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SONY PICTURES IMAGEWORKS / LOS ANGELES // 2009 - 2010
ALICE IN WONDERLAND

I finalized 58 shots on this gig using a combination of Sony's proprietary package Katana and Nuke. For the majority of the production I was on a team that worked remotely with Sony's Albuquerque facility and for my final few weeks I was allocated to a 911 team of Nuke artists responsible for redoing a bunch of work that had been farmed out and brought back in house. Had to deal with a lot of tough keys, Nuke & Katana's 3d systems as well as character work.

UNCHARTED TERRITORY / LOS ANGELES // 2008 - 2009
2012

Was hired onto the in house unit for this film. We were responsible for about 300 shots for the destruction of Los Angeles and Las Vegas sequences. There were a lot of tough screens to pull, full CG environments to put together as well as a ton of practical elements to

CAFE FX / LOS ANGELES // 2008
SPEED RACER / MUMMY 3 / SEVEN POUNDS

This was the first facility i worked at in Los Angeles. Came in on Speed Racer which involved a lot of 2 1/2 D work in Digital Fusion. Followed Racer with work as the only comp for a sequence of shots on Mummy 3. After that I spent time on a crew of 3 comp artists providing all of the support visual effects for Seven Pounds which included integration of a CG Jellyfish, set extensions and plate

SPIN PRODUCTIONS / TORONTO // 2007
OUTLANDER

I was placed at this facility on loan from Intelligent Creatures to help finish a film called Outlander. This involved a lot of creature work and integration into live action plates.

INTELLIGENT CREATURES, TORONTO, CAN 2005- 2007
MR. MAGORIUM'S WONDER EMPORIUM (ON SET COMP) / THE GAME PLAN (LEAD) / THE NUMBER 23 (LEAD) / STRANGER THAN FICTION (LEAD) / THE SENTINEL (LEAD) / THE FOUNTAIN / THE WOODS / SILENT HILL / SLOW BURN / MR. & MRS. SMITH

During my time there i had the pleasure to have received and been responsible for some of the most difficult shots we had in house. I have been lead artist on a few projects as well, managing and helping a team of junior and intermediate comp through some pretty heavy work.

In the summer of 2006, i was pulled out of house to work on set for mr. Magorium's wonder emporium, acting as a previz compositor, daily meeting with the vfx supervisor, director, and dp to help in the shooting process to achieve the desired fx work.

I was lead comp on the game plan. The majority of the project was crowd replacement. After some time already in production, we abandoned massive and the crowd tiles shot on set because we weren't getting the results we needed. Instead, the supervisor and i decided to go with shooting our studio on green screen, and i used fusions particle system, with our footage keyed as sprites, to set up customizable tiles for us to use in over 100 shots.

ROCKET SCIENCE VFX / TORONTO // 2004 - 2005
THE SISTERHOOD OF THE TRAVELING PANTS / AMERICAN GIRLS : SAMANTHA / HUSTLE : THE PETE ROSE STORY / LET THE GAMES BEGIN / DEGRASSI : UNSCRIPTED / STARGATE : ATLANTIS / BUCK'S BIG BANG / PSA : DISSAPPEARING

CALIBRE DIGITAL PICTURES / TORONTO // 2003 - 2004
HENRY'S WORLD

OPTIX / TORONTO // 2003
STARHUNER 2300

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