

PAUL ANTHONY BACCAM

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PROFESSIONAL SUMMARY

Veteran VFX artist with 15 years of episodic, music video, and blockbuster film studio pipeline experience. Strong knowledge of compositing software such as Nuke. Excellent understanding of vendor composite scripts and able to insert stereo front to back. Highly skilled in techniques such as beauty passes, rig/wire removal, green screen, monitor and phone comps, split comps, etc. Professional artist with keen eye for detail, color and composition. Track record of bringing projects to life through innovative ideas. Creates compelling, inspiring and engaging pieces. Detail-oriented team player with strong organizational skills. Ability to handle multiple projects simultaneously with a high degree of accuracy.

WORK HISTORY

Aug 2024 - Present

VFX Team Lead

Daylong (Short Film)

Director: Matt Sutton

- VFX Team Lead on heavily-stylized dramatic short film directed and produced by Matt Sutton
- Devised and executed unorthodox 2D techniques to deliver photorealistic 3D/CG compositing without a full studio pipeline — the innovation that earned the team-lead role
- Led a team of 7 VFX artists to period-correct an onscreen van to match the film's 1981 era
- Interfaced with producing team as VFX SME — providing technical and creative guidance to ensure Van Team deliverables aligned with directorial vision and timeline
- Delivered CGI blood and flies on technically-challenging low-light footage in collaboration with 3 junior artists
- Worked with director during delivery to apply final correction notes and ensure continuity of quality across all team shots

Jul 2017 - Nov 2024

Visual Effects Artist

Sony Pictures / The BodyShop

Culver City, CA

- One-and-done compositor at a small boutique shop — the fix-it crew for overflow work from other studios
- In a 4-6 artist shop, delivered 80-120 shots per show on aggressive turnarounds
- Senior artist of the shop — onboarded incoming temporary artists and trained them into the pipeline quickly.
- Inherited the Python pipeline scripting from the previous senior artist — managed paths and configurations.
- Handled a full mix of easy/medium/hard composites start to finish
- Juggled 5-6 concurrent shows at peak production
- Delivered hero-level beauty work
- Green screen composites including car, monitor, and phone comps
- Invisible wire/rig removal
- Split comps
- Morphing
- Environment/object comps such as turning black cars into yellow taxis, turning red buildings into a white 5-story hospital, and incorporating new parking lots/skylines
- Partnered directly with producers on edit turnovers, incorporating required changes into updated versions
- Expanded skill set by staying current with industry trends and software advancements through continuous learning
- Shows worked on include The Blacklist, The Good Doctor, Better Call Saul, Cobra Kai, The Boys, Twisted Metal, The Goldbergs, For All Mankind, Outlander, Sneaky Pete, Preacher, L.A.'s Finest, etc.

Nov 2015 - Jun 2017

Compositing Artist

Legend 3D | VR | VFX
West Hollywood, CA

- Dedicated staff member of the Stereoscopic Department
- Earned compositing opportunities as they arose while supporting the VR department
- Proprietary stereoscopic depth creation
- 2D compositing
- Cleaned up LiDAR renders such as Spider-Man's head from "Far from Home" to later incorporate into depth maps
- Stitched VR plates for environments to be made stereoscopic
- Stereo compositor on Fantastic Beasts and Where to Find Them

Apr 2011 - Jun 2015

Stereoscopic Artist, Roto Artist

Stereo D
Burbank, CA

- Selected for a 5-month London assignment with a 30-artist team; carried shots from roto through final on two features while assisting on a third
- This included roto, stereo paint, motion blur edging, element conversion, etc.
- At the Burbank studio, embedded across multiple teams supporting leads and supervisors on priority work
- Trusted with finishing and hand-off prep so the team could pivot to high-priority shots
- Stepped up for roto work, edge work, and element composites during staffing crunches
- Go-to troubleshooter for complex composite scripts in stereo conversion
- Projects worked on include Avengers, Avengers: Age of Ultron, Guardians of the Galaxy, Captain America: The First Avenger, Captain America: Civil War, Captain America: The Winter Soldier, Iron Man 3, Mad Max: Fury Road, Jurassic World, Spider-Man: Homecoming, Star Trek Into Darkness, Teenage Mutant Ninja Turtles, Pacific Rim, Ant-Man, etc.
- For full listing, please see IMDb - Paul A. Baccam

EDUCATION

Apr 2008

Bachelor of Science degree: Computer Animation

Full Sail University | Winter Park, FL

SKILLS

Art Skills:

- 2D and 3D compositing
- Keylight keying — soft and hard keying for fine hair detail; Primatte takeovers and key fixes; green screen, monitor, and phone comps
- 3D complex camera/object tracking
- Match moving
- Matte painting
- Stereoscopic depth creation
- CGI Z depth
- 3D modeling
- Texturing

Visual Integration Software Skills:

- Modeling: Autodesk Maya, 3ds Max, Unreal Engine
- Tracking/Roto: Mocha Pro, SynthEyes, PF Track
- Compositing: Nuke
- Editing: Nuke Studio, Final Cut Pro, EDIUS Pro
- Production Tracking: Shotgrid