef](#) sequence *(YouTube)*

Love, Death and Robots: Lucky 13 (Netflix)
Environment Artist

This was a really interesting project. Coming hot on the heels of _The Meg_, on which I had spearheaded the creation of FearowPaint, I was able to create almost all of the surfacing for the forbidding, jagged rocky alien planet with a incredibly compact dataset of only 6 tiled texture sets.

- Watch the [vfx breakdown](#) _(YouTube)_

The Meg (Warner Bros)
Environment Lead

- Created a photoreal 3d underwater environment.

- Worked with the SPI Dev group on creation, testing and iteration of Fearowpaint 1.0 (proprietary environment texturing system) for this show.

- Watch the [underwater environments breakdown](#) _(YouTube)_

Kingsman: The Golden Circle (20th Century Fox)
Environment Lead

This show is highly significant for me, as it was the show on which we first developed Sprout, our proprietary scattering system. I led a very small environments team that hit way above our weight, creating over a hundred shots of the dense, overgrown jungle environment in 1/6th of the time budgeted.

Sprout has since become a key part of the SPI pipeline across multiple departments.

- Watch the [environments breakdown](#) _(YouTube)_

Alice Through The Looking Glass (Disney)
Matte Painting Lead

A very challenging show due to the ever-evolving nature of the story, my team of 12 matte painters rose to the challenge and created over 600 shots using every imaginable kind of projection-heavy matte painting technique.

- Watch the matte painting-heavy [Through The Looking Glass sequence](#) (YouTube)

- Watch the matte painted [Room Of The Living sequence](#) (YouTube)

Pixels (Columbia)
Matte Painter

My first show at SPI was a fun mix of set extensions, city replacements, and one very, very high-resolution 270 degree aerial projected matte painting of Washington DC.

- Watch an [environment shot breakdown](#) *(YouTube)*

Development

In most of the above projects, I've worked very closely with the Pipeline and Development teams at SPI to set the technical standards for and oversee the creation and testing of several key tools and pipelines, including:

- **Sprout**, SPI's proprietary instance scattering/painting system - now a mission-critical part of the pipeline for several departments including Model, Layout and Environments.

  - I was the original Sprout "customer" in 2016. I collaborated intensively for almost a year with its original developer, Daniela Hasenbring, establishing technical standards and designing and testing features. I continue to work closely with Daniela and team on extending Sprout with new features to this day.

  - SIGGRAPH 2017: I co-presented Sprout with SPI developer Daniela Hasenbring: https://dl.acm.org/doi/10.1145/3084363.3085046

- **Fearowpaint**, SPI's proprietary PBR landscape texturing system, now in use across multiple SPI projects.

  - I wrote the complete technical standards for Fearowpaint, and prototyped the heightfield blending algorithm - the heart of how it works - for subsequent implementation by the shader team.

- **Matte Painting pipeline**, including integrated color management, Photoshop exporter, and Nuke toolset. In use across all SPI projects since 2016.

  - I wrote the complete technical standards for it, and designed the UI.

- **Speedtree pipeline**, a one-click publishing pipeline that fully automates the process of publishing fully lookdev'd, renderable foliage assets to the SPI pipe from Speedtree. In use across almost all SPI projects since 2017.

  - I re-wrote the technical standards of an existing, simpler publishing system to make it a fully-automated end-to-end solution.

PREVIOUS WORK EXPERIENCE

Lead Matte Painter
Method Studios Vancouver *— 2012-2014*

Lead Matte Painter on numerous projects, including:

- The Giver
- Maleficent
- Pele

Digital Matte Painter on:

- San Andreas
- The Maze Runner
- Thor: The Dark World

Co-Founder / Matte Painting Supervisor / VFX Producer
Atmosphere VFX *– 2003 - 2012*

I was one of three co-founders of this Emmy-winning studio, and took on many different roles as we built it to a thriving studio of 50 artists.

We worked on television shows as diverse as *Battlestar Galactica*, *Stargate SG-1/Atlantis/Universe*, and even a bit of *Family Guy*.

I left Atmosphere VFX in 2012, but it continues to this day - one of the early Vancouver VFX success stories.

- Watch our 3d [Family Guy sequence](#) (YouTube)

Matte Painter
GVFX *— 2003–2005*

Digital Matte Painter
Stargate-SG-1 *– 1998 - 2002*

My first job in VFX saw me working in the MGM VFX team for *Stargate SG-1* seasons 2-5.

I started as a playback graphics artist and was quickly moved up to Matte Painter. I even had a brief moment in front of the camera in a non-speaking role as a harried-looking lab technician.

This was a formative experience for me; I was incredibly privileged to be there right at the beginning of Vancouver's nascent vfx industry.

AWARDS AND HONOURS

Emmy Winner

- Best Visual Effects for a Broadcast Series (Battlestar Galactica) - 2007

Emmy Nominee

- Best Visual Effects for a Broadcast Series (Battlestar Galactica) - 2005

- Best Visual Effects for a Broadcast Series (Stephen King's Kingdom Hospital) - 2003

- Best Visual Effects for a Broadcast Series (Stargate SG-1) - 2001

EDUCATION

University of Liverpool, UK
BA (Hons) in Architecture

SKILLS

I have a very broad and deep range of skills related to the creation of digital environments for live action features, animated features, and live action broadcast series.

Leadership skills

I have had a lot of experience in diverse leadership roles over the years, involving teams of various sizes:

- **Environments Supervisor – SPI**

  - I have worked in every sized team, from being the senior partner in small two-person units on smaller live action projects, to managing a dozen or more Environment Artists on larger shows.

  - SPI has also given me the opportunity to work on both animated and live action projects; I am equally comfortable in both milieus.

- **Co-founder, principal, and matte painting supervisor – Atmosphere Visual Effects.**

  - As a Principal of a studio of ~50 artists, I wore a lot of different hats and garnered a lot of experience in managing and supervising artists, interacting with clients, managing productions, bidding, marketing, Systems Administration and more.

Creative

I am a versatile and highly productive all-round Environments artist, with production-ready skills in:

- Modelling (Houdini, Maya, Speedtree, Modo, Mudbox, etc.)

- Texturing (Substance Painter/Designer, Mari, etc.)

- Lookdev (Katana, Modo)

- Layout/env dressing (SPI proprietary tools, Modo, Clarisse, etc.)

- Lighting/Rendering (Katana/Arnold, Modo)

- Comping (Nuke)

- Matte Painting (Photoshop, Nuke, etc.)