August 6, 2015

Matt Wallin

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website: http://mattwallin.com

Education

	Master's equivalency granted by VCU at time of hire
12/92	Bachelor of Arts Degree, Cinema Emphasis on animation, documentary and experimental filmmaking
8/88 - 12/92	**San Francisco State University**, San Francisco, CA

Special Training

8/92 - 12/92	**Industrial Light & Magic**, San Francisco, CA Student Intern, Art Department

I. TEACHING

Teaching Overview

5/13 - Present	**Virginia Commonwealth University**, Richmond, VA Associate Professor, Communication Arts
8/14 - 1/15	**Applied Arts Academy**, Online Education Bethany College Online Instructor, Entertainment & Games Portfolio Development
8/07 - 5/13	**Virginia Commonwealth University**, Richmond, VA Assistant Professor (Tenure Track), Communication Arts
2/13 - 8/14	**The Art Department**, Online Education http://theartdepartment.org/ Instructor of an online course in the development of intellectual property.
2009 - 2011	**Ronald A. Williams, Ltd.**, Richmond, VA http://www.rawledu.com/ Mary Daniels, Marketing Administrator Maya training, VA area high school teachers
8/06 - 8/07	**Virginia Commonwealth University**, Richmond, VA Assistant Professor (Collateral Faculty), Communication Arts

At VCU I have taught a number of required courses from the Communication Arts core curriculum including Web Page Design, Basic Communication Arts Software & Photographic Principles. I have also designed the courses and syllabi for 2D Image & Movement, 3D Image & Movement, Game Design, Theory & Practice, Advanced Projects in 3D and Organic Modeling for Concept Design. My 3D Image & Movement course has recently been adopted by the department of Communication Arts as a requirement for students pursuing the Scientific and Medical Illustration emphasis.

I have also taught weekend intensive courses in Autodesk Maya for Ronald A. Williams, Ltd. of Richmond, VA to high school teachers serving various communities within the state.

Teaching Philosophy

Teaching can take many forms. I believe that no two people learn in the same way. For nearly 10 years during the 1990's I was employed by George Lucas' company, Industrial Light and Magic. During that time, ILM was in a renaissance and creating the tools and defining the techniques that would lead to the digital revolution in filmmaking. The Computer Graphics Division of Lucasfilm, which eventually became Pixar, led the charge in those early days. By the time I arrived at the company in 1993, they were in the midst of creating the first Jurassic Park film and, in turn, creating the first photorealistic computer animated characters for a motion picture. Embedded in the culture of ILM was a "can do" spirit and an undying sense that anything was possible. If an employee had an idea or a suggestion about how to tackle a given problem, people would listen. New ideas were welcome and that collaborative environment bred a kind of curiosity and excitement within the facility. I had not studied computer graphics in school, but when I expressed my interest, those same people who were developing the groundbreaking new techniques in computer animation didn't hesitate to show me what and how they were doing it. Within a few years at the company I went from an assistant to working directly on shots myself. That mindset, that information should be shared and passed on continued when I began helping new employees and interns learn how to do the work that I was doing. I trained a number of people to do lighting and compositing and the theories behind the software tools in just the same way that I had been taught at the company.

In a hive-like environment learning can become infectious as people work together to solve complex problems. In my experience this is the best way to learn and one of the most exciting ways to teach. Yet it is important to realize that not everyone learns in the same way. Some learn from books, some learn through experimentation and others learn best by being shown how to do something. Working with students, closely watching their progress and making the effort to ask what might work better and trying other techniques can make all the difference for students who appear to be struggling to keep pace. While teaching students at VCU I have used all these techniques and have had great success in my classes. In teaching animation and computer graphics, another critical element to teaching is observation. The most successful animators, technical directors and compositors are not necessarily the most technically competent. I believe that anyone can learn the digital toolset, but the most important components to teach are observation and critical thinking. Without these two base skills, the technical "know how" is relatively useless. Successful teaching requires the implementation and encouragement of everyday observation of the physical world. Simulating or mimicking reality requires a keen eye and a fundamental understanding of the physical world. Coupled with that is the need for critical thinking. Too often I find that students are unable or unwilling to solve problems as they come up in the course of a given project. Working with others and adapting to incorporate a procedural and analytical approach to problems can lead to discovery and understanding that can not be found in any text book or manual.

Courses Taught Overview

Courses taught: Advanced Projects for 3D, Organic Modeling for Concept Design, Basic Communication Arts Software, 3D Image & Movement, 2D Image & Movement, Web Design, Game Design: Theory & Practice, Photographic Principles, Introduction to 3D Computer Graphics, 3D Printing for Fashion Design.

II. RESEARCH

Continuing Scholarship and Professional Practice

Cinema & Computer Expertise

Twenty years of experience with 35mm, VistaVision, 65mm, 70mm, 16mm, Super 16mm and IMAX film production, HD and 4K video production and all related post-production pipeline processes.

Expertise with Linux, Windows and Mac OSX compatible computers and software, including Nuke, Maya, Modo, Mudbox, ZBrush, RenderMan, MentalRay, Python, Java, C++, MEL, Unity 3D, Oculus Rift, the Vicon Motion Capture system, Blade, AVID, Final Cut Pro, Motion, AfterEffects and Photoshop.

I have helped develop and implement various production and post-production pipelines for both Hollywood and independent films. I have worked professionally in visual effects and animation since 1992 and am a full and active member of the VES (Visual Effects Society), ACM (Association for Computing Machinery) & SIGGRAPH (Special Interest Group on Computer Graphics and Interactive Techniques).

At VCUarts, I worked closely with the VCUarts technology group and the Dean's office to get the bid and acquire the Vicon Motion Capture system in the Depot Building. I incorporated the Vicon Motion Capture module into both 3D Image and Movement as well as Game Design. I assisted in the development of an online version of Basic Comm Arts Software. I have incorporated the Oculus Rift Dev Kit 2 into Game Design as an exploratory control system. I developed and co-taught 3D Printing for Fashion Design with Donna Reamy as an ARTS course. In 2015, I incorporated the Structure Sensor and 123D Catch into the 3D Image and Movement and 3D printing classes for realtime 3D scanning and acquisition.

Professional Work

9/08 - Present
Bitbot, LLC, Richmond, VA
Founder of digital image processing and motion picture company. Clients include, Activision, CFA Institute, Matthew Barney, Keith Edmier, Virginia Film Festival and Brainstorm Digital.

8/10 - 9/10
Studio G, Los Angeles, CA
Worked freelance remotely from Bitbot as Senior Technical Director and Compositor on cinematic sequences for Activision's "Call of Duty: Black Ops". Responsible for all lighting, rendering and compositing inserting a 3D generated game character into historical footage of President John F. Kennedy at Love Field, TX.

5/08 - 8/08
MPC (Moving Picture Company), Vancouver, BC

Worked full-time in Vancouver, BC under a three month contract as Senior Digital Compositor on "The Watchmen" at MPC facilities in Vancouver, BC.

4/07 - 7/10 **IDD, LLC**, Charlottesville, VA
Formed IDD, LLC to direct the documentary film project, "I Die Daily: The Making of Matthew Barney's Cremaster Cycle". Matthew Barney is an American artist who works in sculpture, photography, drawing and film. His early works were sculptural installations combined with performance and video. Between 1994 and 2002 he created the Cremaster Cycle, a series of five films described by Jonathan Jones in The Guardian as "one of the most imaginative and brilliant achievements in the history of avant-garde cinema." Portions of the film have been shown in both Seattle and New York. I directed the shooting of the film in the United State, Japan and the United Kingdom.

8/07 - 11/07
Sony Pictures Imageworks, Culver City, CA
Worked as Senior Technical Director on "I Am Legend" and as Stereoscopic 3D Technical Director on "Beowulf". Left VCU for a semester to work in Culver City, CA at Sony Pictures Imageworks on both "I Am Legend" and "Beowulf 3D". Work involved supervising other technical directors and matching shots over sequences.

9/05 - 12/05
Weta Digital Ltd., Wellington, New Zealand
Worked as Digital Artist/Compositor for "King Kong". Moved to Wellington, New Zealand to work full-time as a Digital Compositor on Peter Jackson's 2005 remake of "King Kong".

6/01 - 7/07
Mantron Corporation, New York, New York
Founded Mantron Corporation with two partners to produce visual effects, design and computer graphics for multiple clients. Mantron clients included TNT, Matthew Barney, Bjork, Keith Edmier, Texas Instruments, Madonna, Steven Klein. During its peak, Mantron employed 16 full-time employees. The partners amicably dissolved Mantron Corporation to pursue other interests in 2007.

1/97 - 7/07
Glacier Field, LLC., New York, New York
Worked with artist Matthew Barney as Visual Effects Supervisor on his films, "Cremaster 5" , "Cremaster 2", "Cremaster 3", "De Lama Lamina" & "Drawing Restraint 9". As Visual Effects Supervisor I was responsible for all on set and facility design, execution and delivery of all visual effects. On set supervision took place in Budapest, New York, Los Angeles, Utah, Northern Ireland, Scotland & Japan.

3/04 - 8/04
ESC Entertainment, Alameda, CA
Worked for ESC Entertainment as a digital artist on "Constantine" doing lighting, fx and compositing. Worked on site at ESC Entertainment in Alameda, CA full-time.

4/03 - 3/04
Tippett Studio, Berkeley, CA
Worked full-time for Tippett Studio as a digital artist on "Matrix: Revolutions" and "Hellboy". Responsible for lighting and compositing.

7/02 - 4/03
ESC Entertainment, Alameda, CA
Worked full-time on-site for ESC Entertainment as a digital artist on the Wachowski's film "Matrix: Reloaded".

5/93 - 9/99
Industrial Light and Magic, San Francisco, CA
Worked full-time for ILM doing 2D compositing, animation, plate restoration, painting, rig-removal, color-timing, and creating articulated mattes. Composited feature film effects shots utilizing UNIX, Shell Scripting and proprietary software.

Film Credits

January 2012 - June 2014	Designer/Animator/Technical Director CFA Institute Designed, animated and rendered 2D animated shorts for company intranet distribution. http://www.cfainstitute.org/
September 2010	Designer/Animator/Technical Director Virginia Film Festival Designed, animated and rendered the 3D animated bumper logo for the 2010 Virginia Film Festival. http://www.virginiafilmfestival.org/
August 2010	Technical Director / Compositor Filament Productions **Nashville Rising** Digital paint and artifact removal from video material of singer in concert for Filament Productions, Charlottesville, VA. http://www.filamentprod.com/
August 2010	Technical Director / Compositor - Activision's **Call of Duty: Black Ops** Video game cinematic of game character inserted into historical footage. Video game. http://www.callofduty.com/
March 17 - 19th 2010	Director of Photography - V. Scott Balcerek's **Satan & Adam** Three day shoot at Morris Sound Recording Studio for a documentary film. http://www.satanandadam.com/
Dec 4-6, 2009	Director of Photography **Terra Mobilis: Fire and Ice Colloquium** Joukowsky Institute for Archaeology and the Ancient World. Brown University, Rhode Island Video Documentation of Basalt Lava Pour by Keith Edmier for the Colloquium at RISD (Rhode Island School of Design) http://proteus.brown.edu/terramobilis/Home http://www.mattwallin.com/document/
2010	Director/Producer - Matt Wallin's **I Die Daily: Matthew Barney's Cremaster Cycle** http://www.mattwallin.com/i-die-daily/
2009	Compositing Supervisor, MPC, Vancouver – Zack Snyder's **Watchmen**
2007	Visual Effects Supervisor, Corda, LLC - Matthew Barney's **De Lama Lamina**
2007	Senior Technical Director, Sony Imageworks - Francis Lawrence **I Am Legend**

2007	Technical Director, Sony Imageworks – Robert Zemeckis' **Beowulf**
2006	Technical Director, Brainstorm Digital – Barry Levinson's **Man of the Year**
2005	Technical Director/Compositor, Weta Digital – Peter Jackson's **King Kong** Academy Award: Best Visual Effects 2005
2005	Visual Effects Supervisor, Restraint, LLC - Matthew Barney's **Drawing Restraint 9**
2005	Digital Compositor, (ESC) Entertainment - Francis Lawrence **Constantine**
2004	Digital Compositor, Tippett Studio - Guillermo del Toro **Hellboy**
2003	Technical Director, Visual Effects Supervisor & Producer, Mantron - Matthew Barney's **The Order**
2003	Digital Compositor, Tippett Studio - Wachoski Brothers **The Matrix: Revolutions**
2003	Digital Compositor, (ESC) Entertainment - Wachoski Brothers **The Matrix: Reloaded**
2003	Visual Effects Supervisor, Mantron - Steven Klein's **Madonna: Xstatic Process**
2002	Visual Effects Supervisor, Glacier Field, LLC - Matthew Barney's **Cremaster 3** Premiered at Solomon R. Guggenheim Museum, 2002
1999	Visual Effects Supervisor, Glacier Field, LLC - Matthew Barney's **Cremaster 2**
1999	Digital Compositor, ILM - Steve Sommers **The Mummy**
1998	Digital Compositor, ILM - George Lucas **Star Wars Episode 1: The Phantom Menace**
1998	Digital Compositor, ILM - Joe Dante **Small Soldiers**
1998	Digital Compositor, ILM - Woody Allen **Celebrity**
1998	Digital Compositor, ILM - Shoah Foundation **The Last Days** (a digital restoration project) Academy Award: Best Documentary Feature 1998
1998	2D Paint/Roto, ILM - Steve Sommers **Deep Rising**
1997	Visual Effects Supervisor, Glacier Field, LLC - Matthew Barney's **Cremaster 5**

1997	Digital Compositor, ILM – Steven Speilberg's **The Lost Word: Jurassic Park 2**
1997	Digital Compositor, ILM - Jan DeBont **Speed 2**
1997	Digital Compositor, ILM - George Lucas **Star Wars: Special Edition**
1996	Digital Compositor, ILM - Disney's **101 Dalmatians**
1996	2D Paint/Roto, ILM - Jan DeBont **Twister**
1996	Computer Graphics Resource Assistant, ILM - Rob Reiner **The American President**

Exhibitions

July 18th - August 30, 2008	**I Die Daily - Work in Progress** 911 Media Arts Center, Seattle, Washington Works in progress on display as single channel video installation
September 16 - 20, 2007	**Documentaries Works - In - Progress** 29th Annual IFP Market, New York 20 minute edit presented theatrically on Digital Betacam
March 27 - May 3, 2003	**X-STaTIC PRO=Cess: Madonna & Steven Klein** Madonna & Steven Klein. Steven Klein Gallery, Boy Toy Inc. 2003 (Special Visual Effects and Animation credit for both book and Deitch Projects, NY)

Publications

VCU Arts Design & Research Annual Report 2014-2015 page 16

Seeing Color: Art, Vision & The Brain, Duke University April 13, 2015

Ugincius, Leila. From Here to Infinity: 3D Map Plots Every Color Farther Than the Eye Can See, PHYS.ORG, March 30, 2015.

Patel, Neel V. 3D Map Shows The Colors You See But Can't Name, Wired Magazine, April 9, 2015.

Baldwin, Brent. Hues & Cries: VCU Team Aims to Solve Color Debates, Style Weekly, Pg. 10 April 15, 2015

Moss, Laura. What's Blue to You Isn't Blue to Me. Mother Nature Network, May 12, 2015

Edmier, Keith. Regeneratrix. Petzel & Edmier, 2015

"Mapping Color", Peggy Roalf. DART Design Arts Daily, August 22, 2014
http://www.ai-ap.com/publications/dart/

"Rethinking the Silver Screen: Science, Film and, Art after Avatar", Jorge Benitez and Matt Wallin. *The International Journal of Science in Society*, Volume 2 2011

VCU Professor is a Silver Screen FX Wiz, Phil Karstetter & David Preut
VCU Insight, March 23, 2010 Online article & video
http://vcuinsight.wordpress.com/2010/03/23/vcu-professor-is-a-silver-screen-effects-wiz/

VCU Professor a Virtuoso of Cinematic Effects, Tom Gresham
VCU Communications and Public Relations, February 4, 2010
http://ow.ly/14epN

Dream Weaver, Richard Ernsberger, Jr.
Virginia Living Magazine, June 2009 pgs. 46-47
http://www.virginialiving.com/articles/dream-weaver/index.html

"I Die Daily": Dissecting An Artist's Singular Mind, Shelia Farr
The Seattle Times, Friday, August 1, 2008. The Arts Section
http://tinyurl.com/yl9m8xt

Cremaster Rising, Adrian MacDonald
On Screen Magazine, Vol. 18, No. 2 Spring/Summer 2008
pgs. 36 - 38
http://www.onscreenmag.com/feature-articles/cremaster-rising/

Keith Edmier 1991 - 2007 Booth-Clibborn Editions; Limited, of 2000 signed by artist, ed edition (February 1, 2008) Special Thanks

Drawing Restraint Vol. II, Matthew Barney.
Uplink, 2006 pg. 156, 159

King Kong, Joe Fordham
Cinefex, No. 104, January 2006 pg. 53

Drawing Restraint 9 Review, Leslie Felperin
Variety, Tuesday, September 13, 2005
http://tinyurl.com/ya2a7q2

Mantron VFX Artists Talk "Drawing Restraint 9", Mike Seymour
VFX Blog, August 1, 2005.
http://mattwallin.squarespace.com/storage/press/vfxblog.pdf

Matthew Barney's Crazy Fantasy
Studio Voice, August 2005, pg. 52

Matthew Barney & Bjork: Transformation of Love
Switch, August 2005 Vol.23 No.8, pg. 64

Film Clips
Cinefex Weekly Update, Issue 47, December 7, 2004
http://www.cinefex.com/weeklyupdate/mailings/47_12072004/web.html

Cremaster of HIs Domain, Todd Wagner
Wired Magazine, May 2003, pg. 65
http://www.wired.com/wired/archive/11.05/play.html?pg=2

The Crysler Building's Strange Staring Role in Cremaster 3, Christina Rogers. *Architectural Record*, July 2003, pg. 65-66
http://tinyurl.com/ygxy37u

X-STaTIC PRO=Cess: Madonna & Steven Klein Madonna & Steven Klein. Steven Klein Gallery, Boy Toy Inc. 2003 (Special Visual Effects and Animation credit for both book and Deitch Projects, NY exhibition 3/27/03 - 5/3/03)

Cremaster 3, Matthew Barney
Hatje Cantz Publishers; illustrated edition edition (January 2003)
pg. 197

Cremaster 3 Review, Scott Fundas
Variety, Wednesday, May 15, 2002
http://tinyurl.com/yg2k7tf

Keith Edmier and Farrah Fawcett: Recasting Pygmallian, Lynn Zelevansky. Rizzoli Books, 2002 pp. 108 (multiple photo credits)

The Order, Matthew Barney
Guggenheim Museum Publications, First Edition, 2002 pg. 30

Matthew Barney: The Cremaster Cycle, Nancy Spector. Guggenheim Museum Publications, First Edition, 2002 pg. 501-502

Cremaster 2, Matthew Barney
Walker Art Center (October 1999), 1st Edition   pg. 110

Phantom Visions, Mark Cotta Vaz
Cinefex, No. 78, July 1999 pg. 71

Cremaster 5, Matthew Barney
Distributed Art Pub Inc (Dap); 1st edition (July 1997) pg. 99

The Art of Star Wars: Episode V, The Empire Strikes Back,
Deborah Call. Del Rey Books and Ballantine Books, First Revised Edition, 1997   pg. 192

How Do They Do That?: The Incredible Work of ILM
International Photographer: Film and Video Techniques Magazine,
February 1997, pg. 45

**Industrial Light & Magic: Into the Digital
Realm**, Mark Cotta Vaz & Rose Duignan. Del Rey Books and Ballantine Books, First Ed. 1996 pg. 322

Awards & Grants

2013 - 2014
Virginia Innovation Partnership i6 Challenge
U.S. Department of Commerce's Economic Development Administration
(EDA)
$40,000 for "3D VCH Color Model"
co-award with Professor Robert Meganck, Communication Arts

2011 - 2011
Presidential Research Initiative Program
President Michael Rao, VCU
$30,000 for "Dimensional Color"
co-award with Professor Robert Meganck, Communication Arts
Peter Martin, Physics.

2009 - 2010
Dean's Faculty Research Grant
$7000 for "I Die Daily: The Making of Matthew Barney's Cremaster
Cycle"

III. SERVICE / LECTURES & PRESENTATIONS

Service to VCU

2015
Tenure Committee / Communication Arts / Matt Wallin, Chair

Wallin, Matt & Meganck, Robert "Pursuing Perception; Interdisciplinary
Approaches to Teaching Color Theory in the 21st Century. CAA
International Conference, New York , NY. February 13, 2015.

RVA Game Jam co-sponser/organizer
Moderator - Button Masher forum – Student Commons Theater,
January 22nd, 2015.

2014
Presenter – Animant: Animation Forum discussion on the moving image
– Student Commons Theater, November 13, 2014

Wallin, Matt & Meganck, Robert. "Mapping Color" Paper Presentation.
2014 a2ru National Conference. Iowa State University, Ames, Iowa.
November 5-8, 2014.

Wallin, Matt. "Mapping Color: Understanding, Analyzing and Manipulating
Color in 3D" Paper Presentation in Themed Session. 5th International
Conference on the Image. Frele Universitat Berlin, Berlin, Germany.
October 2014.

Wallin, Matt & Meganck, Robert. "Mapping Color" i6 Challege, US Patent
Office, Alexandria, VA. Presentation. September 2014.

July, 2014. Attended the Yale National Initiative (YNI with a group of VCU faculty and Richmond Public Schools faculty. I was invited to attend to assist in the formation of the Richmond, VA chapter of the YNI dedicated to ongoing, quality professional development of K-12 public educators in urban communities.

Dean's Faculty Task Force #2 "The Big Question" / VCUarts / Paul Thulin & Kim Guthrie, Co-chairs

Faculty Mentor, Ying-Fang Shen

2013
Wallin, Matt. "Make Your Mark." Drexel University: Westphal College of Media Arts and Design. URBN Center, Philadephia, Pennsylvania. Public lecture. April 2013.

Search Committee / Communication Arts / Jorge Benitez, Chair

Wallin, Matt & Meganck, Robert. "Mapping Color" TEDx RVA, The Power Plant, Richmond, Virginia. Public lecture streamed live via http://tedxrva.com/   February 2013.

Wallin, Matt. "The New Illusionism - From Cave Paintings to the End of the Two Dimensional: Silicon, Sensors, Meta-Data and the Image in the Information Age." Virginia Commonwealth University. Student Commons, Richmond, Virginia. Public lecture. March 2012 (Local, invitational)

Wallin, Matt. **"**The End of the Two Dimensional: Silicon, Sensors, Meta-data and the Image in the Information Age."
The International Conference on The Image. San Sebastian, Spain. September 2011.

2011 - Present
University Council
School of the Arts Faculty Advisory Committee

2011 - Present
Leejin Kim Dissertation Committee
MATX Program, VCU
Professor Gaberson, Director

2010 - Present
VCU Student Siggraph Chapter
Faculty Advisor
http://www.studentorg.vcu.edu/siggraph/

2010 - 2011
Faculty Senate
School of the Arts Faculty Advisory Committee / Secretary

VFH Virginia Foundation for the Humanities
With Good Reason (Virginia's only statewide Public Radio Program)

http://withgoodreasonradio.org/2010/11/seeing-the-bigger-picture-2/
November 27, 2010
Public radio interview and discussion of VFX, filmmaking, technology and robotics.

Wallin, Matt & Benitez, Jorge. "Rethinking the Silver Screen: Science, Film and, Art After *Avatar*." Science in Society Conference
Madrid, Spain. 2010

2009 - 2010
Faculty Senate
School of the Arts Faculty Advisory Committee / Chair

Wallin, Matt. "Connect." Virginia Commonwealth University. Student Commons, Richmond, Virginia. Public lecture. April 20, 2010 (Local, invitational)

Wallin, Matt. "Making It Happen." Virginia Commonwealth University Student SIGGRAPH Organization**.** Virginia Commonwealth University, School of the Arts, Richmond, Virginia. Public lecture. 2010 (Local, invitational)

2008 - 2009
Faculty Senate
School of the Arts Faculty Advisory Committee

Wallin, Matt. "Art and Commerce Are Not Mutually Exclusive." The Importance of Understanding the Market
SECAC Conference
Charleston, West Virginia, 2007

2007 - 2008
Search Committee / Communication Arts / Robert Meganck, Chair

Service to the Community

Current Geek, Episode 61
July 25, 2015
Podcast variety show guest. Discussion of popular culture movies, television, games, etc.

The VFX Show Podcast, Episode 200
July 14, 2015
Podcast discussion re: 200th episode of the VFX Show and a discussion of the state of the art in digital character creation.
"Terminator: Genysis"

The VFX Show Podcast, Episode 197
May 20, 2015
Podcast discussion re: the VFX in
"Avengers: Age of Ultron"

The VFX Show Podcast, Episode 195
March 10, 2015
Podcast discussion re: the VFX in
"Kingsman: The Secret Service"

The VFX Show Podcast, Episode 194
January 26, 2015
Podcast discussion re: Predicting the VFX Oscar winner

The VFX Show Podcast, Episode 190
October 9, 2014
Podcast discussion re: Bungie's Destiny game
"Destiny"

The VFX Show Podcast, Episode 188
August 27, 2014
Podcast discussion re: the vfx in James Gunn's 2014
"Guardians of the Galaxy"

Filmspotting, Episode 501
August 15, 2014
WBEZ Chicago's on-air program Filmspotting. Appeared as guest of host
Adam Kempenaar as an expert in visual effects to give my opinion on the
top 5 pre-CGI film sequences.

The VFX Show Podcast, Episode 186
June 23, 2014
Podcast discussion re: the vfx in Matt Reeve's 2014
"Dawn of the Planet of the Apes"

The VFX Show Podcast, Episode 185
June 23, 2014
Podcast discussion re: the vfx in Doug Liman's 2014
"Edge of Tomorrow"

The VFX Show Podcast, Episode 183
May 23, 2014
Podcast discussion re: the vfx in Garreth Edward's 20134
"Godzilla"

The VFX Show Podcast, Episode 182
May 7, 2014
Podcast discussion re: the vfx in Anthony and Joe Russo's 2014
"Captain America: The Winter Soldier"

The VFX Show Podcast, Episode 181
April 15, 2014
Podcast discussion re: the vfx in Darren Aronofsky's 2014
"Noah"

The VFX Show Podcast, Episode 177
December 20, 2013
Podcast discussion re: the vfx in Peter Jackson's 2013

"The Hobbit: The Desolation of Smaug"

The VFX Show Podcast, Episode 176
December 8, 2013
Podcast discussion re: the vfx in Francis Lawrence's 2013
"The Hunger Games: Catching Fire"

The VFX Show Podcast, Episode 175
November 19, 2013
Podcast discussion re: the vfx in Alan Taylor and James Gunn's 2013
"Thor: The Dark World"

The VFX Show Podcast, Episode 174
October 17, 2013
Podcast discussion re: the vfx in Alfonso Cuaron's 2013
"Gravity"

The VFX Show Podcast, Episode 173
October 9, 2013
Podcast discussion re: the vfx in Ron Howard's 2013
"Rush"

The VFX Show Podcast, Episode 171
August 22, 2013
Podcast discussion re: the vfx in Neil Blomkamp's 2013
"Elysium"

The VFX Show Podcast, Episode 171
August 2, 2013
Podcast discussion re: the vfx in Guillermo del Toro's 2013
"Pacific Rim"

The VFX Show Podcast, Episode 170
June 25, 2013
Podcast discussion re: the vfx in Zach Snyder's 2013
"Man of Steel"

The VFX Show Podcast, Episode 168
May 17, 2013
Podcast discussion re: the vfx in Shane Black's 2013
"Iron Man 3"

The VFX Show Podcast, Episode 167
May 3, 2013
Podcast discussion re: the vfx in Joseph Kosinski's 2013
"Oblivion"

The VFX Show Podcast, Episode 164
March 8, 2013
Podcast discussion re: the vfx in HBO's series
"Game of Thrones"

The VFX Show Podcast, Episode 162
January 30, 2013
Podcast discussion re: Oscars Preview Show

The VFX Show Podcast, Episode 161
January 11, 2013
Podcast discussion re: the vfx in Ang Lee's 2012
"Life of Pi"

The VFX Show Podcast, Episode 159
September 20, 2012
Podcast discussion re: the vfx in Robert Zemeckis' 2012
"Flight"

The VFX Show Podcast, Episode 156
September 20, 2012
Podcast discussion re: the vfx in Peter Jackson's 2005
"King Kong"

The VFX Show Podcast, Episode 155
September 6, 2012
Podcast discussion re: the vfx in
"Falling Skies"

The VFX Show Podcast, Episode 154
August 24, 2012
Podcast discussion re: the vfx in
"The Bourne Legacy"

The VFX Show Podcast, Episode 153
August 16, 2012
Podcast discussion re: the vfx in
"Total Recall"

The VFX Show Podcast, Episode 150
June 28, 2012
Podcast discussion re: the vfx in
"Snow White and the Huntsman"

The VFX Show Podcast, Episode 149
June 14, 2012
Podcast discussion re: the vfx in
"Prometheus"

The VFX Show Podcast, Episode 147
May 10, 2012
Podcast discussion re: the vfx in
"The Avengers"

The VFX Show Podcast, Episode 146
May 1, 2012
Retro podcast discussion re: the vfx in
"Alien" & "Aliens"

The VFX Show Podcast, Episode 144
March 19, 2012
Podcast discussion re: the vfx in
"John Carter"

The VFX Show Podcast, Episode 139
December 13, 2011
Podcast discussion re: the vfx in
"Tree of Life" & "Melancholia"

The VFX Show Podcast, Episode 136
November 10, 2011
Audio podcast discussion re: the visual effects in
"In Time" & "Gattaca"

The VFX Show Podcast, Episode 135
October 27, 2011
Audio podcast discussion re: the visual effects in
"The Thing"

The VFX Show Podcast, Episode 131
September 2, 2011
Audio podcast discussion re: the visual effects in
"Captain America: The First Avenger"

The VFX Show Podcast, Episode 130
August 22, 2011
Audio podcast discussion re: the visual effects in
"Rise of the Planet of the Apes"

The VFX Show Podcast, Episode 129
August 12, 2011
Audio podcast discussion re: the visual effects in "Cowboys & Aliens"
LIVE from Siggraph 2011: Vancouver

The VFX Show Podcast, Episode 127
July 23, 2011
Audio podcast discussion re: the visual effects in
"Transformers 3: Dark Side of the Moon"

The VFX Show Podcast, Episode 126
July 8, 2011
Audio podcast discussion re: the visual effects in "Super 8"

The VFX Show Podcast, Episode 124
June 18, 2011
Audio podcast discussion re: the visual effects in "X-Men: First Class"

The VFX Show Podcast, Episode 123
May 30, 2011

Audio podcast discussion re: the visual effects in
"[Thor](#)"

[The VFX Show Podcast](#), Episode 121
May 13, 2011
Audio podcast discussion re: the visual effects in "AI: Artificial
Intelligence"

[The VFX Show Podcast](#), Episode 117
February, 11, 2011
Audio podcast discussion re: the visual effects in "Black Swan"

[The VFX Show Podcast](#), Episode 114
December 24, 2010
Audio podcast discussion re: the visual effects in "Tron: Legacy"

[The VFX Show Podcast](#), Episode 113
December 18, 2010
Audio podcast discussion re: the visual effects in "Monsters"

[The VFX Show Podcast](#), Episode 112
December 1, 2010
Audio podcast discussion re: the visual effects in "Harry Potter and the
Deathly Hallows, Part 1"

[The VFX Show Podcast](#), Episode 111
November 2, 2010
Discussion of VFX in James Cameron's 1992 film, "Terminator 2".

[The VFX Show Podcast](#), Episode 109
October 1, 2010
Audio podcast discussion re: the visual effects in Ron Howard's 1995
film, "Apollo 13"

[The VFX Show Podcast](#), Episode 108
September 8, 2010
Audio podcast discussion re: the visual effects in Edgar Wright's "Scott
Pilgrim vs The World".

[The VFX Show Podcast](#), Episode 106
August 4, 2010
Audio podcast discussion re: the visual effects and animation in
Christopher Nolan's "Inception".

[The VFX Show Podcast](#), Episode 103
June 28, 2010
Audio podcast discussion re: the visual effects and animation in Toy
Story 3.

Wallin, Matt. "Cinema in the 21st Century." University of Southern California School of Cinematic Arts, Los Angeles, CA. March 29, 2011

Visiting Artist: Art Institute of Pittsburgh, Pittsburgh, PA
Visiting artist and lecturer at the Art Institute of Pittsburgh
October 26, 2010

Wallin, Matt. "Digital Image Capture and Manipulation." School of Visual Arts, New York, NY, 2009.

Wallin, Matt. "Feature Film Visual Effects and Animation." Rochester Institute of Technology, School of Film and Animation, Rochester, NY, 2008.

Wallin, Matt. "Visual Effects for Matthew Barney's Cremaster Cycle." Castro Theater, San Francisco, California, 2003

Wallin, Matt. "Visual Effects for Matthew Barney's Cremaster Cycle." California Film Institute, Rafael Film Center, San Rafael, California. Saturday, June 7th 2003

Wallin, Matt. "Digital Effects in Contemporary Art." Solomon R. Guggenheim Museum, New York, NY, April 12, 2003

Panel Discussion: "Cremaster 3: The Process of Making", Solomon R. Guggenheim Museum, New York, NY, February 22, 2003

Membership in Professional Societies

ACM-SIGGRAPH
Full member
http://www.siggraph.org/
Association for Computing Machinery's Special Interest Group on Computer Graphics and Interactive Techniques

Visual Effects Society (VES)
Full member
http://www.visualeffectssociety.com/
The Visual Effects Society (VES) is a non-profit professional, honorary society, dedicated to advancing the arts, sciences, and applications of visual effects and to improving the welfare of its members by providing professional enrichment and education, fostering community, and promoting industry recognition.

College Art Association (CAA)
Member
http://www.collegeart.org/
The College Art Association (CAA) promotes the visual arts and their understanding through committed practice and intellectual engagement. CAA advances the highest standards of instruction, knowledge and practice in the visual arts to stimulate intellectual curiosity and advance skills that enrich the individual and society.