

SETH COBB (310) 384-9910

seth@seth3d.com

EXPERIENCE

2019-2024	BLUR Studio	CG Supervisor
2018-2019	Method MTL	CG Supervisor
		Head of Department - Lookdev
2015-2018	Atomic Fiction	Asset Department Supervisor
		Lead Texture/Lookdev
		Texture Artist
2014-2015	Disney XD - It's a Laugh Prod.	Senior VFX Artist
2014	Barnstorm VFX	Senior 3D Generalist
2013-2014	The Third Floor	Previs/Postvis Artist
2013	BLP VFX / CBS	Lead Maya Artist
2008-2013	Rhythm and Hues	Senior 3D Generalist
		Senior Texture Painter / Lookdev Artist
		Previs Lead / Supervisor
2007	Persistence of Vision	Previs Artist
2007	Sony Imageworks	Lighting/Compositing ATD
2007	Persistence of Vision	Postvis Artist
2005-2006	Rhythm & Hues Studios	TechAnim TD
		Matchmove/Tracking TD

Credits

Multiple Blur cinematics	CG Supervisor
Wonder Woman 2	CG Supervisor
Top Gun Maverick	CG Supervisor
Welcome to Marwen	Asset Supervisor
Velvet Buzzsaw	Asset Supervisor
Ad Astra:	Asset Supervisor
Pacific Rim 2:	Asset Supervisor
Stranger Things Season 2:	Asset Supervisor
Bladerunner 2049	Asset Supervisor
Transformers Last Knight:	Lead Texture and Lookdev Artist
Star Trek Beyond:	Lead Texture and Lookdev Artist
Allied:	Lead Texture and Lookdev Artist
Deadpool:	Texture and Lookdev Artist
Avengers: Age of Ultron:	PreVis/PostVis Artist
The Amazing Spiderman 2:	PreVis/PostVis Artist
Alvin and the Chipmunks: Chipwrecked:	Texture Painter
Hop:	Previs Lead

Full Credit list can be found on IMDB:

Software Skills

Maya
Houdini
Katana
Nuke
Vray
Renderman
Arnold
Shotgun/Shotgrid/Flow
DaVinci Resolve
3DS Max
Adobe Creative Suite
AI tools

Other STRENGTHS AND Skills

CG Supervision
Department Management
Artist Supervision and mentoring
Shot and Asset Bidding
Strong Creative and technical skills
Look development, Shading and Lighting
On-set supervision and reference collection
Team building and mentoring
Works well under tight deadlines high pressure
Deliver on time and on budget
Motivator and Leader
Hard Working
Mac Os X
Windows
Linux

Education

Savannah College of Art and Design, Savannah, GA
Bachelor of Fine Arts – Computer Art

Awards/Recognition

Visual Effects Society Nomination 2017: Outstanding Environment in a TV Episode - "Stranger Things Season 2"
Visual Effects Society Nomination 2015: Outstanding Visual Effects in a Special Venue Project - "The Lost Temple"
Hollywood Post Alliance Nomination 2014: Outstanding Visual Effects: Silicone Valley - "Articles of Incorporation"

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Experience

BLUR Studio - 2019-2024 CG Supervisor While in this role I supervised multiple teams upward of 25+ artists across global time zones delivering multiple ultra high-end fully animated tv episodes and video game cinematics. Including Netflix's critically acclaimed series Love, Death, and Robots. As well as cinematics for Spiderman Miles Morales and Elder Scrolls. My team proudly has a 100% success rate of being on schedule and within budget during my leadership time. I lead the charge in modernizing BLUR Studio's production tracking and lighting pipelines. During the 2020 lockdown I implemented BLUR's remote shot review system, allowing the transition of the studio to seamlessly go from in-person to fully remote which continues today.

Method MTL / Atomic Fiction - 2016-19 CG Supervisor While at Atomic Fiction I built the Asset Department from the ground up. We started the team with just a handful of people and grew the department to more than 40. During this time I was nominated for a VES award in 2017 for Outstanding Created Environment in an Episode for my work on Stranger Things Season 2. Under my supervision my team built thousands of assets for more than a dozen top tier films. In addition to building the Asset Department I was the Asset Supervisor on multiple shows and the CG Supervisor for Top Gun Maverick.

Head of Dept. - Lookdev / Asset Dept. Supervisor / Lead Texture / Lookdev / Texture Artist

Disney XD - It's a Laugh Prod. 2014-15 Senior 3D Generalist

Barnstorm VFX - 2014 Senior 3D Generalist

The Third Floor - 2013-14 Previs/Postvis Artist

BLP VFX / CBS - 2013 Lead Maya Artist

Rhythm and Hues - 2008-2013 Senior 3D Generalist / Senior Texture Painter / Lookdev Artist / Previs Lead Supervisor

Persistence of Vision - 2007 Previs/Postvis Artist

Sony Imageworks - 2007 Lighting/Compositing ATD

Rhythm & Hues Studios - 2005-2006 TechAnim TD/Matchmove/Tracking TD

Credits

Multiple Blur Cinematics - *CG Supervisor // Wonder Woman 2 - CG Supervisor // Top Gun Maverick - CG Supervisor // Velvet Buzzsaw - Asset Supervisor // Welcome to Marwen - Asset Supervisor // Ad Astra - Asset Supervisor // Pacific Rim 2 - Asset Supervisor // Blade Runner 2049 - Asset Supervisor // Stranger Things Season 2 - Asset Supervisor // Transformers Last Knight - Lead Texture and Lookdev Artist // Allied - Lead Texture and Lookdev Artist // Star Trek Beyond - Lead Texture & Lookdev Artist // Deadpool - Texture and Lookdev Artist // Avengers: Age of Ultron - PreVis & PostVis Artist // The Amazing Spiderman 2 - PreVis/PostVis Artist*

Full Credit list can be found on [IMDB](#)

Software

- Maya - Houdini
- Katana - Nuke
- Vray - Renderman
- Arnold - DaVinci Resolve
- 3DS Max - AI tools
- Adobe CS - Shotgun/Shotgrid/Flow
- Mac Os X - Windows
- Linux

Education

Savannah College of Art and Design, Savannah, Ga. BFA – Computer Art

Awards/Recognition

Visual Effects Society Nomination 2017: Outstanding Environment in a TV Episode - "Stranger Things Season 2"

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Hollywood Post Alliance Nomination 2014: Outstanding Visual Effects: Silicon Valley - "Articles of Incorporation"

Bio

I have been working in the visual effects industry for over twenty years. I've worked in many capacities on a variety of projects, from fully animated films, live action features, video game cinematics, television, and commercials. I strive to excel in whatever aspect I'm involved in. I have spent time as a Lead, Supervisor, Manager and an Artist. The creative collaboration I've been involved with has led to a rich and exciting career. In that time I have worked at multiple Academy Award winning studios including Rhythm and Hues, Sony Imageworks, and Paramount. My skill-set encompasses a wide range of productions and pipelines. I've worked at small 3 man shops and at large studios with teams in the hundreds. Wearing all hats is something I do well.

Graduating with a BFA degree from Savannah College of Art and Design in 2003, I worked at a local tv station where I gained knowledge in local broadcast and rebranded the station's on air graphics. In 2006 I moved to Los Angeles to pursue my dream of working in the film industry. I jumped around from discipline to discipline and truly excelled in them all. I got my start with camera tracking for Garfield 2, and after tracking two more films at Rhythm and Hues I went on to do technical animation and fur simulation for Night at the Museum. In my early previs work I worked very closely with the script for JJ Abrams Star Trek laying out the CG heavy action scenes. After several successful previs projects I jumped to another discipline of compositing and lighting preparing the "second eye" for Robert Zemeckis's fully animated Beowulf. I then went back to Rhythm and Hues where I spent the next five years working on dozens of projects in capacities such as modeling, texturing, look development, lighting, compositing, and on set data collection. In 2015 my family and I made the move to Canada to participate in the budding Montreal VFX scene. In my years working at Atomic Fiction (now DNEG) I rose through the ranks from Artist, Lead Artist, Asset Department Supervisor, and finally CG Supervisor. After a successful acquisition by Method MTL I returned to LA to join BLUR as a CG supervisor and work in full 3D animated content.

Visit my [IMDB](#) page to see my list of credits.

Read Art of VFX about my work in [Deadpool](#)