Reel Breakdown

Shot 1 - Oblivion

Aside from compositing various CG layers, I created the sparks when the beams graze the ship using particles in Nuke and used the canyon setup as described in Shots 2 & 3 for the background.

Material provided to me: CG ship & characters, tracers

Shots 2 & 3 - Oblivion

Keying, compositing.
Creation of a 3D setup in Nuke using the base meshes of canyon pieces and hires normal maps and baked occlusion for added detail. Also a camera rig that works like a motion path in Maya (look ahead based on animation, banking) and links to a camera in the opposite direction for fake reflections.
This setup was used for the vast majority of close up shots during this sequence.

Material provided to me: Canyon meshes/textures, CG wing of the ship, HUD

Shot 4 - Oblivion

Compositing based on a setup containing dozens of passes for the many characteristics of the canyon rocks (ash, more transparent ice, dirt, etc.), as well as using a Nuke's 3D space for placement of fog layers and muzzle flashes.

Material provided to me: CG canyon, drone, ship, tracers, waterfall

Shot 5 - Godzilla

Painted out midsection of the shot that contains CG gantry + digital double. Reconstructed empty BG from shots of this scene and steam stock footage, as well as the lighting contained in the original plate.
Animated lighting of CG according to plate. (fluctuating lights + flashes)
Set up bokeh matching plate

Material provided to me: CG - gantry, digital double, dust, debris, cables

Shot 6 - Godzilla

See Shot 5.
Plus:
Sparks using Nuke particles
Relit digital double to appear lit from the left

Material provided to me: CG - gantry, digital double, dust, debris, cables,
Sparks setup

Shot 7 - Godzilla

Keying (windows + monitor to get hand reflection)
Composite monitor insert, window content, glass, reflections
Add additional stock footage atmos, light fog, lens flares

Material provided to me:
CG backdrop (cocoon & atmos seperate), CG window reflections, Nuke
glass setup, monitor insert

Shot 8 - Thor: The Dark World

Defined look of the glowing sword and particles, added bokeh when sparks
are near camera as well as interactive lighting.
Strongly reduced reflections of the action in the ground, which looked very
glossy.
Various fine-tuning and technical issues like fixing keys, adjusting the vignette, the density of the dust, frozen grain.

Material provided to me: Half-done comp
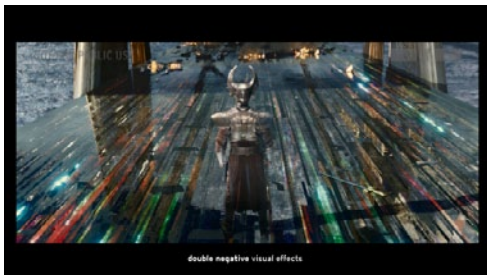
Shot 9 - Thor: The Dark World

Compositing already keyed plate (the actor) over CG water, CG bridge and
a matte painting of the bridge stanchions. Adding the shadow of an approaching ship onto the bridge, interactive lighting on the actor, grabbing
flames from a different shot and matching it to mine

Material provided to me: Keyed plate, various CG elements and matte
painting

Shot 10 - Thor: The Dark World

Flipped that black ship, fixed sliding matte painting as well as various integration issues, fixed buzzing key on trellis SL, integrated new CG for the
background, rotoed squirming soldier on the ground due to the changes of
rubble and the ship behind him.

Material provided to me: Half-done comp

Shot 11 - Thor: The Dark World

Scaled up Odin (projected clean patches on match move geo to remove visible outlines of his original scale)
Increased ground reflections, improved CG extension integreation (columns in the rear), matte painting integreation, fixed buzzing key on trellis SL as well as made minor adjustments to the CG background behind it

Material provided to me: Half-done comp

Shot 12 - Game of Thrones - Season 2 ("Blackwater")

Adding wound and squirting blood

Material provided to me: -

Shot 13 - Game of Thrones - Season 2 ("Blackwater")

Adding CG arrows, live action flames, light interaction

Material provided to me: CG arrows, CG flames during flight

Shot 14 - Game of Thrones - Season 2 ("Blackwater")

Adding CG arrows, live action flames, light interaction

Material provided to me: CG arrows, CG flames during flight

Shot 15 - Game of Thrones - Season 2 ("Blackwater")

Rotoscoping actors/ship/ballista (shot with black curtain in BG)
Compositing

Material provided to me: Ocean matte painting

Shot 16 - Game of Thrones - Season 2 ("Valar Morghulis")

Compositing

Material provided to me: Individual zombies, matte painting for ground & BG

Shot 17 - Game of Thrones - Season 2 ("Valar Morghulis")

Keying, creating basic comp layout

Material provided to me: Individual zombies, matte painting for background

Shot 18 - Steiff - Don't be Afraid of the Dark

Adding separately shot feathers and putting in many more via Nuke particles
Harness removal

Material provided to me: Feather explosion footage

Shot 19 - Rush

Set extension using a serparately shot plate

Material provided to me: plate containing plane on a runway

Shot 20 - Rush

Respeeding and painting out the resulting artifacts, resulting in the development of my DirBlurAOP gizmo.

Material provided to me: -

Shot 21 - Rush

Respeeding and painting out the resulting artifacts

Material provided to me: -

Shot 22 - Rush

Painting out a microphone hanging in from the top in front of the window in the rear and the doctor walking down the stairs.
As well as drastically reducing the reflection of another microphone in the window of the door.

Material provided to me: -

Shot 23 - Secrets of Eden

Removal of the bra strap

Material provided to me: Roto for dress

Software used: Fusion, PFTrack, Photoshop

Shot 24 - Game of Thrones - Season 2 ("Valar Morghulis")

Integration of camp matte painting, CG mammoths/soldiers and mountain range in the rear

Material provided to me: Basic comp & rotos, CG elements and matte paintings