

CEDRIC PROFIJT

ENVIRONMENT LEAD

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Solving problems where you need both technical and creative solutions are my favourite things. Having worked on both sides of the spectrum, I enjoy tackling complex issues, with a focus on efficiency, while ensuring the final shot looks amazing. Over 12 years of experience in visual effects.

WORK EXPERIENCE

Submarine — Lead Environment Artist Amsterdam, The Netherlands (hybrid) · 09.2026
• Lead environment artist at the start of an animated feature (the project was later postponed).

DIGIC Pictures — Lead Environment Artist Remote · 04.2026 – 07.2026
• Lead environment artist on the *Magic: The Gathering* TV series.
• Led a team of up to ~14 artists and translated art direction into actionable approaches.

WPP Production — Houdini Environment Artist Remote · 03.2025 – 03.2026
• Created procedural cities and natural environments in **Houdini**, building on earlier city-generation work.
• Worked closely with art directors and the lead to refine procedural setups and improve the visual result.

Think Tank Training Centre — Houdini Course Creator & Global Mentor Remote · 01.2024 – 01.2025
• Created a 10-week course: procedural modelling for environments in **Houdini**.
• Global Mentor for the Houdini track, helping students with environments and good-looking shots.

REALTIME — Lead Environment Artist Remote, UK · 03.2024 – 11.2024
• Environment lead on the *Steel Hunters* cinematic: mostly managing a team of ~10 artists and optimising workflows and pipelines.
• Led a small team on the *Monster Hunter Outlanders* teaser under a tight deadline, with a lot more hands-on work.

REALTIME — Lead Environment Artist / Lead Houdini Environment TD Remote, UK · 05.2023 – 10.2023
• Environment lead on the award-winning *Jurassic Park: Survival* cinematic.
• Helped the studio and artists move from 3ds Max to **Houdini**, and improved workflows for large multi-shot environments.

Rockin VFX Studio — Matte Painter Remote · 02.2023 – 04.2023
• Digital matte painting for music videos and commercials.

DNEG — Senior Environment TD Remote · 12.2022 – 04.2023
• **Houdini** procedural environment art and setup optimisation in Clarisse on *Coyote vs. Acme*, including most of the shots in the trailer.
• Matte paintings for *Fast X*.

Framestore — Senior Digital Matte Painter Remote · 05.2022 – 10.2022
• *The Crown* season 5 and *The Guardians of the Galaxy Holiday Special*.
• Matte paintings for Apple Vision Pro environment backdrops, combining 2D with 3D space in **Nuke** so they hold up in stereoscopic depth.
• Commercials for Paramount+, EE (iPhone) and ASDA (Elf).

KONTROL — Concept Artist 12.2021 – 02.2022
• Concepts for *The Peripheral* season 1.

Digital Domain — Senior 3D Environment Artist Montreal, Canada · 04.2021 – 10.2021
• Built a tool in **Houdini** that automated city street creation (roads, sidewalks, signs, streetlights, crossings and moving vehicles) for *Black Adam*.
• Scatter systems, procedural hoodoos and detailed foreground environments in **Gaea** for *Lost in Space*.

ScanlineVFX — Senior Houdini Environment Artist / DMP Montreal, Canada · 01.2020 – 04.2021
• Started as a digital matte painter: 3D environments and matte paintings for *Free Guy*, *The Suicide Squad*, *Zack Snyder's Justice League*, *Shang-Chi* and *The Wheel of Time*.
• From 10.2020: senior Houdini environment artist on *Shang-Chi* and *Moonfall*, building Houdini tools for large environments, from DEM optimisation to scattering.
• Due to a lack of available talent during COVID-19 I was responsible for an enormous number of shots.

Filmmore — 3D Environment Artist / Matte Painter The Netherlands · 11.2019 – 12.2019
• Matte paintings and 3D environments for *Quo Vadis, Aida?* and *The Consequences*.

Umedia VFX — 3D Environment Artist / Matte Painter Brussels, Belgium · 10.2019
• Matte paintings and 3D environment setup for *Poly*.

- Method Studios** — Digital Matte Painter / Concept Artist Vancouver, Canada · 02.2019 – 05.2019
- Digital matte painting and concepts for the *Snowpiercer* TV series.
- Umedia VFX** — Digital Matte Painter Brussels, Belgium · 09.2018 – 02.2019
- Matte paintings and concepts for *Mortal*, *Extra Ordinary* and *The Ash Lad: In Search of the Golden Castle*.
- Framestore** — 3D Environment Artist / Matte Painter Montreal, Canada · 04.2018 – 08.2018
- Matte painting, visual development and 3D environments for *Dumbo*.
- RiseFX** — Matte Painter / Concept Artist Stuttgart, Germany · 04.2017 – 12.2017
- Jim Button and Luke the Engine Driver*: DMP environments from concept to final matte painting in Photoshop and Nuke.
 - Dark* season 1 and *Babylon Berlin*.
- Pixomondo** — 3D Environment Artist / Matte Painter Stuttgart, Germany · 09.2016 – 03.2017
- Full 3D, 2D and concept environment work for *Game of Thrones* season 7.
 - Iron Sky: The Coming Race* and *Sky Hunter*.
- Hula Hoop VFX** — Freelance Matte Painter Remote · 02.2017
- Matte painting for the *Gravel* game cinematic.
- Bottleship VFX** — CG Generalist Sofia, Bulgaria · 07.2016 – 09.2016
- The Bombing* (released internationally as *Air Strike*) and the award-winning experimental short *Firebird*.
- Method Studios** — Compositor / DMP London, UK · 07.2015 – 11.2015
- The Hateful Eight*, *Geostorm* and an Exxon commercial.

EARLIER EXPERIENCE

- Filmmore** — Nuke Compositor (freelance) Amsterdam · 01.2016 – 02.2016
- ambassadors.studio** — Nuke Compositor (freelance) Amsterdam · 11.2015 – 04.2016
- Visual Element VFX** — VFX Artist (self-employed) The Netherlands · 11.2014 – 06.2015
- Amsterdam University of the Arts** — Guest Lecturer, Visual Effects Amsterdam · 11.2014 – 12.2014
- Storm Postproduction** — Compositing Intern The Netherlands · 06.2013 – 10.2013

EDUCATION

- Netherlands Film Academy** — Bachelor's Degree Amsterdam, The Netherlands · 09.2010 – 06.2014
- Graduated in Visual Effects. During the studies we learned about all film areas, such as camera, producing, sound etc.

SKILLS

- Houdini Maya Photoshop Gaea Nuke SpeedTree Karma Solaris USD Substance
- V-Ray

FAVOURITE PROJECTS

Jurassic Park: Survival

First project where I was officially a lead, and it was a great experience. I loved the team, the project IP, and the result we achieved.

Game of Thrones

As I read the first A Song of Ice and Fire books when I was younger, I was absolutely delighted when I got to work on this show.

Steel Hunters

For this cinematic we had lots of freedom to design the environments, create workflows and figure out best practices for large environments with many shots. We had a great and smart team that kept pushing the limits.