

Dhruv Shah

Visual Effects Artist · FICTIONAL SAMPLE
Chennai, India

Skills

compositing

Applied to environment extension shots through documented preparation, execution and review.

tracking

Applied to screen replacement sequence through documented preparation, execution and review.

keying

Applied to vfx review pipeline through documented preparation, execution and review.

rotoscoping

Applied to environment extension shots through documented preparation, execution and review.

Nuke

Applied to screen replacement sequence through documented preparation, execution and review.

After Effects

Applied to vfx review pipeline through documented preparation, execution and review.

colour matching

Applied to environment extension shots through documented preparation, execution and review.

shot versioning

Applied to screen replacement sequence through documented preparation, execution and review.

Certifications

Visual storytelling studio

Meridian Professional Learning Studio (fictional) 2023 continuing learning - not a licence or certification
Compositing and rotoscoping in the context of visual effects artist work. Used reflective exercises and a bounded practice example related to environment extension shots.

Production workflow practicum

Meridian Professional Learning Studio (fictional) 2024 continuing learning - not a licence or certification
Tracking and nuke in the context of visual effects

Summary

Fictional demonstration candidate. All employers, education, projects, achievements and outcomes are illustrative and unverified. Not a real application or licence record. Visual Effects Artist with an illustrative 12-year career in visual storytelling, post-production and creative production. Combines compositing, tracking, keying with disciplined documentation, practical coordination and clear communication. The sample career progresses from focused execution to independent workstream ownership, with responsibilities and boundaries described for each appointment. Selected work includes environment extension shots, screen replacement sequence and vfx review pipeline. These examples explain the original problem, individual contribution, deliverables, review approach and remaining limitations rather than relying on unsupported headline claims. Prepared for experienced visual effects artist opportunities requiring dependable delivery, thoughtful professional judgement and collaboration. The qualification narrative includes Postgraduate diploma in Compositing. Every named organisation and outcome in this record is fictional; professional eligibility is not independently established. Turn a clear brief into dependable visual storytelling, post-production and creative production work: understand the context, apply compositing and tracking, record the evidence and explain the limitations before handover.

Experience

Visual Effects Artist - Meridian Media Production (fictional)

2023-07 - Present

Independent ownership of scoped visual effects artist work, coordinating contributors and making review requirements explicit. Includes the first two selected work examples. Integrated tracked elements and reviewed lighting matches. Built a controlled composite and quality-check passes. Led brief clarification and prioritised work using compositing, tracking and keying. Raised unresolved constraints before committing to the next stage. Coordinated peer reviews and handover preparation; used a creative treatment and production plan to distinguish completed work, assumptions and follow-up needs. Supported colleagues with practical examples of rotoscoping and maintained a concise learning record after important assignments. Illustrative career responsibilities. Employer confirmation and underlying work records are not supplied.

Senior Visual Effects Artist - Northline Media Production (fictional)

2019-07 - 2023-06

Owned defined assignments and supported cross-functional coordination. Developed deeper practice in keying and rotoscoping. Standardised naming and annotated review records. Translated incoming requirements into a sequenced plan and aligned responsibilities with the project or service owner. Applied nuke and after effects to resolve delivery questions while maintaining source and decision notes. Introduced reusable working documents and reviewed exceptions with the responsible specialist rather than silently changing scope. Prepared a delivery and rights checklist so the next team could understand the work and remaining questions. Illustrative career responsibilities. Employer confirmation and underlying work records are not supplied.

Visual Effects Artist - Cedarbridge Media Production (fictional)

2016-07 - 2019-06

Progressed from supported tasks to independently managed assignments, with review available for unfamiliar or higher-risk decisions. Handled recurring work involving compositing and tracking using a documented preparation and review process. Supported screen replacement sequence by organising inputs, maintaining issue notes and incorporating reviewer feedback. Coordinated colleagues and internal stakeholders using concise status updates, clear questions and agreed next steps. Improved record consistency through colour matching and documented handover expectations.

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artist work. Used reflective exercises and a bounded practice example related to screen replacement sequence.

Creative review and accessibility workshop

Meridian Professional Learning Studio (fictional) 2025 continuing learning - not a licence or certification Keying and after effects in the context of visual effects artist work. Used reflective exercises and a bounded practice example related to vfx review pipeline.

Illustrative career responsibilities. Employer confirmation and underlying work records are not supplied.

Assistant Visual Effects Artist - Cedarbridge Media Production (fictional)

2014-07 - 2016-06

Built practical foundations through supervised assignments, routine documentation and feedback from experienced colleagues. Assisted with compositing and keying within an agreed scope and escalated unfamiliar work. Prepared inputs and checked completeness before passing work to the responsible reviewer. Maintained task records and learned to communicate assumptions, constraints and observed problems clearly. Applied review feedback to subsequent assignments and developed a dependable working routine. Illustrative career responsibilities. Employer confirmation and underlying work records are not supplied.

Languages

English

professional working - fictional sample

Hindi

professional working - fictional sample

Education

Postgraduate diploma in Compositing - Asterbridge Institute of Professional Studies (fictional institution)

2013-07 - 2014-05

completed - fictional record compositing tracking rotoscoping Specialist study on environment extension shots; an illustrative learning project, not a published result.

Bachelor's in Visual Effects - Cedarhaven College of Applied Studies (fictional institution)

2010-07 - 2013-05

completed - fictional record keying Nuke After Effects Applied coursework in compositing, documentation and reviewed practical assignments.

Projects

Environment extension shots

Fictional internal work programme in visual storytelling, post-production and creative production; not a real client case study. Problem: Live-action plates needed consistent spatial continuity. Objective: Create a workable response to this issue through compositing, explicit review criteria and practical documentation. Agree the boundaries before execution and retain unresolved points for follow-up. Visual Effects Artist; owned the stated workstream, not the full organisation or every collaborator contribution. Integrated tracked elements and reviewed lighting matches. Prepared the scope with the commissioning team, identified unresolved inputs and used compositing to turn the brief into a sequenced work package. Applied tracking and keying while coordinating reviews with the designated owner. Kept decision notes so collaborators could separate facts, assumptions and changes. Assembled the handover material, explained open limitations and agreed which items needed further review rather than presenting them as completed. Methods: compositing; tracking; keying; rotoscoping Deliverables: Environment extension shots - scoped brief; Environment extension shots - reviewed working package; Environment extension shots - handover and learning summary Review: Reviewed the scoped output against the agreed brief, recorded exceptions and checked that key conclusions could be traced to observations. The review package calls for a creative treatment and production plan and a named human reviewer. Illustrative outcome: the team adopted a repeatable approach for environment extension shots, with clearer ownership and reviewable records. This is a fictional qualitative result; no real performance measurement or external acceptance evidence is supplied. Limitations: Synthetic demonstration only. Productions are fictional. No real client, award, broadcast credit, portrait or licensed asset is represented. No underlying client documents, independently verified measurements or signed approval records are attached.

Screen replacement sequence

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Fictional internal work programme in visual storytelling, post-production and creative production; not a real client case study. Problem: Reflections and movement complicated the insert. Objective: Create a workable response to this issue through tracking, explicit review criteria and practical documentation. Agree the boundaries before execution and retain unresolved points for follow-up. Visual Effects Artist; owned the stated workstream, not the full organisation or every collaborator contribution. Built a controlled composite and quality-check passes. Prepared the scope with the commissioning team, identified unresolved inputs and used keying to turn the brief into a sequenced work package. Applied rotoscoping and nuke while coordinating reviews with the designated owner. Kept decision notes so collaborators could separate facts, assumptions and changes. Assembled the handover material, explained open limitations and agreed which items needed further review rather than presenting them as completed. Methods: tracking; keying; rotoscoping; Nuke Deliverables: Screen replacement sequence - scoped brief; Screen replacement sequence - reviewed working package; Screen replacement sequence - handover and learning summary Review: Reviewed the scoped output against the agreed brief, recorded exceptions and checked that key conclusions could be traced to observations. The review package calls for a annotated selected-work breakdown and a named human reviewer. Illustrative outcome: the team adopted a repeatable approach for screen replacement sequence, with clearer ownership and reviewable records. This is a fictional qualitative result; no real performance measurement or external acceptance evidence is supplied. Limitations: Synthetic demonstration only. Productions are fictional. No real client, award, broadcast credit, portrait or licensed asset is represented. No underlying client documents, independently verified measurements or signed approval records are attached.

VFX review pipeline

Fictional internal work programme in visual storytelling, post-production and creative production; not a real client case study. Problem: Shot versions were difficult to compare. Objective: Create a workable response to this issue through keying, explicit review criteria and practical documentation. Agree the boundaries before execution and retain unresolved points for follow-up. Visual Effects Artist; owned the stated workstream, not the full organisation or every collaborator contribution. Standardised naming and annotated review records. Prepared the scope with the commissioning team, identified unresolved inputs and used nuke to turn the brief into a sequenced work package. Applied after effects and colour matching while coordinating reviews with the designated owner. Kept decision notes so collaborators could separate facts, assumptions and changes. Assembled the handover material, explained open limitations and agreed which items needed further review rather than presenting them as completed. Methods: keying; rotoscoping; Nuke; After Effects Deliverables: VFX review pipeline - scoped brief; VFX review pipeline - reviewed working package; VFX review pipeline - handover and learning summary Review: Reviewed the scoped output against the agreed brief, recorded exceptions and checked that key conclusions could be traced to observations. The review package calls for a delivery and rights checklist and a named human reviewer. Illustrative outcome: the team adopted a repeatable approach for vfx review pipeline, with clearer ownership and reviewable records. This is a fictional qualitative result; no real performance measurement or external acceptance evidence is supplied. Limitations: Synthetic demonstration only. Productions are fictional. No real client, award, broadcast credit, portrait or licensed asset is represented. No underlying client documents, independently verified measurements or signed approval records are attached.

Achievements

Environment extension shots

Integrated tracked elements and reviewed lighting matches. The achievement is the described workstream contribution; independent outcome evidence is not supplied.

Screen replacement sequence



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Built a controlled composite and quality-check passes. The achievement is the described workstream contribution; independent outcome evidence is not supplied.

VFX review pipeline

Standardised naming and annotated review records. The achievement is the described workstream contribution; independent outcome evidence is not supplied.

