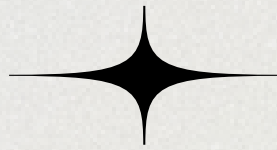


V a n e s s a G o o d n o u g h

environment artist & matte painter

s h o w r e e l @ w w w . v v o s s i t y . c o m



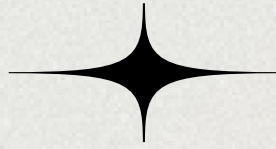
i n t r o d u c t i o n

My name is Vanessa Goodnough and I am a 31 years young environment artist and digital matte painter for the film industry. Starting in 2013 at the Vancouver Institute of Media Arts in Vancouver, Canada I have over 9 years of experience in the industry professionally. I have had the pleasure of working on such projects for Disney, Marvel, Apple, Legendary, Netflix and many in between. I believe as an artist we get great pleasure from seeing others enjoy our work, whether it be on the big screen or to our family and friends. I have had the opportunity to be apart of something greater than myself and to contribute to the many visual wonders we see on the screen gives me great fulfillment. Seeing others get lost in the magic we bring to life is a feeling I will never forget.



showreel breakdowns

s h o w r e e l @ w w w . v v o s s i t y . c o m



Thor: Love and Thunder (2022) Method Studios Vancouver

We were the first (and last) environments team Method Vancouver had and it was an extremely memorable one (in a good way!). During the spring of 2021 I joined the team for the show and at first it was mainly myself and our wonderful lead assembling the entire Omnipotent City by ourselves in Maya. One of the challenges of being a new department is that there aren't a lot of tools to make our lives easier. So as you would expect our scene files for this city became quite a slog as we were not using Houdini at the time(or anything else that would make our lives easier).

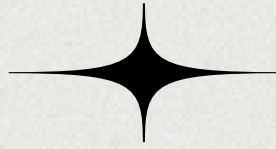
Each kind of "tower" within the city was it's own unique self with smaller towers within it along with plenty of set dressing (bridges, statues, trees, walkways, shrubs, and platforms). We went through many iterations for the layout of each of these towers to make sure they were unique and eventually we had created an extensive library. The city was eventually split into many quadrants so we could create "manageable" variant layouts for different shots.

There are so many more aspects about this city that I could ramble about. This was by far my favorite show and team to work with, we had an incredible CG supervisor along with an amazing team of artists that I will never forget.



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Snow White (2025) Framestore Vancouver

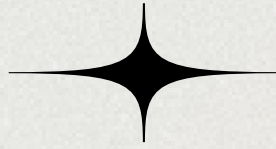
Snow White was my first serious delve into working entirely in Houdini. Framestore Vancouver did not have it's full toolbelt when it came to our department so the workflow was constantly changing. There was a lot of setup and layout without the use of Environment tools so it was a great learning experience and a bit of a steep educational hill. Funnily enough, we worked on this from 2022-2023, a full 2 or 3 years before the film came out, so much had changed since then.

I was tasked with doing a full cleanup of the set lidar in Houdini so that it was a workable geometry. I also did a lot of the scattering and setup for the grass and foliage, which had to be matched closely with the plates. Speedtree was used to supplement any grass or flowers we didn't have in our library.



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Monarch: Legacy of Monsters (2023) Framestore Vancouver

The Matte Painting for this show was quite extensive. There are two notable environments for the snowy scenes and that is day and night, both the same set of mountains, similar sky and ground. My tasks were mostly for the daytime shots and what we did was assembly one giant 360 daytime DMP (it had a night time counterpart as well) that would encompass all shots at various points in our projection setup.

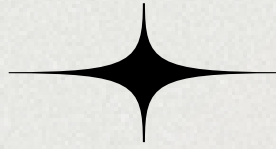
The most challenging part of this matte painting was assembling all of the set reference into one cohesive image. A lot of them were at different times of day, were of various quality and had set vehicles and people scattered all over them. Most skies had their own variant iterations per shot as well.

Finally, the last image (and most interesting I think) is the deceased pilot. The actor only had a bit of white, faint face paint on him and they wanted him to look completely and hopelessly frosted over. I had to repaint over his entire face, hair, clothes and the damaged wing he's laying on to reflect this and then create a proper projection set up to work with the shot.



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The Gorge (2025) Framestore Vancouver

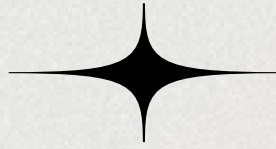
This movie was a unique experience, in a good way! The environments team was tasked with creating this big malformed “yellow” forest. I had the pleasure of making some really cool spooky forest layouts along with modelling and texturing some of the trees. Procedural modelling was done in houdini, along with speedtree for some background trees and substance painter for textures. The cliffside scenes and foliage dressings were also laid out using houdini.

The top right still is a bit of unconventional matte painting. They were not happy with the textures they had overall and I was tasked with painting over all of the albedos and projecting them back using a pworld projection tool in Nuke.



showreel breakdowns

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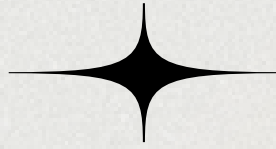
The Falcon And The Winter Soldier (2021) Sony Imageworks Vancouver

I jumped onto this show about halfway through, so part of the challenge for me was getting up to speed as quickly as possible with the team. There was a master set up that encompassed large portions of the recreated New York City for different sequences. A lot of shots were very street/location specific within the master setup so it was important to paint and project the correct buildings for continuity.



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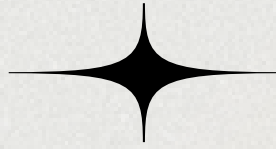
The Last Of Us S2 (2025) Distillery VFX Vancouver

This Matte Painting was a large 360 degree setup that was initially apart of a 90+ shot collective. It was used in a lot of layout “guinea pig” planning as the client had a lot of specific requests that frequently changed. Ultimately it was completely recreated from snowy and low quality footage sent over from the client with a mix of 3D and 2D matte painting elements.



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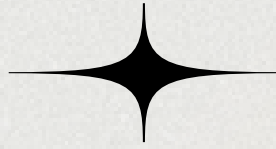
Wonka (2023) Framestore Vancouver

For this show I was tasked with quite a chunk of Matte Painting work, mostly recreating the entirety of the giraffe enclosure from the on set client references (ceiling, walls, windows, ground). These scenes had eccentric camera movements so I had to create projection setups that were appropriate.



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Personal Project (2020)

A personal project of mine from a few years ago. Modelled in Maya, textured in Substance Painter and rendered with Arnold. I found a reference I thought would be a bit of a challenge for me to recreate considering all of the reflective surfaced and materials you would see in a bathroom. I took a few creative liberties with some of the details. There are definitely a few things that stand out to me looking back that I would do a bit differently but it was a fun project from a number of years ago that reflects some of my growth as an artist.

See reference image >

