

Resume

Andras Ikladi

Visual Effects [Supervisor, Artist, Technical Director]

25 years of VFX industry experience

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ARTISTIC AND TECHNICAL LEADERSHIP TOWARDS BUSINESS GOALS

I see myself as **all-around VFX professional** with skills acquired over two decades in the industry. I challenge myself on a wide scale: from individual freelancer to establishing and **leading 3D operations at multiple medium sized companies or bringing overseas satellite offices up to speed.**

With my teams, we created VFX for **nearly 50 feature films for both Hollywood and Chinese clients** (animation and live action alike), dozens of **TV Commercials**, a few documentaries and delivered **20+ AAA game cinematics.**

My mission when leading a team is providing focus and a “flow experience”: help the team *maintain a common goal* by assigning the *right challenge* to artists, providing *decisive, timely and well communicated feedback* and a *plan that everyone can sign up to* – be it during running desk reviews, dailies or when they feel they need someone to watch their back.

On a broader level, as part of the Production Management team, I’m involved early in a project, from initial *client meetings and preparing bidding documents* to the first few rounds of *previz into breakdowns* and supporting the production department with *scheduling efforts* (usually elbow deep into the schedule to find optimization opportunities). I will make sure the *plan is broadly accepted and discussed with all key stakeholders* and during the project maintain a similar attitude. This helps with *risk management* in a dynamic environment where hard calls are frequently occurring.

To remove technical struggles, I often find myself *designing and implementing new pipelines*, making a few tools or just standing behind an artist getting them out of a rut. I’m very familiar with *high performance computing, networking and storage as well as virtualization and cloud technologies*, both as an infrastructure designer and administrator.

Finally, I pride myself as **a leader who is working for the team:** *I hire the right candidates* in all fields of 3D while keeping in mind that a team is more than a collection of individuals. This is just the beginning of course, I maintain an *ongoing effort of mentorship*, sometimes just introducing useful, higher level concepts at desk reviews but also organizing longer, *multiple week training programs* as needed, based on team and project requirements.

Part to stimulate myself with learning something new and to use the COVID-induced downtime, I undertook modules from **the University of Illinois MBA program** and additional courses in **Finance** from some of the most recognized professors in the field.

I believe this prepares me for an eclectic mix of artistic, technical and business challenges ahead!

EMPLOYMENT HISTORY

April 2021 – June 2022 (1.2 years):	CG/VFX Supervisor	Base Animation (China)
October 2019-April 2021:	Gap year (COVID/studies)	
May 2017 – October 2019 (2.5 years):	Head of 3D	DEXTER/BLAAD Studios (China)
October 2016 – February 2017 (4 months):	Bidding Supervisor	Base FX (China)
July 2016 – April 2017 (10 months):	Senior FX Technical Director	Base FX (China)
October 2015 – May 2016 (10 months):	Lead FX Artist	DreamWorks Animation
May 2012 – October 2015 (4 years):	FX Department Lead	Double Negative DNEG (Singapore)
May 2011 – May 2012 (1 year):	Gap year (travels)	
April 2010 – May 2011 (1 year):	Senior FX Technical Director	Dr. D Studios (Australia)
June 2008 – March 2010 (1 years 10 mts):	Senior FX Technical Director	Animal Logic (Australia)
January 2008 – May 2008 (6 months):	Senior FX Technical Director	Mr. X (Canada)
January 2005 – December 2007 (3 years):	CG Supervisor / Head of 3D	Axis Animation (UK)
January 1998 – December 2004 (7 years):	Generalist Technical Director	Freelance (Hungary and UK)
May 2000 – June 2001 (1.5 years):	Maya Application Engineer	Leonardo SNS (Hungary)

SELECTION OF VFX CREDITS

HOLLYWOOD FEATURE FILMS

Amelia	Geostorm	Paranormal Activity	The Hunger Games: Catching Fire
Ant-Man	Godzilla	Resident Evil: Extinction	The Hunger Games: Mockingjay 1
Australia	In the Heart of the Sea	Shelter	The Hunger Games: Mockingjay 2
Bridge of Spies	Knowing	The Bourne Legacy	The Miserables
Death Race	Max Payne	The Cloverfield Paradox	Total Recall
Fast&Furious 6	Muppets Most Wanted	The Hunger Games	Whiteout

HOLLYWOOD ANIMATED MOVIES

Legend of the Guardians: The Owls of Ga'Hoole	Boss Baby (DreamWorks)	Happy Feet Two
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CHINA FEATURE FILMS

Along with the Gods 1-2	Monster Hunt 2	The Cloverfield Paradox	The Wandering Earth
Ashfall	Namiya	The Divine Fury	Vanguard
Mojin: The Worm Valley	Parasite	The Great Wall	Wish Dragon
Monkey King 3	Sunshine is not a robber	The Island	The Battle Roar to Victory

TV DRAMA AND DOCUMENTARIES

Arthdal Chronicles	Haechi	BBC Perfect Shark
Barbarians	NatGeo: Killer Ants	The Vatican
Earth: One Amazing Day	BBC Natural World	

GAME CINEMATICS AND TRAILERS

Age of Empires	Colin McRae: Dirt2	Sega Rally	Thrillville
ATV	Crysis	Sony - Heavenly Sword	Thrillville2: Off the rails
Colin McRae Rally	Killzone2	Sony 24	Turning Point

TV COMMERCIALS

Dozens of TVC for Hungarian and UK clients and agencies, including:

AIG	Havas	Mother	Procter&Gamble
Danone	Head&Shoulders	Motorola	Renault
DDBO	Hungarian Comm. Bank	MTV Music Awards	Shell
Deutsche Telekom	Libresse	Pampers	Sony
Djuice	L'Oreal	Pantane	Unilever
Garnier	Lowelintas	Parmalat	Westel
Grey	Mercedes	Peugeot	Young&Rubicam

<https://www.imdb.com/name/nm4379342>

SELECTION OF VISUAL EFFECTS AWARDS

Ant-Man	BAFTA nomination for Best Achievement in Special Visual Effects
Ashfall	Grand Bell Awards (Korea) winner for Technical Award
The Battle: Roar to Victory	Grand Bell Awards (Korea) nomination for Technical Award
Boss Baby	Academy Award nomination for Best Animated Feature film
Boss Baby	VES Awards nomination for Outstanding FX Simulations in an Animated Feature Film
Boss Baby	Golden Globe Award nomination for Best Animated feature film
In the Heart of the Sea	VES Awards nomination for Outstanding Supporting Visual Effects
Legend of the Guardians	AACTA winner for Best Visual Effects
Legend of the Guardians	VES Awards nomination for Outstanding Effects in an Animated Feature Film
The Wandering Earth	Beijing Film Festival winner (Best Visual Effects), Golden Rooster winner (Best Movie)

EDUCATION

UNIVERSITY OF ILLINOIS, 2019-2020

Modules of the MBA program undertaken:

- ✓ Managerial Economics and Business Analysis: Micro-/Macroeconomics, Statistics
- ✓ Financial Management: Financial Accounting, Corporate Finance, Investment Management

NEW YORK UNIVERSITY – STERN SCHOOL OF BUSINESS, 2020

Corporate Finance (Prof. Aswath Damodaran)
Advanced Valuation (Prof. Aswath Damodaran)

UNIVERSITY OF PENNSYLVANIA, WHARTON BUSINESS SCHOOL, 2020

Fintech: Foundations & Applications of Financial Technology

COLUMBIA UNIVERSITY NEW YORK, 2019

Economics of Money and Banking (Prof. Perry Mehrling)

HUNGARIAN SOCIETY OF CINEMATOGRAPHERS, 2003-2004

Assistant Camera and Focus Puller

NANYANG ACADEMY OF FINE ARTS, 2014

Fine Art analog darkroom printing

INVISIBLE PHOTOGRAPHER ASIA, 2014

Photography book workshop

TECHNICAL UNIVERSITY OF BUDAPEST/INSA DE RENNES, 1996-1998

DEUG, Automotive Engineering

LANGUAGES

English (Native), Hungarian (Native), French (Limited working proficiency, previously close to native)

TOOLS

Houdini, Maya, Katana, Renderman (both RIS and pre-19), Nuke, Python, C/C++, Bash...etc.

DETAILED WORK EXPERIENCE

CG / VFX Supervisor – Base Animation

VFX/CG SUPERVISION

- Mainly **responsible for the technical execution** of high-level animated projects
- **Setting creative guidelines** in cooperation with the show VFX Supervisor
- Making sure projects are delivered to **match quality expectations** within budget/resource constraints
- **Artistic direction on 3D tasks** during rounds and dailies, occasionally client reviews
- **Daily operations:** dailies, collecting feedback and issues...etc
- **Delivered 800+ 3D shots** ranging from AAA-C complexity level

PRODUCTION MANAGEMENT

- **Participating in bidding on all 3D project/shot work** (about 20 shows)
- **Improving Production Management processes** across the company from tools to education
- **Break down complex processes** with a focus on FX, update VFX sup in details
- Dealing with **outsourcing** partners and remote clients

TEAM MANAGEMENT – DIRECT MANAGEMENT OF 45-50 PEOPLE

- Responsible for **leading department leads/supervisors** on the output side (LGT, FX, Crowds...etc)
- **Performance evaluation** of these departments and artists

COMPANY MANAGEMENT

- Part of a team of the **core company management** (CEO, GM, HR, Senior VFX Supervisor)
- Part of final decision-making on **project undertakings**
- **Report and review department/show progress, performance**
- **Initiate Post Mortems** to help further company growth

PIPELINE DESIGN AND IMPLEMENTATION

Core USD pipeline

- **Review and optimization of the core USD pipeline** – conceptually and implementation wise
- Mentoring and **providing vision to the pipeline team** on production use
- Rebuilding and maintaining **documentation** of all efforts (Jira, git and others)
- Establishing a **deployment** practice and collecting hands-on artist feedback
- Maintaining **relationship with cross-site PLE** teams (Kuala Lumpur and Beijing)

FX/Crowds pipeline:

- Redesigned a complete **USD based FX and Crowds pipeline**
- Crowd template and artist training

Project tools/processes:

- Identifying, documenting and testing project based **custom solutions**
- Hands-on **problem solving and workarounds** as needed
- Establishing and **quality checking client I/O requirements**

Head of 3D – DEXTER/BLAAD Studios*

*Originally started a branch of DEXTER Studios (Korea), eventually developed into a standalone entity under the name of BLAAD Studios after the IPO of DEXTER.

Responsible for all aspects of 3D production and teams, this position was an eclectic mix of multiple areas:
CG Supervisor, Team Manager, Pipeline developer, VFX Supervisor, Production Manager, occasionally Systems Engineer

ARTISTIC SUPERVISION

- **Setting creative guidelines** in cooperation with the show VFX Supervisor
- Making sure projects are delivered to **match quality expectations** within budget/resource constraints
- **Artistic direction on 3D tasks** during rounds and dailies, occasionally client review
- **Daily operations:** dailies, collecting feedback and issues, communicating with the 2D department....etc
- **Delivered 800+ 3D shots** ranging from AAA-C complexity level
- **Directing previz/postviz** for sequences on The Wandering Earth, Vanguard and ASDA
- **On-set supervision** (Vanguard rapid sequence – shooting in Zambia and Beijing)

The Wandering Earth, Along with the Gods 1-2, Parasite, Ashfall, Mojin: The Worm Valley, The Island, Parasite, Monkey King 3, Vanguard, Namiya, Sunshine is not a robber...etc.

PRODUCTION MANAGEMENT

- **Bidding all potential 3D project/shot work** (about 15 shows, 2000+ shots)
- **Improving Production Management processes** across the company from tools to education
- **Break down complex processes** and get PM, VFX supervisors and artists on board
- **Detailed schedule** during planning and execution
- Dealing with **outsourcing** partners (briefing, review, deliveries) for rigging and matchmove
- **Mentoring** production coordinators, 2D based VFX Supervisor and VFX Producer about complex 3D work

TEAM MANAGEMENT – DIRECT MANAGEMENT OF 45-50 PEOPLE

- **Establishing most of the 3D department from scratch**
- **Resource management** within the 3D teams on multiple parallel projects
- **Trying to establish a working hierarchy within these teams**, either internal or external hiring
- **Directly responsible for 3D hiring**, interviewed 300+ candidates in various areas
- **Performance review**, issue resolution, salaries, on boarding, exit interviews...etc.
- **Mentoring all teams**, providing a path for artistic and technical improvement
- **Organising training sessions** and producing material (internal and external providers)

- **Asset Team** (5-10): established and grown the Asset department to provide AA quality work for our shows
- **Lighting Team** (5-6): built a small, fast moving team with efficient tools delivering 100+ shots/artist on average
- **FX Team** (10-15): started with 7 juniors, ended with one of the best FX teams in China
- **Animation Team** (3-6): Mentoring, training as needed for project work
- **3D Compositing Team** (2-3): Daily management of compositors assigned to 3D lookdev shot support
- **Pipeline Team:** hired and trained a Junior Pipeline TD in Python, software development and production pipeline
- **Matte Painting Team:** introduced MP into the process, hired and integrated a matte painter

COMPANY MANAGEMENT

- Part of a team of the **core company management** (CEO, GM, 2x Department Heads, Executive VFX Sup)
- Part of final decision making on **project undertakings**
- **Report and review department/show progress, performance**
- **Initiate Post Mortems** to help further company growth
- Providing **long term vision and growth opportunities** to senior management
- **Management processes** mostly around sales, bidding, project handling
- **Company image/presence**, marketing material (showreel, website) design
- Establishing **connections with educational institutions**

PIPELINE DESIGN AND IMPLEMENTATION

Core pipeline

- Autoconfiguring shot and development **environments**, rulebook generation for data management
- **Color management in 3D applications**
- **Shot building**: animation/layout/environment data, stereo rendering support
- Set up and administrate a 3000+ core **renderfarm**
- Design and implement **high performance ZFS/Linux based storage servers** for the 3D department
- Investigating a next round of **hybrid cloud-based pipeline approach**

FX/LGT pipeline:

- **Data management and publishing tools** for Houdini
- **Grid computing** integration for distributed fluid simulations
- **Pixar USD based publishing process – first in Asia**
- **Houdini->Mantra, Houdini->Renderman, Houdini->Redshift rendering tools and shading toolkit**
- **Katana->Renderman lighting pipeline, material libraries...etc.**

Bidding Supervisor - Base FX

Wish Dragon

Participating in reproduction planning
Bidding all FX/CFX and crowd work
R&D development plan recommendations

Senior FX Technical Director - Base FX

The Great Wall, Earth: One Amazing Day, The Cloverfield Paradox, Unannounced project (Shanghai flooding)

Lead FX Artist - DreamWorks Animation

Boss Baby

Working with director Tom McGrath on a 12 shots **heavily designed explosion sequence**
Learning **the DreamWorks approach** to art direction and FX design
Studying the **DW pipeline** from the core to the details of all FX tools and lighting software/pipeline
Designing and delivering training in Houdini Pyro, DW inhouse volume solver, VDB and DW Torch for FX

FX Department Lead - Double Negative

Acting as the **Department FX Lead** while establishing this new group, playing a key role in growing it from a few outsourced preset shots to full projects undertaken independently:

- Maintaining department integrity by **supporting the growing team on increasingly complex tasks**
- **Production management support** of the department (breakdowns, task assignment/tracking)
- Guiding FX development to company standards
- Often quickly **blocking out FX rigs** and then supporting further development
- Ironing out show **pipeline/infrastructure issues**
- Development plan for pipeline features
- R&D liaison with the Singapore and London pipeline and FX teams
- **Training and mentoring fellow FX team members** and CG Supervisors involved in FX heavy shows
- **Finalising a large number of shots** for each show involved

Godzilla, Fast & Furious 6, Ant Man, Bourne Legacy, The Muppets 2, The Vatican, Bridge of Spies, Hunger Games: Mockingjay Part 2, Hunger Games: Mockingjay, In the Heart of the Sea, Les Misérables, Total Recall, Shelter, Undisclosed pitch work...etc.

Senior FX Technical Director - Dr. D Studios

Happy Feet Two: FX development and final shot work

Senior FX Technical Director - Animal Logic

Legend of Guardians: The Owls of Ga'Hoole

FX development: waterfalls, ocean shots, island mist, forest fire

R&D support: distributed fluid solver development, various rendering tools and deep image compositing

Training for other FX artists on some inhouse tools/processes

Knowing, Australia

FX development: wall of fire, spaceship and alien energy effects, subway train crash..etc.

Senior FX Technical Director - Mr. X

Death Race, Max Payne, Whiteout, Resident Evil, Amelia

CG Supervisor / Head of 3D - Axis Animation

Clients: Disney, Lucas Arts, Sony Computer Entertainment, Electronic Arts, Codemasters, Ninja Theory, Sega

SUPERVISING AAA GAME CINEMATICS

- **Duration: 1-6 months, 20-30 people teams**
- **Responsible for the technical execution:** planning, resource management, issue handling
- **Breakdowns**, bidding 3D work, spotting potential issues ahead of time
- **Reviewing candidates for various positions**
- **Training, mentoring** and planting long term ideas within the team's thinking

PIPELINE REDESIGN - ELEVATE THE COMPANY TO THE NEXT LEVEL

- Researching the foundations of a **new pipeline from requirements to preparing final decision**
- General **asset management**, storage, **software versioning**
- Designing and building the **core Maya->Houdini data flow**
- **Houdini/Mantra** shading and lighting pipeline with renderfarm support
- Rebuilding and in the initial stage administrating a medium size renderfarm
- Leading **character rigging R&D** for heavily hand animated and motion-capture based workflows
- Initiating and leading a **documentation** effort across the company

Generalist Artist/TD - Freelance

Clients: National Geographic and the BBC Natural History Unit (Bristol), Vodafone, Renault, Danone, Tesco, Jaegermeister, T-Mobile, VIVA, Young&Rubicam, EuroRSCG, BBDO, Grey, Lovelintas GGK, Leo Burnett

Generalist TD work: character modeling, rigging, lookdev, crowds, FX, compositing, previz, on set supervision

Maya Application Engineer/Educator - Leonardo SNS

Delivering a curriculum to about 100 students ranging from novice to industry pros in Alias|wavefront Maya

Support: Maintaining customer relationships, bug/feature tracking, phone/online technical support

RECOMMENDATIONS

"Andras is Senior TD and a Lead FX TD when Dneg Singapore just started FX department. He's been with Dneg Singapore for close to 4 years. Always the go-to-guy for fx issues for anyone in the fx department or other department needing his advise for fx to other pipeline related stuff. He is someone who is willing to help junior fx td, mid-level fx td and giving advise other senior fx td. Personally, I felt he could coming a very good fx supervisor in near future role because he is not someone of past skills or talks artistic too much for shots, he is someone who is able to do shots himself, help others solved technical problems, mentor others, manage a team of fx tds, continuous improving himself and with deep knowledge of rendering/pipelines/ tools. "

— **Francis Leong**, Senior FX/CFX TD, ILM Vancouver (Previously: Double Negative, Method Studios)

“过去在 BLaad (Dexter China) 的工作期间，我有幸加入到当时 Andras 领导的 3D 部门（包含 FX,LGT,ANI,AST,3D CMP 等部门），也有幸见证了在 Andras 领导下，BLaad 3D 部门迅速崛起，稳步壮大，短短 2 年内成长为了 BLaad 的核心部门。Andras 凭借他专业全面的知识和过硬的实力，赢得了公司上下从管理层到制片以及艺术家们的信任、尊重和喜爱。作为当时的制片，我主要协助 Andras 在电影《流浪地球》空间站部分（复杂的 3D/FX 镜头），以及在一部未上映的电影（大量 CG 水/水交互/3D 环境/CG 角色）中进行和 3D 相关的项目分解、预算分析、计划、任务分配、团队管理等工作。面对如此复杂的视效内容和紧张的制作周期，说实话我一开始很难想象如何去完成，但我们却做到了，并交出了另客户满意的答卷，这一切，如果没有 Andras，是不可能做到的。Andras 的领导力和专业知识让我惊叹又佩服。在他的指导下，我们对项目的分析、计划，乃至后面的管理控制，让我第一次感受到原来电影项目可以如此“可控”。他看问题非常有前瞻性，并能冷静严谨地提出解决方案。因为有 Andras 的引导和支持，我着实获益良多。Andras 不仅懂的多，更是一直带着兴趣去做，总是目标坚定地走在我们前面，带领团队不断探索新高度。我非常庆幸能遇到 Andras，他不仅是一位领导者、工作伙伴，更是良师益友，我衷心希望未来能再有机会和 Andras 一起工作。”

In the past work at BLaad Studios (Dexter China), I had the chance to join 3D Department (including FX,LGT,ANI,AST,3D CMP) which was led by Andras, during which I was honored to witness how, under the lead of Andras, 3D Department had grown and risen. We marched steadily forward like "a new force" and became one of the core organs of BLaad Studios within only 2 years' time. With his comprehensive knowledge and professionalism, Andras has won trust, respect and admiration from whole personnels including management, production team and artists. I was mainly assisting Andras with 3D related breakdown, bidding, scheduling, task assigning and team management etc., in the movie The wandering Earth (space station part with complex 3D/FX shots) and a unreleased movie (heavy CG water/interaction/3D ENV/CG Char). To be honest it was hard for me to imagine how to to accomplish such complicated work under such tight schedule. But we did it and had our clients satisfied. Andras was the one who made it happened. I was constantly amazed by Andras' extraordinary leadership and his problem solving ability. He guided us through the whole procedure and showed us how well can a project be under control. He is definitely one of those forward-looking leaders who can foresee problems and figure out solutions calmly and decisively. Equipped with abundant experience and knowledge, Andras always stays curious and has the passion leading us towards higher levels and breakthroughs. I was lucky to have Andras as my supervisor, workmate, and mentor. Really look forward to having the chance to work with him again!"

— **Rachel Yang**, VFX Production Manager, BLAAD Studios

"Andras is the corner stone of the FX team, never daunted by a task, always pushing for the best way to approach a problem, and always making time to share his knowledge, helping to make those around him the best they can be. He's known for being a one man army when it's needed, but also the first person to suggest a junior if he feels they are ready for a bigger challenge. In a nut shell, he brings out the best in peoples potential, and is pair of very safe hands. If he suggests something, you know it's because it's well thought out and considered. Personally, he opened doors for me when I first arrived at Dneg and always encouraged me to step up and get in the middle of things because he believed I could do it. I couldn't recommend him enough to be honest, you will never go wrong with someone like him on your team."

— **James Miller**, Senior Generalist TD, ILM London (Previously: Double Negative, DreamWorks Animation)

"我曾经在 BLAAD (Dexter China) 和 Andras 共事过两年多的时间。他在公司承担视效总监的角色来指导大家工作。Andras 是一位经验非常丰富的视效总监，他有着 20 余年的工作经验，对整个电影制作流程和相关技术都有着很深的了解，同时又具有深厚的艺术造诣。所以在实际项目制作过程中，他往往能够预见可能遇到的问题，并且针对可能出现的问题提出最优的方案。在具体镜头的制作过程中，Andras 也总是能及时的给出准确建议和反馈，指导艺术家们进步。同时 Andras 对于流程的搭建也有深刻的理解。帮助公司建立并完善了工作流程，这是从他多年的工作经验中总结而出的完善而且高效率的流程体系。可以大幅度提高工作效率。完善部门之间得沟通问题。这使我们每一位同事都受益匪浅。

更为出色的是 Andras 还是一位擅于管理并且大局观非常强的一个人，无论是对于团队的管理亦或是对于项目的掌控，他总是能处理的得心应手、游刃有余。这使得他能够迅速建立起团队的凝聚力，推动团队进步，提高团队的水平。从而更合理而有效的推动项目的进度。和 Andras 这样的视效总监一起工作，总是能愉快而又高效的完成项目。

Andras 不仅在工作上帮助我进步，在生活中更能像一位充满智慧的长者对我指引。非常荣幸能和 Andras 这样得良师益友一起工作，使我在工作和生活中收获良多。感谢 Andras 对我得帮助。”

— **Zhang Chen**, Senior FX TD, Digital Domain (previously: BLAAD Studios)

"I have been working alongside Andras for nearly 1 year and half since he joined our small fx team. He has brought a tremendous all round improvements into our world. The team was grown from doing atmosphere fx to full screen explosions, water and all sorts of dynamics. I personally had benefited a lot from working with him and had learned a lot from him. I'm impressed by his knowledge in all kinds of effects and also in depth understanding of Rendering (PRman, Mantra) and pipeline. He always pushes for better solutions and think out of the box. He had setup the workflow on explosion sequence for Fast and Furious 6. without him, I could hardly believe that we could deliver and especially within such short period of time. He initiated deep composition onto this project and it turns out to be very valuable not just for this project but also it is been adopted in the coming projects. He is super easy to approach and always willing to help and really patient. he is open for suggestions and debating. He has eye for details while at the same time be able to see the whole picture. He can turn over things fast and adopt changes efficiently. If you are looking for senior FX TD, CG sup, Teacher, pipeline, production, I would recommend Andras! bcoz he is simply one of the best all around player and a nice person to get along in a team in life in general ."

— **Mengdi Wang**, Senior FX TD, ILM Singapore (Previously: Double Negative)

"Andras is a level headed leader extremely valued for his earnest understanding of FX animation and rendering, and for the joy he brings to collaborative outside - the - box problem solving. His open mind, flexible understanding and upbeat attitude will always drive his name to the top of my list at Dneg. It is a real pleasure working with him!"

— **Yuichiro Yamashita**, CG Supervisor, Digital Domain

"Andras Ikladi is a great FX TD that I would love to work with again. Andras proved at Animal Logic that he can easily switch between multiple software packages with ease (Maya/Renderman/Houdini + and in-house solutions) and is happy to get in deep and technical with the guts of making difficult FX shots work. In an Fx Team Andras is going to be one of your strong senior artists that you know you can leave to get the shots done, and they will come back looking great. He is always polite and considerate, communicates well and always happy to help others in the team with any problems they may have. If you need an outstanding FX guy, Andras is your man..."

— **Miles Green**, FX Department Supervisor, Animal Logic

"I worked alongside Andras on the feature animated film "Legend of The Guardians". Andras was a technical guru and all around professional when it came to work. We'de often be discussing the pipeline and how make our work as a team better. He is extremely technical as well as artistic and handled some of the more complex shots including waterfalls, fire, clouds/fog, and oceans. A veteran to FX and a great guy to have on your team I would not hesitate to recommend him for any position!"

— **Jeffrey Charles Higgins**, FX Supervisor, ILM Vancouver (previously: Digital Domain Vancouver)

"An asset to any team, Andras rarely finds himself out of his depth in any topic in the CG industry. Not only is he self-motivated and hardworking on his own, but his creative and technical expertise make him an excellent resource for his co-working team. It's no surprise to me that Andras has advanced as he has. Question-answering and supporting others has always been a priority for him, and it's nice to see that employers recognize that as well."

— **Jeremy Hardin**, *VFX Supervisor, Double Negative*

"Andras is the man. A brilliant artist, technical know it all and a great gift for seeing beyond the obvious. I doubt there's any problem he couldn't solve or wouldn't go out of his way to help you with. I wish I had seen him do more FX work, but he was usually too busy fixing our pipeline. And for a guy stuck in code land so much, he's a proper good human being. Cg wizard and stand up geezer....i kinda miss him :)"

— **Andy Miller**, *Animation Director*

"Andras is an extremely knowledgeable TD, VFX artist and Pipeline developer. Covering many advanced topics, from setting up network launchers and environment setups for applications to creating data workflows between Maya and Houdini. He is a very capable VFX artist producing high quality work very quickly. I can thoroughly recommend Andras for any lead td, cg supervisor, VFX artist or pipeline developer position. I would be glad to work alongside him again,"

— **Nicholas Pliatsikas**, *CG Supervisor, Criterion Games*

"Damn good man to have at the helm of either your project and/or your pipeline."

— **Jamie Murray**, *Head of Rendering, Pipeline developer, Axis Animation*

"Andras was a brilliant guy to work with, he always had time for me and others in the team and was more than keen to pass his knowledge onto anyone willing to learn. I never once felt stupid asking him for help and really respect the time he took with me and admire his patience and skills."

— **Drew Robertson**, *Head of 3D, Axis Animation*

"有幸跟他共事过几个月，交流不多，但是从他的镜头中能发现，安迪是一个眼光锐利，制作高效的特效师"

— **Zhang Jiale**, *Senior FX TD, MPC (previously: Base-FX)*

"我曾经在 Base FX 和 Dexter China 共事 Andras 过一年多的时间。他在这两个公司都是作为视效总监来指导大家工作。Andras 近 20 年的工作经验使他对整个电影制作流程和相关技术都有着很深的了解，同时又有着非常好的艺术造诣。在具体镜头的制作过程中，他总能给艺术家在技术和艺术两个方面都给出最好的建议和指导。从而大幅度的减少整个团队摸索方向和测试技术的时间。得益于他每一次的准确建议和反馈，我和我的同事都能够感受到自己的快速成长。Andras 还是一个非常有耐心同时又擅于管理的人，这使得他能够在帮助整个团队任务持续推进的同时，还能够帮助每一位艺术家解决他们自己具体的问题。和 Andras 这样的视效总监一起工作，让我感觉很愉快，同时收获很大。"

— **Hu Jiaming**, *Lead FX TD, Rodeo Montreal (previously: MPC, Base-FX, DEXTER)*