

SALAR SALAHI

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Hello,

I'm a senior compositor with over a decade in feature, episodic and animated production, most recently at Eyeline Studios (powered by Netflix) delivering CG and 2D shots. Before that I worked at Spin VFX, Guru Studio, Mikros Animation, Veridian VFX, Brown Bag Films, Rocket Science VFX, Pixomondo and Stereo D, on titles including House of the Dragon, Star Trek: Discovery, PAW Patrol, Blue's Clues & You, The Expanse and Fast & Furious 8. My career has lived at the intersection of creative shot delivery and pipeline troubleshooting.

While compositing is my core craft, I've always leaned into the technical side of production. On the box I'm an expert in Nuke and Mocha, and I use modern tools like Nuke's CopyCat and Silhouette's AI features to handle complex rotoscoping and generate custom passes efficiently. Over the years I've built gizmos, templates and automation scripts that shave hours off shot deliveries and keep node graphs clean and non-destructive for the artists who inherit them.

My day-to-day is anchored in Nuke, but I'm also comfortable in 3D and lighting environments like Maya and Katana. To widen that technical range I write pipeline scripts in Python and PySide, and I understand how assets move through Unreal Engine, ShotGrid and Deadline. Because I'm on the box every day, I know exactly where production tools break down — and I write code with the single aim of making an artist's day easier.

Alongside studio work I direct and shoot short films and event pieces, run life-drawing sessions, and draw live caricature at corporate and academic events. That mix keeps my eye fast and my judgement decisive — useful traits when a shot needs to land before end of day.

I'd welcome the chance to talk about how senior compositing and pipeline scripting can support your team.

Thank you for your time and consideration.

Best regards,

Salar Salahi