

ATOMIC ARTS

Visual Effects

www.atomicarts.com

TITLE	Studio/Network	Director	Date
RED SPARROW	Fox	Francis Lawrence	2018
ROBIN HOOD	Lionsgate	Otto Bathurst	2018
ASURA	Ningxia Film Group	Peng Zhang	2018
WALK LIKE A PANTHER	Fox	Dan Cadan	2018
ALTERED CARBON	Skydance/ Netflix	Uta Briesewitz & others	2018
CAPTIVE STATE	Amblin/ Participant	Rupert Wyatt	2018
THE LAST WITNESS	Independent	Piotr Szkopiak	2018
MUTE	Netflix	Duncan Jones	2018
GOODBYE CHRISTOPHER ROBIN	Fox	Simon Curtis	2017
IT	Warner Brothers	Andrés Muschietti	2017
FIRST REFORMED	A24 /Universal	Paul Schrader	2017
STRATTON	Independent	Simon West	2017
ALIEN: COVENANT	Fox	Ridley Scott	2017
ASSASSIN'S CREED	New Regency/ Fox	Justin Kurzel	2016
THE COLLECTION	Amazon Original	Dearbhla Walsh & Dan Zeff	2016
ON THE MILKY ROAD	Independent	Emir Kusturica	2016
THE GET DOWN	Netflix Original Series	Baz Luhrmann & others	2016
GOLDEN YEARS	Independent	John Miller	2015
WINTER	Independent	Heidi Greensmith	2015
THE MARTIAN	Fox	Ridley Scott	2015
INTO THE WOODS	Disney	Rob Marshall	2014
THE GAMBLER	Paramount	Rupert Wyatt	2014
MONTANA	Independent	Mo Ali	2014
FISHING WITHOUT NETS	Independent	Cutter Hodierne	2014
ABRAHAM LINCOLN VAMPIRE HUNTER	Fox	Timur Bekmambetov	2012
CURIOSITY: STEPHEN HAWKING	Discovery	Ben Bowie	2011
RISE OF THE PLANET OF THE APES	Fox	Rupert Wyatt	2011

Atomic Arts' showreel can be downloaded from is.gd/atomicreel

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Atomic has consistently remained one of London's leading visual effects and animation boutiques for Film, Television and Live Events since its creation in 1994. In recent years Atomic has become known for VFX work on a variety of films from Hollywood blockbusters to the best of European independent cinema. Recent work includes *Robin Hood* (Lionsgate), *Goodbye Christopher Robin* (Fox), Stephen King's *It* (Warner Brothers), *Alien: Covenant* (Fox), *Mute* (Netflix), *Into The Woods* (Disney), *The Martian* (Fox), and *Assassin's Creed* (New Regency). TV series work includes *Altered Carbon*, *The Get Down* (both Netflix originals) and *The Collection* (Amazon original).

Atomic's central London studio is in the heart of London's post production and VFX mile. Atomic boasts a 4 floor facility, featuring the latest software and hardware, multiple 3D & compositing workstations, an online HD edit suite and meeting rooms. Employing a core collaborative team of loyal senior artists, animators, and technical directors, Atomic is a refreshing haven in which to create innovative film and television visual effects, along with graphics and animation - no matter the size and scope of a project.

Computer generated visual effects have only existed for a little over 25 years, and Justin Cornish & Brooke Lyndon-Stanford (the original founders of Atomic Arts way back in 1994) have been a part of it from the start. In 2016 Clwyd Edwards added to the Atomic management team, having worked at MPC for 15 years where he worked his way up to his position for the previous five years as the Global Head of VFX.

With over 160 projects behind them Atomic have a track record of being ahead of the game both in business and technology. In the early 2000's Atomic had a facility house in Bulgaria, & today, Clwyd Edwards, who as Head of Film at MPC oversaw their expansion into Canada and India, is helping Atomic to new global dimensions - Atomic Arts Mumbai opened in early 2016 & now has 60 artist seats.

Atomic's links to the major movie studios in LA mean they are now focussing on visual effects for film and very high end television, as you can see from their recent work. However they have still kept their links to some of their favourite clients and have used their unique skills to create some truly breathtaking visuals in other media. A recent job involved creating crazily high resolution animations that were projected the entire length of the Burj Khalifa in Dubai (the tallest building in the world), and they were simply mind-blowing. No-one gets a bigger canvas than that to play with!

Brooke Lyndon-Stanford (founder and CEO) is also very proud to have served three years as head of the UK branch of the Visual Effects Society and four years on the global board of directors that meets in LA and online six times a year.