

JULIA KODL

Senior Illustrator
ADG 800

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I specialize in real-time environment development for film. I love building worlds and leading teams while ensuring projects are completed using thoughtfully crafted, well-executed art.

Clients include Disney, Warner Brothers, Marvel, Steven Spielberg, Sam Raimi, Hans Zimmer, Pottermore, DreamWorks, Nickelodeon, Marvel et al.

UnrealEngine5
UnrealEngine4
Unity
Maya
Houdini
Zbrush
C4D
Substance Designer
Substance Painter
Quixel Mixer
AgiSoft
SpeedTree
Photoshop
Marmoset
Plastic
Perforce
Jira
MS Suite

GNOMON
Game Design / 2017

UCLA
BFA / 2004

GAME KEY ART // META PUBLISHING
April 2023 - Current

Worked with studios to develop looks for brand bibles as well as conceiving and executing keyframes for advertising.

GAME LEVEL DESIGN // FREELANCE
April 2023 - Current

Worked with companies to develop and deliver playable levels and AAA assets for AR and console.

Joker: Folie à Deux (2024) // WARNER BROTHERS
VIRTUAL ART DEPARTMENT
January 2022 - April 2023

I conceptualized both practical and FX sets and set extensions with director Todd Phillips and Production Designer Mark Freidberg in Unreal Engine. Oversaw the production of multiple sets with a small team ensuring that we had AAA level look development before sets were approved for production. Did paintovers for FX keyframes. Developed workflows for transforming lidar data into UE concept for VX extensions.

DISNEY'S THE LION KING (2025) // DISNEY
VIRTUAL ART DEPARTMENT
March 2021 - September 2022

Worked directly with Barry Jenkins and Production Designer Mark Freidberg to develop sets in UE for the upcoming Lion King film. Produced and supervised the production of virtual sets in UE, blending together research and scans, as well as creating custom assets of Africa to create AAA level scenes based on the director's vision as well as paintovers for post-production.

DISNEY'S PINOCCHIO (2022) // HALON ENTERTAINMENT
VIRTUAL ART DEPARTMENT PROJECT LEAD
October 2020 - February 2021

Produced and supervised the production of virtual sets with a team of 20 in UE from conceptualizing scenes in gray block to AAA final pixel sets for VCAM. Produced and oversaw the production of environments, characters, props and lighting utilizing the script and storyboards, illustrations, set blueprints, and film-quality 3D assets to achieve final looks and maintain Disney's highest standards. Interfaced with rigging, animation, FX, and lighting departments. Worked with developers to produce tools for Maya and in engine to streamline the pipeline. Developed and implemented new procedures for QC'ing, interfacing between departments, and other companies. Sculpted high resolution assets, retopoed and textured film assets, authored shaders.

FREELANCE FILM PREVISUALIZATION & CONCEPT // VARIOUS
2017 – Current

Concepted and created sets for various commercials: Chevy, Dell, Hulu et al. Created environments based on lidar data for Transformers 7 (2022). Created characters based on concepts and integrated into engine, as well as set dressed scenes for Ant-Man and the Wasp: Quantumania (2022). Worked with Sam Raimi to develop an unannounced horror concept. Worked with Hans Zimmer under Walter Parkes to develop a short VR experience to visualize sounds. Worked with Stephen Spielberg and Chris DeFaria on Ready Player One converting high resolution film assets and photogrammetry data into real-time environments for VR virtual production. Worked under Walter Parkes to previsualize scenes in Engine for an unannounced joint project with Blumhouse. Worked on government contracts to develop and implement cloud and lidar data into VR simulations.

LBE VR : LEARN // ASU + DREAMSCAPE
ART LEAD / CONCEPT
January 2020 - September 2020

Worked with the biology department at a major university and creature designer Brynn Metheney to create an entire alien world based on speculative biology using Unity. Oversaw a team of 5 to create levels, rig and texture characters as well as concepting, modeling and texturing autotrophs and creatures.

HOW TO TRAIN YOUR DRAGON // DREAMSCAPE
PRINCIPLE ARTIST
March 2018 – November 2019

Worked with HTTYD writer Richard Hamilton to develop the concept and look of the project. Managed and oversaw completion and implementation of work from an outsourcing studio, as well as our phenomenal in-house team to make sure art was up to Dreamworks' rigorous standards, as well as being franchise friendly and performant.

Responsible for the majority of high poly modeling, key art, all shader networks, and oversaw set dressing, collision, and overall completion of the project.

HARRY POTTER FLAGSHIP STORE AND VR EXPERIENCE

ENVIRONMENT ART LEAD

December 2017 – February 2018

Working with programmers and a small team of artists, managed and oversaw completion of early levels and prototypes for flying on brooms in VR and wand work. In addition, worked with a renowned architect to concept, model, and light interiors of real-world locations.