

Mark Kolpack

Visual Effects Supervisor / Director

Member: DGA / Visual Effects Society

5141 Gaviota Ave. ♦ Encino, CA 91436 ♦ (818) 634-7542 ♦ markkolpack@gmail.com / www.markkolpack.com

Profile

Visual Effects professional with a bachelor's degree in film and a successful 39-year career within production and post, producing top quality imagery for features, television and commercials. Talent for quickly mastering new technologies and services. Diplomatic and tactful with professionals and non-professionals at all levels. Accustomed to handling sensitive, confidential projects. Demonstrated history of producing creative visuals on time and on budget to the satisfaction of both the film makers and studios alike.

Flexible and versatile – able to maintain a sense of humor under pressure. Poised and competent with demonstrated ability to easily transcend cultural differences. Thrive in deadline-driven environments. Excellent team-building skills.

Skills Summary

- ♦ Project Management
- ♦ Visual Effects Supervisor & Designer
- ♦ Script Breakdown & Budgeting
- ♦ Plate Supervision & Concise On-Set Decision Making
- ♦ All Manners of MoCo, Miniatures & VR Sets, HDR Photography Canon 5D
- ♦ Digital Cinematography – Red Epic, Alexa, Sony Venice
- ♦ VFX Prod & Post Crew Hires
- ♦ 2D Dept Knowledge – Flame, Nuke, AE
- ♦ 3D Dept Knowledge – Maya, Max, Houdini, Massive
- ♦ Blue & Green Screen Lighting / Proper Exposure
- ♦ VFX Pipeline Design & Implementation
- ♦ Shotgun, Filemaker Pro, PS, Adobe Premiere, MS Office FrameForge
- ♦ Cost Tracking & Analysis
- ♦ Contract Negotiation
- ♦ Vendor Vetting & Project Award
- ♦ Post Editorial & Finishing

Professional Experience

VISUAL EFFECTS SUPERVISOR: PREP & DESIGN / PRODUCTION / POST PRODUCTION

- ♦ Breaking down scripts into individual VFX shots and sequences outlining each shot's physical needs. Working out the technical issues while maintain the artistic integrity of the project. Designing looks and solutions that stay within budget and within the timeframe of the project.
- ♦ Tactical onset management with the ability to offer up on-the-spot solutions due to production changes or issues.
- ♦ Team leadership and assembling the VFX unit's crew to handle plate photography, Pyro, MoCo, miniatures, and individual elements both large and small scale.
- ♦ Shot designs from storyboards on into 3D Previz and Postviz image sequences.
- ♦ Building in-house Visual Effects teams for pre and post production. Scalable based upon a show's projected workflow needs.
- ♦ Workflow Design including software packages for 2D compositing and 3D animation as well as server selection, render farm, render managers, shot tracking software and workstation implementation.
- ♦ Interviewing, hiring and overseeing of the VFX post production team. A deep rolodex of proven VFX artists and CGI personnel as staffing resource.
- ♦ The hiring of VFX management staff that includes the VFX producer, coordinators as well as I/T and I/O support.
- ♦ Overseeing and directing work being completed by 3rd party vendors.
- ♦ Savvy politics during situations that dictate treading carefully between production and the studio. Being able to listen and hear what the director and the studio both want. At all times being solution minded and diplomatic.
- ♦ Lending confidence and security to the director and production as needed and warranted. Grace under fire.
- ♦ Adept at organizing shots/elements for in-house artists and outside vendors for the most time and cost effective workflows.
- ♦ Tracking the progress of the post production work, lending creative direction and at all times inspiring motivation through positive manipulation.
- ♦ A honed skill set that includes a keen understanding of story and character and how that is worked into the design and execution of the Visual Effects.

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Professional Experience, Continued

VISUAL EFFECTS PRODUCER

- ♦ Script budgeting and breakdowns including:
 - ♦ Shots, production assets, vendors, internal manpower, equipment, software, location crews, surveying & HDR teams, shot tracking and pipeline support.
- ♦ Team Management:
 - ♦ Vetting vendors, contract negotiations, internal artists, talent hires & releases, global network outsourcing, cost tracking, crew timecards, scheduling, proforma projections and production diplomacy.
 - ♦ Successfully built an internal VFX team for a television project and saved the studio an estimated 1MM bringing the Visual Effects in on average \$50,000 under budget.
 - ♦ Interdepartmental technical spec sharing during production and post.
 - ♦ Delivery specifications of shots to DI or on-line post facilities.
 - ♦ Morale building and maintaining during long hours under constant or high pressure environments.
 - ♦ Company and or VFX department financial projection and analysis using a custom built proforma template.
- ♦ Problem Solving and Iceberg Avoidance:
 - ♦ Being able to look down the road when planning a day's work to weekly expectations and beyond.
 - ♦ Keeping the team focused on the work at hand while maintaining the schedule.
 - ♦ Righting the ship and bring all hands on deck when shots increase due to shooting changes, location problems and editing.
 - ♦ Clear and constant communication with a straight shooting no hidden agenda approach.

PERFX, INC.

- ♦ Established and funded Perfx, a commercial Visual Effects boutique, with a partner that focused on commercials and features from 1995 to 1998:
 - ♦ Annual revenue was built from 300K to 1.5M annually within two years.
 - ♦ Provided a start to finish Visual Effects resource to commercial directors and production companies.
 - ♦ Had an in-house team of seven that was scalable as needed.
 - ♦ One of the few VFX boutiques at the time that provided 2nd unit VFX shooting, miniature builds, MoCo shooting and stage crew hires.
 - ♦ Projects included: Ford, Cadillac, Lockheed Martin, Visa, HBO, Nike, AT&T, Wight Watchers, Honda "Godzilla-Main Title", "Blade", and Rush Hour".

Employment History

NETFLIX

CTP , 2020 & 2022– Support VFX TV Series Department

Contingent Talent Personnel position that helped the VFX Managers to create initial VFX Breakdowns for various moderate to Spectacle level shows.

NETFLIX

VFX Supervisor, 2021 - 2022 – "Raising Dion" TV Series - Dir. Various

Worked with EP Carol Barbee in designing, producing and budgeting 800 shots for Season 2. Hired four VFX facilities to produce the work. Techniques employed were digital doubles, CG Character Anim, Dig Doubles, Environment work and Fluid Sims for the Crooked Wraith character, wire rig removal, driving plates, and green screen work.

ABC STUDIOS / MARVEL ENT. – Burbank, California

VFX Supervisor, 2013 - 2018 – "Marvel's Agents of S.H.I.E.L.D." TV Pilot & Series - Dir. Joss Whedon & Various

Worked with Joss Whedon and Producers in designing, producing and budgeting 130 shots for Marvel's first live action television series pilot. Shot 2nd unit elements, VFX plates and pickup shots. Hired four VFX facilities to produce the work. Techniques employed were digital doubles, CG airplane, CG car, CG props, CG helicopter, wire rig removal, driving plates, and green screen work.

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Employment History, Continued

METHOD STUDIOS – Santa Monica, California

VFX Supervisor, 2012 – Television Commercials: Best Buy - “Superman & Snow Sniper” - Dir. The Malloys, RoundUp - “Rattlesnake Mad” & “Keep Weeds Gone” - Dir. Kinka Usher.

Brought in to on-set supervisor for both projects. Best Buy was a straight forward compositing project while RoundUp required CG animation supported by HDR and texture photography of the RoundUp product bottles and handles.

THE MISSION – Venice, California

VFX Supervisor, 2011 & 2012 – Television Commercials: Buick - “E-Assist” - Dir. Erich Joiner, Illuma - “Whale”, Chinese Client Director, Jambox - “Movie Theater” & “Rock Concert” Dir. Mark Romanek.

Buick was bid for four days in post, my on-set supervising choices allowed the work to be completed in one day bringing the Buick project in three days under budget. Illuma was brought in on budget due to proper on-set supervision in Okinawa Japan. Jambox incorporated two spots using the repeatable Spider-Cam rig and Libra Head. Replicated 200 extras to fill each venue which equated to filling roughly 1,200 seats. Broke out passes for additional post control.

PROLOGUE FILMS – Venice, California

VFX Producer, 2012 – Stereo 3D Feature Film Project: “Jack the Giant Killer” – Dir. Bryan Singer

Produced a proof of concept stand alone piece of stereo animation.

DTRAIN – Culver City, California

VFX Supervisor, 2012 – Television Commercials: “Apple I Phone 4S” – Dir. Mark Romanek

Photographed driving plates across five states in eleven days for a national Apple commercial using Red Epic at 5k using The Edge grip truck.

ABC STUDIOS – Burbank, California

VFX Supervisor, 2010 to 2011 – Television Series: “No Ordinary Family” - Dir. David Semel & Others.

Oversaw an in-house workflow of eight artists and four support staff as well as eight 3rd party vendors to produce 19 episodes of VFX totaling 1500 shots. With the creation of the in-house team, we saved ABC Studios an estimated 1MM for season thus bringing the series in under budget. Digital Doubles, fluids, FX work both CG and photographed elements.

ZOIC STUDIOS – Culver City, California

VFX Supervisor, 2010 – Television Pilot: “CHAOS” - Dir. Bret Ratner - On set supervisor.

GRADIENT FX – Marina Del Rey, California

VFX Producer, 2008 to 2009 – Feature Films: “The Box”- Dir. Richard Kelley, “Inhale” - Dir. Baltasar Kormakur, “The World’s Greatest Dad” - Dir. Bobcat Goldthwait, “The Ugly Truth” - Dir. Robert Lukatic, “Krupp” - Dir. Carlo Rolo.

In-house VFX Producer overseeing both the Visual Effects shots and DI workflow. “Inhale” was bid for \$130,000. Completed the work in three weeks for \$19,000 hard cost netting Gradient \$111,000 profit.

EDEN FX – Hollywood, California

VFX Supervisor, 2007 to 2008 – Television Series, “NCIS”, “Life After People” – Oversaw two episodes of NCIS using VR Backlot and digital double 3D work as well as a VFX 2nd shoot for Life After People and 80 VFX shots.

STARGATE FILMS – South Pasadena, California

VFX Supervisor, 2005 to 2007 – Television Series: “Heroes” - Dir. David Semel, “Command In Chief” - Dir. Rod Lurie, “Ruffian” Yves Simoneau, “Dirt” - Dir. Matthew Carnahan, “Thief” - Dir. Dean White, “Scarlett” - Dir. Steve Minor – In-house VFX Supervisor on series television projects yielding Emmy Award nomination for Heroes and a VES nomination for Commander In Chief.

YUCO – Hollywood, California

VFX Supervisor, 2004 to 2005 – Television Commercials & Features: “Circuit City” - Dir. Zack Snyder, “Ask The Dust” - Dir. Robert Towne, “Weeds” - Dir. Mark Kolpack – Oversaw VFX for an eight spot Circuit City campaign directed by Zach Snyder. Designed the opening main title VFX sequence for Robert Towne’s feature film Ask the Dust.

THE POST GROUP – Hollywood, California

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Employment History, Continued

VFX Supervisor / EP VFX, 2003 to 2004 – Television Series & Features: “CSI”, “Law and Order”, “The Life and Death of Peter Sellers” – Dir. *Stephen Hopkins*, “One Tree Hill”, “Scooby Doo II” – Dir. *Raja Gosnell* – *In-house supervisor, bid projects and managed the VFX department at a busy post production facility. Handled new clients and existing clients, conducted employee reviews, interfaced with the post finishing side of the company as well as making and implementing approved recommendations within the VFX department.*

MODERN VIDEO & FILM – Burbank, California

VFX Supervisor, 2004 – Television Pilots: “Numbers” - Dir. *Gregor Jordan*, “North Shore” - Dir. *Michael Dinner* – *Freelance supervisor on two pilot projects. Worked with artists on executing the creative direction of the VFX work.*

FREELANCE

VFX Supervisor / Producer, 1998 to 2004 – Features, Television Series & Commercials: “The Wedding Planner” - Dir. *Adam Shankman*, “Twas the Night” - Dir. *Nick Castle*, “Dawson’s Creek” - Dir. *Sandy Smolin*, “Star Trek Deep Space Nine” - Dir. *Mark Kolpack*, “Buffy the Vampire Slayer”, “MythQuest”, “Lexus”, “Target”, “Jaguar”, “M&M’s”, “Fed-Ex”, “Honda Auto - Japan”, “Honda Motorcycles”, “SyFy Promo” – *Handled these projects from nuts to soup. Responsible for breaking down the shots, budgeting, on-set supervision, post finishing and final delivery to the client and studio. Every project was either brought in on budget or under budget allowing for underages to be added on top of the bid’s markup.*

WARNER BROS – Burbank, California

VFX Post Supervisor, 1995 – Feature: “Batman Forever” – Dir. *Joel Schumacher* – *Hired to be the post prod. VFX Supervisor working within Eric Durst’s team. Needed to complete 80 shots in three weeks for marketing test screenings. All shots were completed on time to the director’s and studio’s satisfactions.*

PYTKA – Venice, California – Dir. *Joe Pytka*

VFX Supervisor / Producer & Post Prod. Supervisor, 1992 - 1994 – Television Commercials: “Nike”, “McDonalds”, “GE”, “Apple”, “Levi’s”, “Pepsi”, “AT&T”, “Alamo Rent-A-Car”, “AllSport”, “Doritos” – *Hired to run Pytka Post. Pytka Post existed inside Pytka productions. Responsible for all in-house editorial projects, grading all Pytka film for daily final transfers and supervising and producing all VFX shots that Pytka Films produced. Worked closely with Joe Pytka and agency creative’s to fulfill the visual demands that almost every spot required. Accomplished all of my tasks successfully in a highly charged and often very demanding environment.*

FILM EDITORIAL

Post Production Supervisor / Asst. Editor, Apprentice Editor Local 700 – 1985 – 1992 – Television and Feature Films

Began in the Film Industry as an Apprentice Film and steadily worked up to an assistant editor then Post Prod. Supervisor.

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- ♦ Apprentice Editor handling entry level editing room tasks and functions.
- ♦ Assistant Editor handling syncing film dailies, coding film and track, film review note taking with the director & producers, editorial room workflow and organization. Overseeing apprentice editors and instructing them on their tasks. Tasked with doing all film opticals from creating count sheets through IP's Inter-Neg process at the optical house.
- ♦ Post Production Supervisor – MOW project overseeing the picture editing team, sound FX team, music department and mixing and finishing, lab color timing, and network specs equipment rentals.
- ♦ Projects: “Marilyn and Me”, White Hot: The Mysterious Death of Thelma Todd”, “The Boys”, “Opposites Attract”, “In the Best Interest of the Child”, “Personals”, “Too Young to Die”, “Final Notice”, “Full Exposure: The Sex Tapes Scandal”, “Maybe Baby”, “To Heal a Nation”, “Little Nikita”, “Not Quite Human”, “Let’s Get Harry”, “Kay O’Brien”, “Young Again”, “Beverly Hills Madam”, “Hostage Flight”

Education

CALIFORNIA STATE UNIVERSITY NORTHRIDGE

Bachelor of Arts in Radio TV Broadcasting

Emphasis in Film Production 1984