

Portfolio

3D Modelling & Animation

VFX

CGI Generation

Lighting

Compositing

Color Grading

Video Editing

Qianwen Tang

Shannon

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Portfolio Website

<https://shannontang.pages.dev>



Software

Blender, Maya, C4D, Houdini

Unreal Engine, Unity

Nuke, 3DEqualizer, DaVinci Resolve

Figma

Adobe Suite(Photoshop, Illustrator, After Effects, Premier Pro, InDesign)

Skills

3D Modelling, Visual Effects, CG Generation

Motion graphics, Animation, Compositing, Video Editing

UX, UI

Web development (HTML, CSS, JavaScript)

Project



The Thread of Fate

3D CG Video from Modelling to
Video Editing

Blender
Nuke
DaVinci Resolve



Who Should Be Disposable?

ACES workflow

DaVinci
Blender
Nuke



Rescue the Bot

3D Animation & Compositing

Blender
Nuke



Go Bear GO!

3D Animation & Compositing

Blender
Unreal
Nuke



Over the Sea

Environment & Lighting
(Collaborative Project)

Blender
Houdini
After Effects



NHS Endocrine Treatment Awareness

Storytelling & Environment
Modelling
(Collaborative Project)

Maya, Blender
Unreal, Nuke

3D & VFX Project

2025 AW

Videos & project details available at:

<https://shannont.myblog.arts.ac.uk/2025/11/26/final-project-the-thread-of-fate/>



The Thread of Fate

A symbolic exploration of probability, destiny, and identity. Inspired by the Myth of Sisyphus and existential philosophy, the project reflects on how individuals define themselves within randomness and social hierarchy. A guiding thread moves through each scene as a visual clue, linking characters, choices, and turning points. Through stylised figures and atmospheric environments, the narrative examines the tension between self-perception, external perception, and the agency to reshape one's path. Despite collapse and uncertainty, the work emphasises how moments of defiance can reveal an inner sense of value.

Workflow: Blender, Houdini, Nuke, DaVinci Resolve



Storyline - Initial Concept

Opening - S1 The Clue Wall & S2 Pull Into Maze

- The film begins with the clue wall: two photos pinned side by side.
 - Character 1: glossy, flawless like porcelain or a mechanical prosthetic, yet fragile.
 - Character 2: rough, soil-stained, imperfect but alive.
- From first-person POV, the viewer's hand reaches toward the photo of character 1.
- Suddenly, the photo opens like a door, pulling the POV inside.
- A glowing red thread stretches ahead, guiding the way through a shifting labyrinth.

Middle A - S3 Higher-Class Trial (Fragility)

- Along the red thread, a dice rolls by itself, stopping at a number → a door swings open.
- Inside: the Higher-Class scene.
 - Character 1 delicately holds a wine glass, but hairline cracks form → the glass shatters, spilling wine.
 - The wine flows onto a chessboard, staining it red as space begins to warp and bend.
- The warped space collapses downward, dragging POV into another layer. The dice begins rolling again.

Middle B - S4 Lower-Class Trial (Resilience)

- Another door opens along the red thread.
- Inside: the Lower-Class scene.
 - Character 2 dances barefoot in the underground, each step messy yet free.
 - With every movement, the foot presses deeper into the soil, splashing stains up the leg.
 - The rhythm is rough, imperfect, but alive — defiance through movement.
 - At last, from the spot where character 2 stands, a green sprout breaks through, winding around the leg, strengthening it.
- Suddenly, wine from above drips into this muddy world, staining soil and sprout alike. The two spaces begin to merge.

Climax - S5 The Convergence

- As the two worlds collide, chess pieces and wine fragments rain down into the muddy slope.
- Two characters drift toward each other, pulled by the red thread.
- Character, heavier and brittle, falls faster.
- A digital prompt flashes in POV: "You can only save one."
- The red thread (Controlled by POV) instinctively lashes toward character 2 (the one from Lower-Class).
- But in chaos, Character 2 reaches out to Character 1, grasping it tightly despite its slipperiness.

Ending - S6 Return to Wall

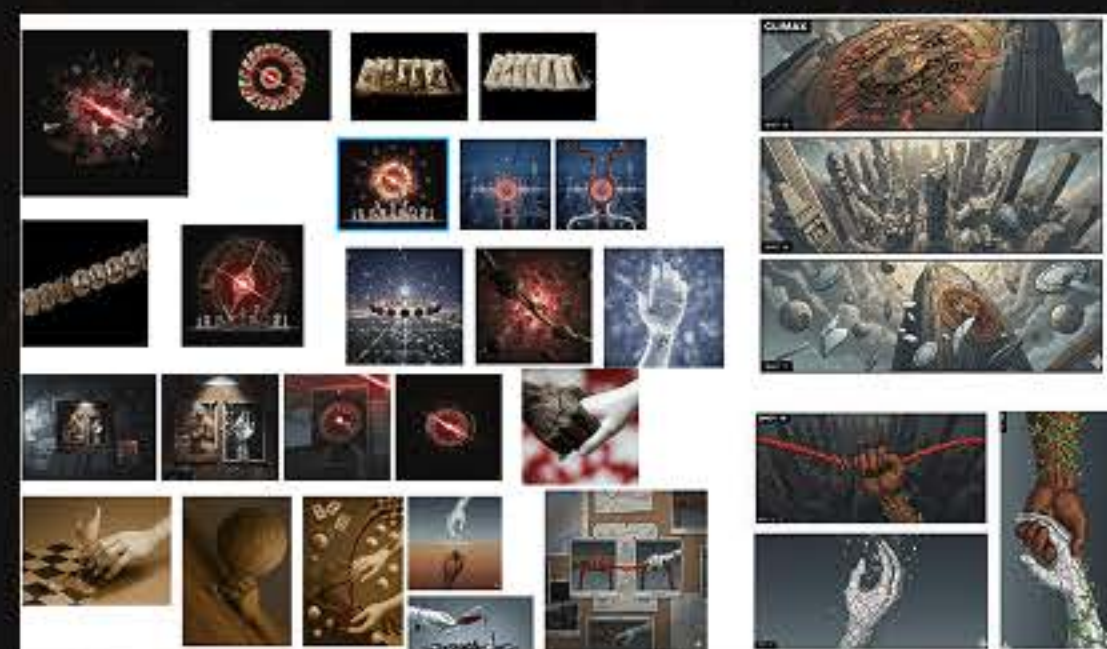
- Both characters cling together as they fall. Behind them, three clocks run in different speed.
- Flash cut: POV is yanked back out of the labyrinth → back to the clue wall.
- On the wall, both characters changed to different looks.
- Fade to black. Silence.

Concept Development

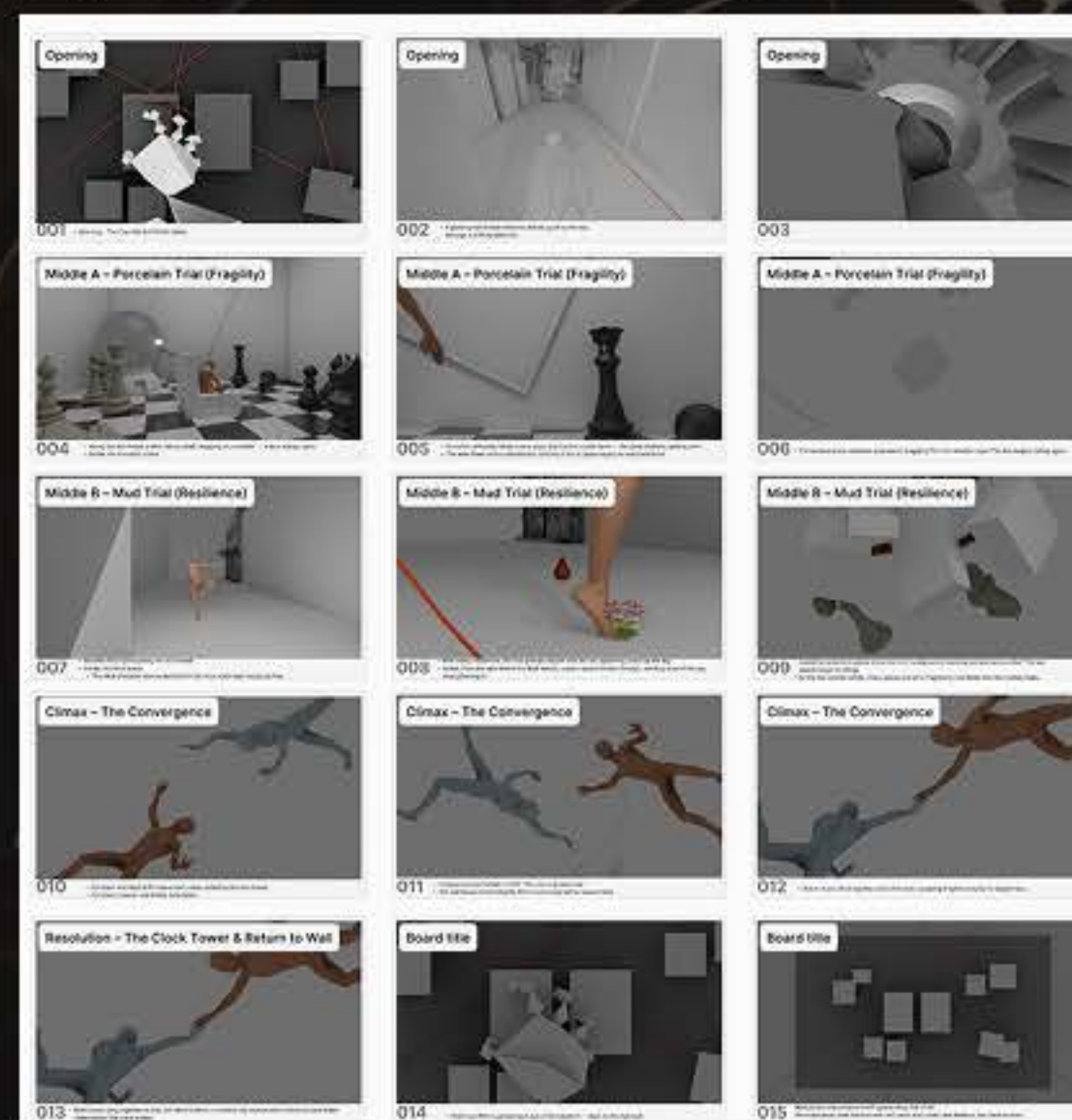
Early brainstorm keywords shaped the symbolic vocabulary:

- Probability: poker, chess, pool balls, dice, roulette
- Destiny: red thread, clue wall, clock, photographs, pathways
- Upper class: books, piano, wine, polished surfaces, chandeliers
- Lower class: stone, mud, rubbish, ruined city
- Character materials: glossy porcelain, cracked statue, rusty metal, wet soil, hill/underground imagery

I used AI tools, ChatGPT & Nano Banana, to test compositions.



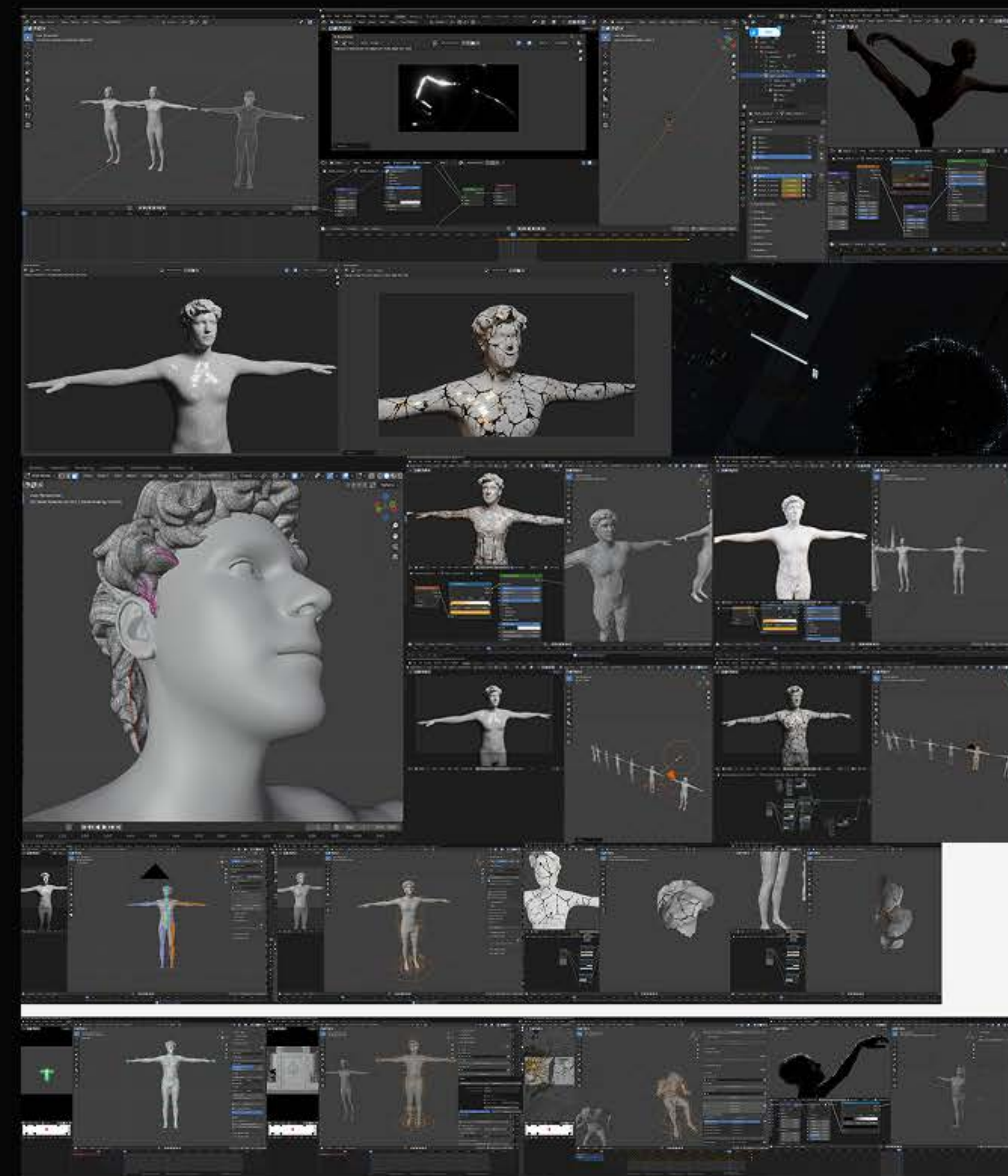
Storyboard



Previs, Animatics, and Storyboard

Animatic Video: <https://youtu.be/wvBPfvmJKSo>

Character Modelling, Texturing & Rigging



Scene 1 & 6 Clue Wall

- Opening: Suspenseful tone, introducing both characters.



- Ending: similar to the Opening but with altered photos.



Difference between the Opening and the Ending

- The photographs have changed
- A sheet of cracked glass now lies in front of the clue board, symbolising the aftermath of both worlds colliding. The fracture echoes the shattering of fate and perception witnessed in the climax.
- Directional lighting and strobing highlights simulate the feeling of an investigator's flashlight sweeping across the surface, as if the POV has returned to examine the final state of the two lives after the surreal encounter.

Opening - Paper Burn Effect

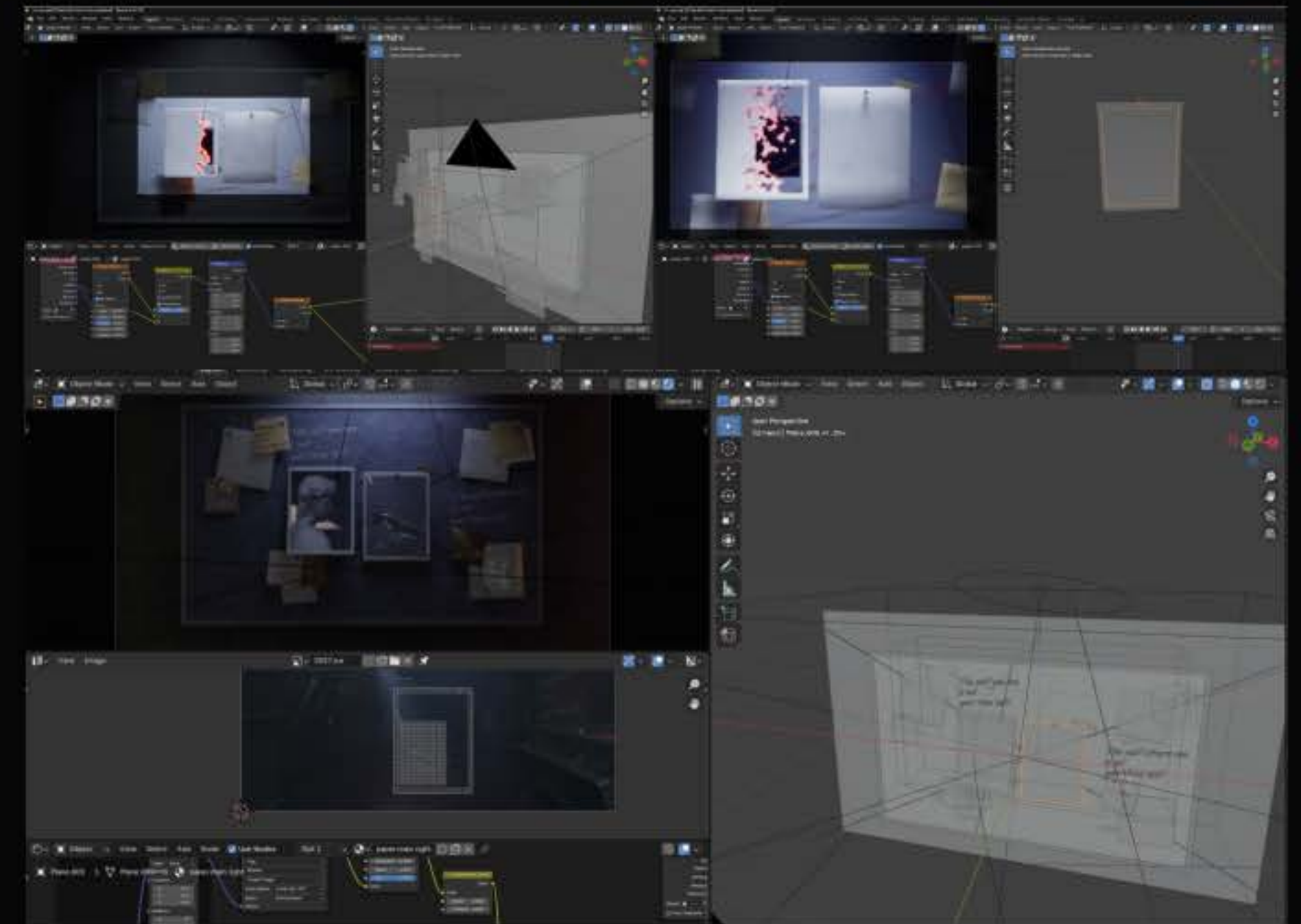
The "burning photo" transition in the Opening, where the framed picture burns away to reveal the entrance to the maze, was created entirely using Blender's Shader Editor.

- Noise textures to drive the irregular burn pattern
- Emission shaders to simulate glowing, burning edges
- Alpha mapping to gradually dissolve the paper into ash

This allowed the photo to feel as though it is naturally burning away from the inside, revealing the surreal world behind it without relying on external simulations.

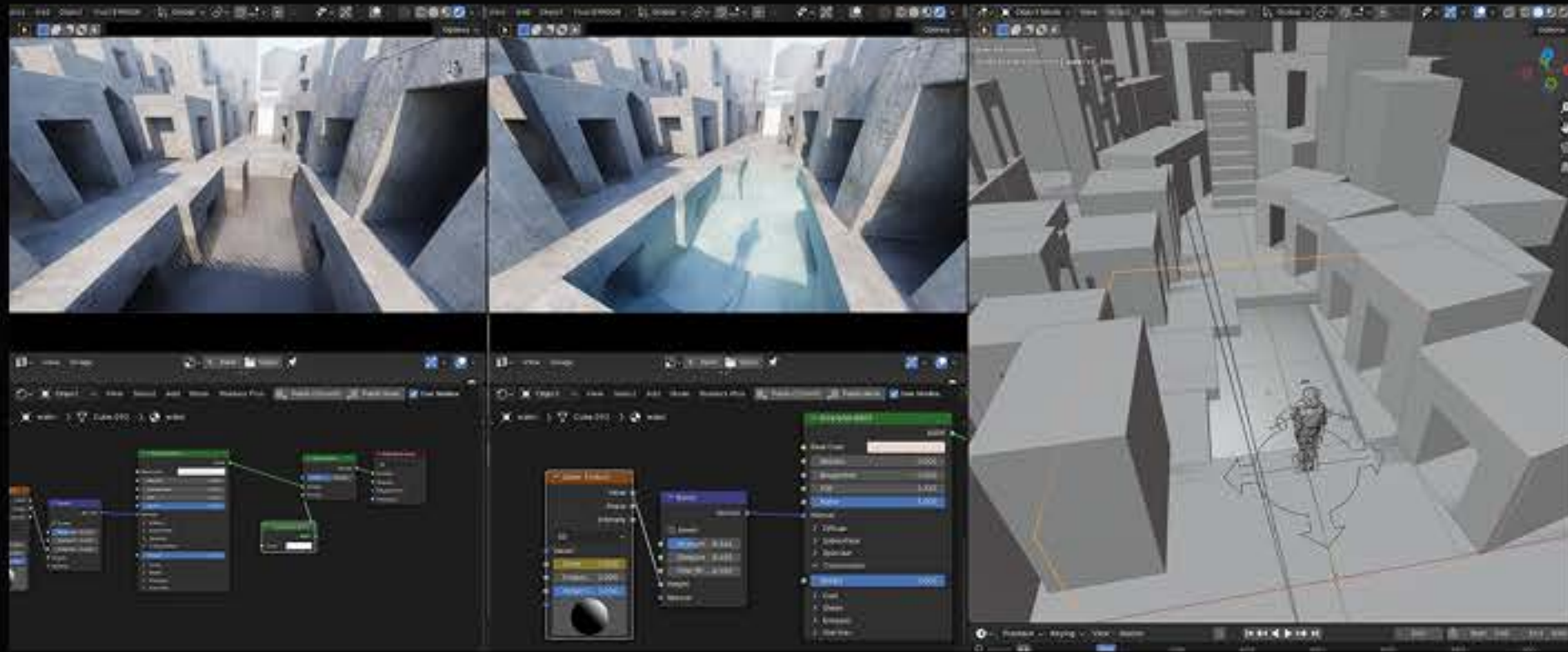
Lighting

- Standard three-point lighting to reveal the clue wall.
- Added volumetric haze to introduce atmosphere and a soft cinematic mystery.
- Ending follows the same structure but with adjusted intensity to highlight the changed photographs and cracked glass.



Scene 2 Maze Entrance: A surreal transition, representing birth randomness and destiny.

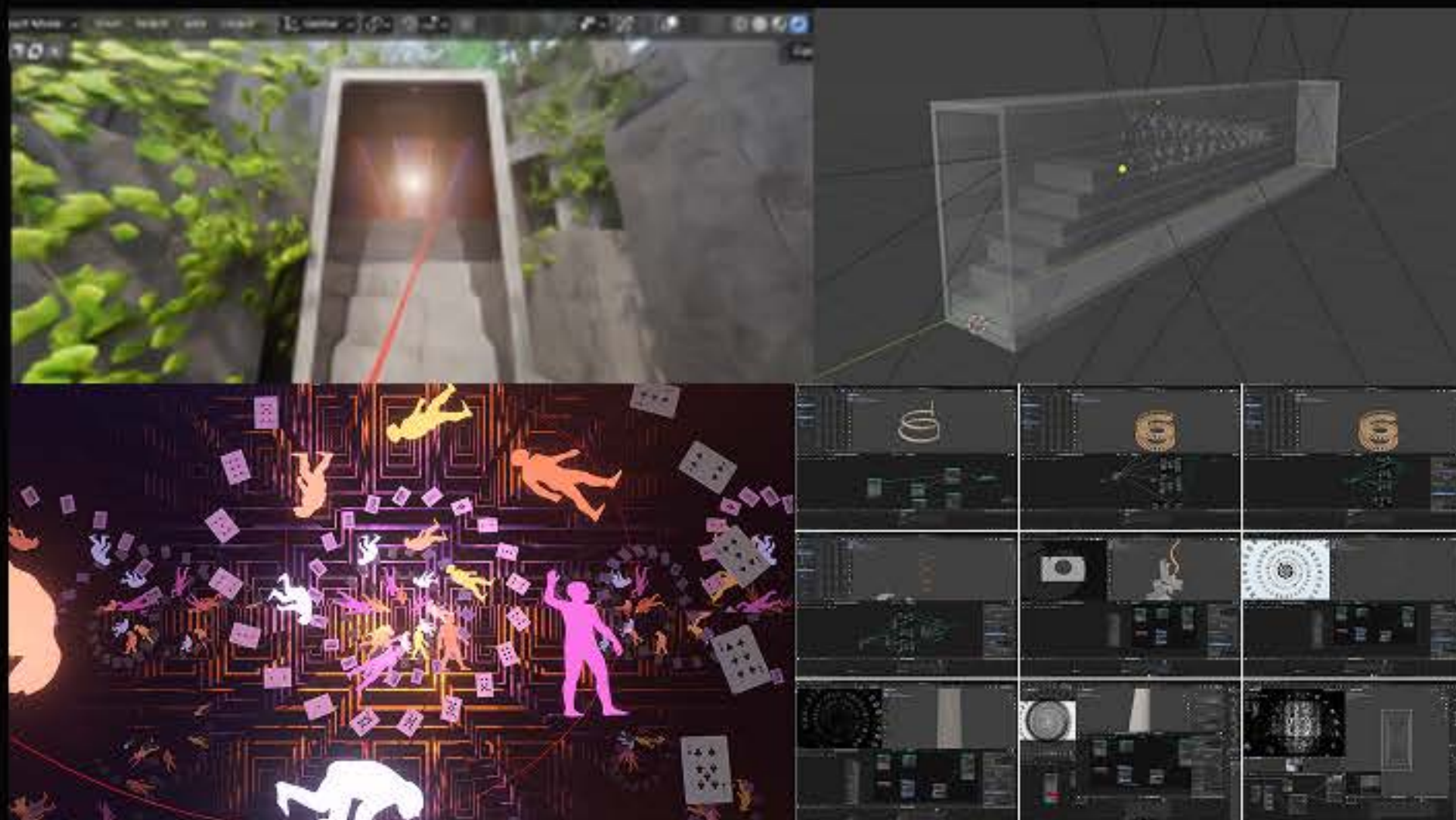
Designed with brutalist architectural references to symbolise the randomness of birth and the simplicity of early life.



Lighting inside the tunnel

Built with two contrasting spotlights, orange and purple-blue, positioned opposite each other.

This created a dreamlike gradient and supported the transition into the surreal maze environment.

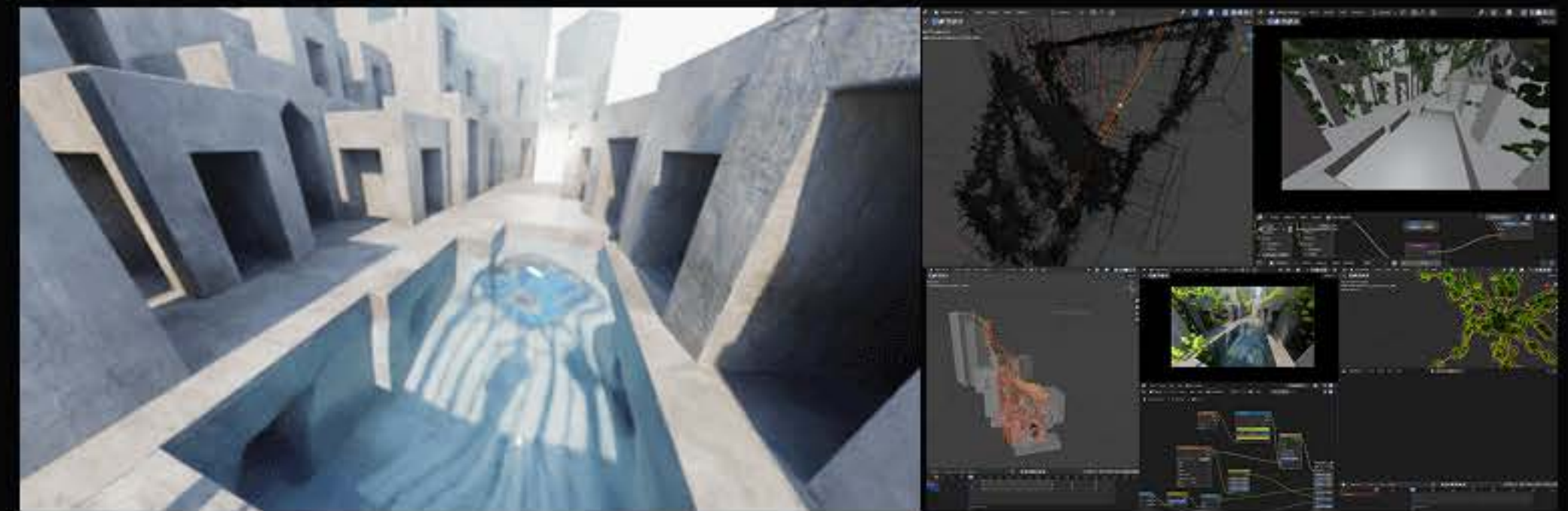
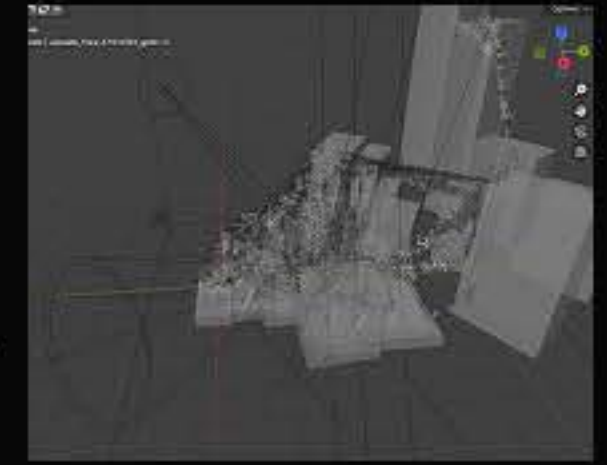


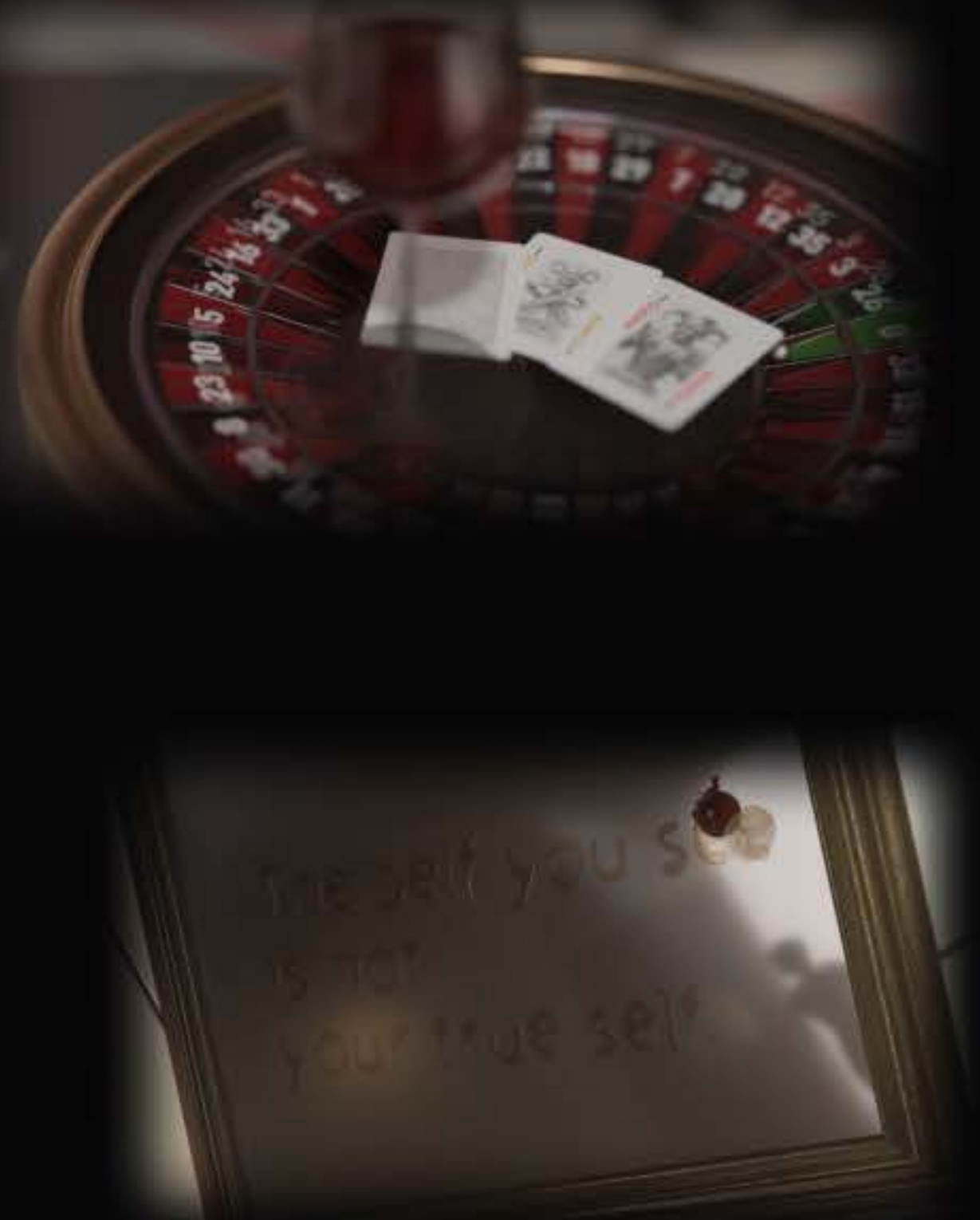
Reflective Pool

The stained-glass reflections required precise coordination between sky texture, window shaders, and a back spotlight to reflect correctly onto the water surface.

To achieve this, the following three points have to be in the same scene

- A Blender sky texture for base ambient light.
- A back spot light behind the window and the boy (POV reflection).
- A second directional spotlight to illuminate the tunnel door in the mid-background.





Wine splash was achieved using both Houdini and Blender simulations to maximize efficiency.



Scene 3 Upper - Class Scene

Contained symbolic luxury objects: poker, chess, wine, roulette wheel, books, paintings.

Most assets - doors, walls, columns, window frames, furniture, pokers, wine, glass, chess, books, table, curtains (cloth simulation) and painting frames - were modelled from scratch.

Symbolic elements include:

- Poker patterns (K/Q/J/Joker designs generated via ChatGPT; textures edited in Blender)
- Human evolution silhouettes (also generated via ChatGPT and then remade as Blender meshes)

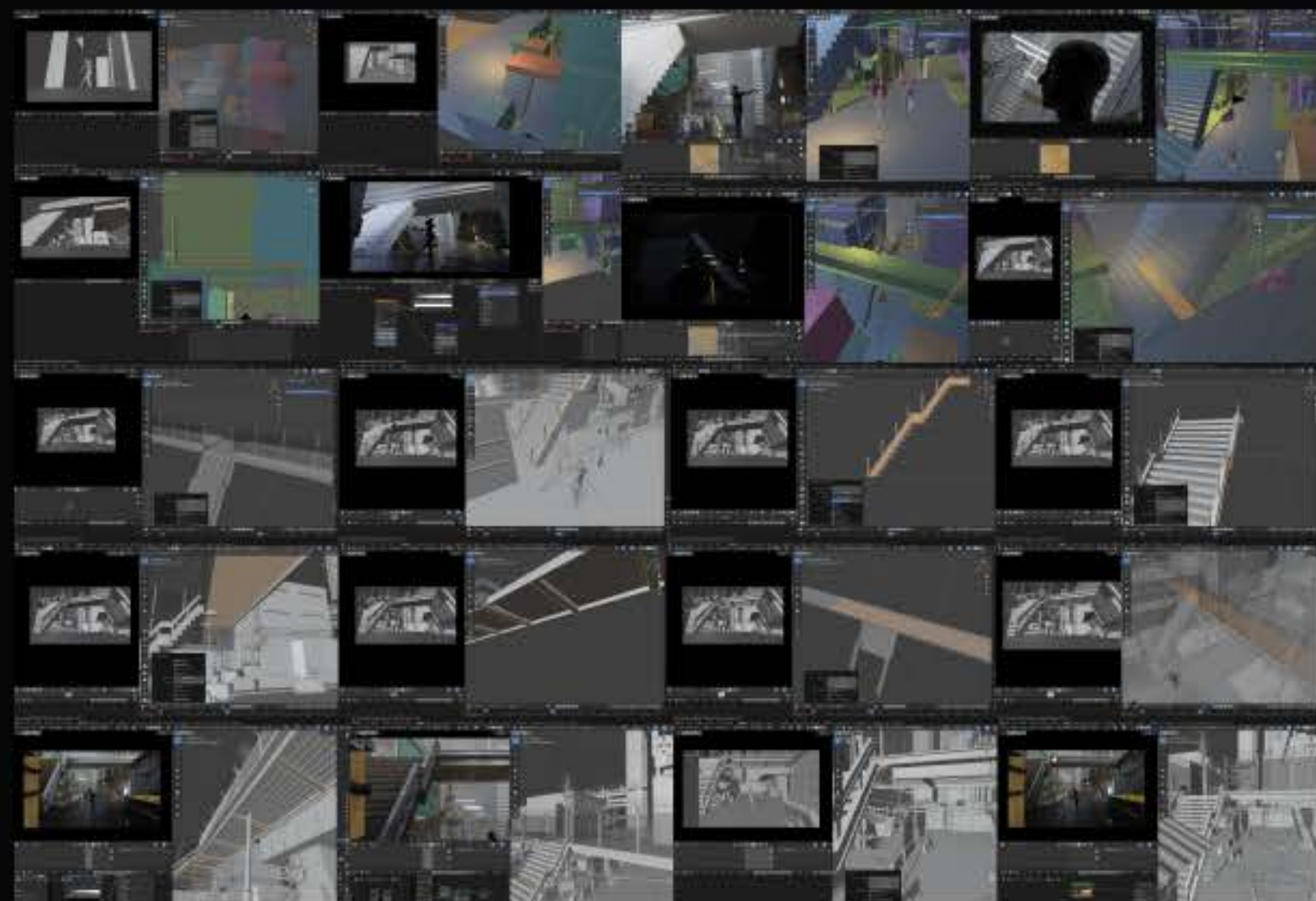
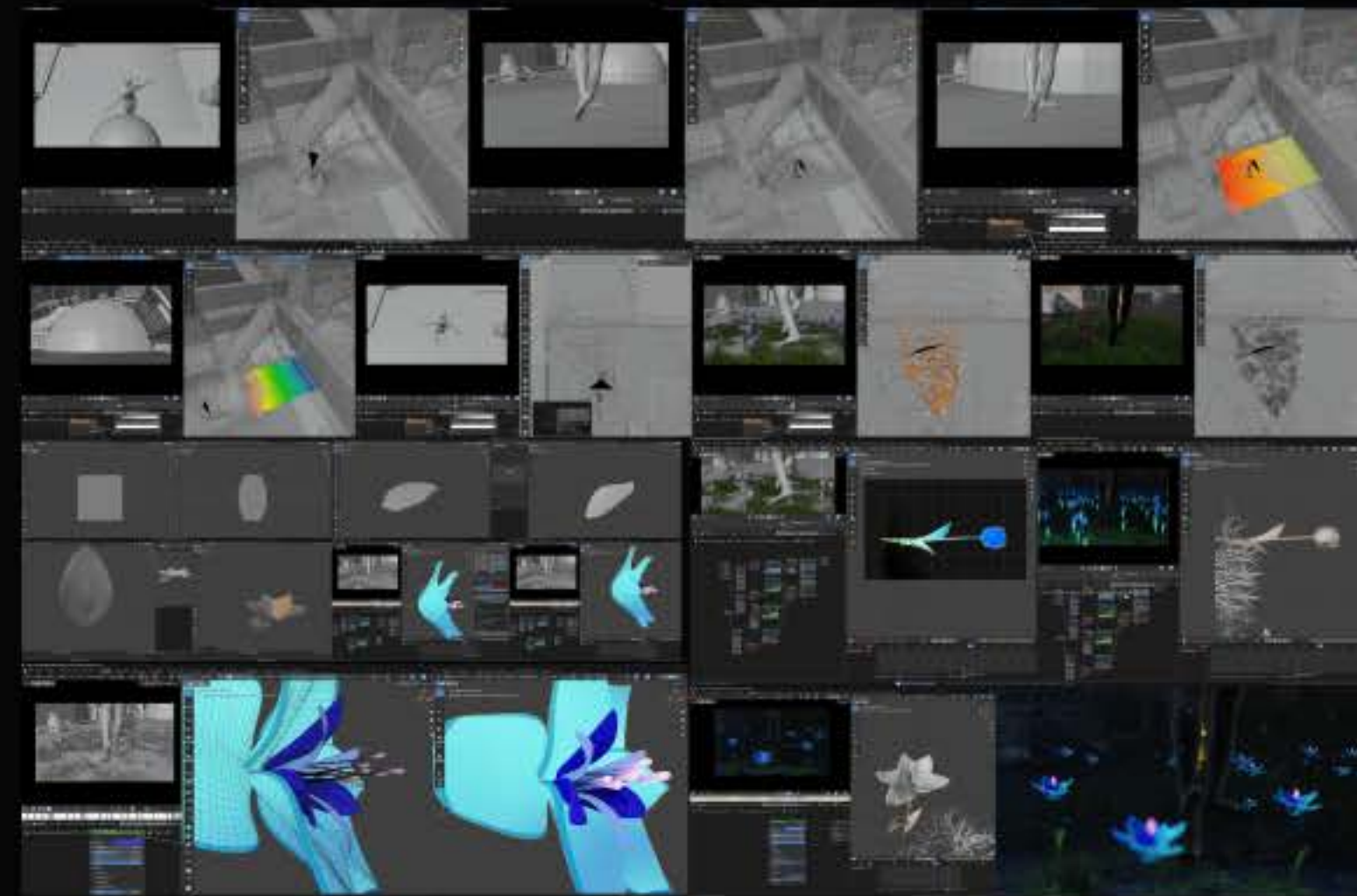




Scene 4 Lower - Class Scene

To emphasise the hierarchy gap, I created:

- A pedestrian footbridge crossing the centre of the scene (symbolic separation)
- Layered lighting to keep the focus on the character
- Debris, litter, rust, and uneven roads



The flowers were modelled manually, then combined with grass assets to form the base of a growth simulation.

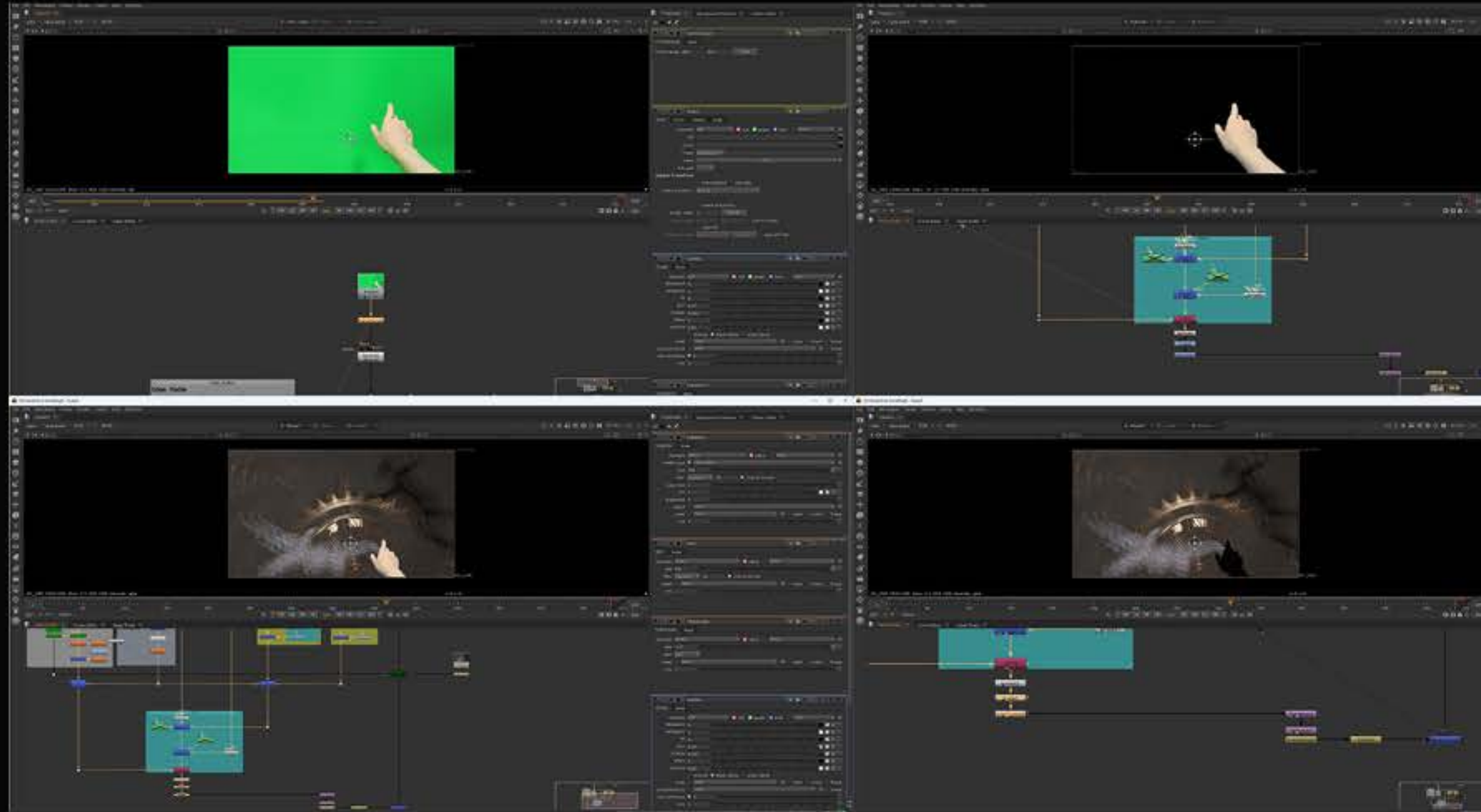
Using Blender's Particle System with hair dynamics, I animated the flowers to emerge gradually from the ground, symbolising resilience and hope.

The terrain (the ground under the feet) used layered noise textures for a rusty, moist, underground surface, enhancing the contrast between decay and life.

Plants like grass and small flowers were manually placed to represent growth emerging from hardship.

Post-Production, Compositing and Video Editing - Nuke, DaVinci Resolve, Capcut

Green Screen and Compositing were done in Nuke, after which I exported everything in Rec.709 and moved to DaVinci Resolve for motion blur, final colour grading and editing.

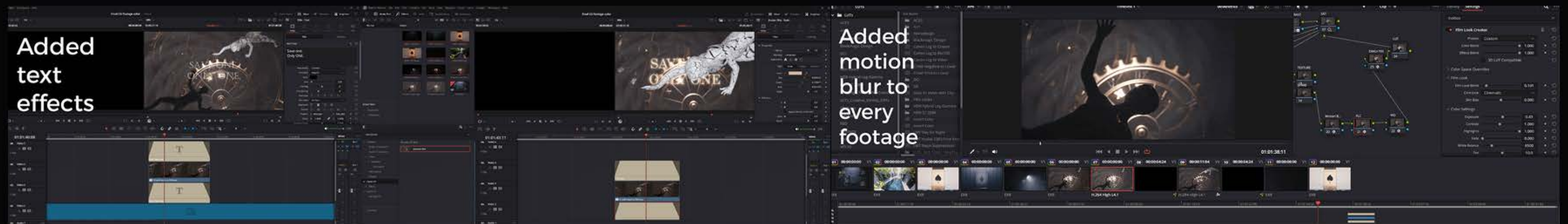


Colour grading was essential because each of the six scenes rendered with slightly different tones.



The text animation "Save one, Only one" was also created in DaVinci, using custom animation curves so the characters pass through the text before it pops forward into focus.

Used DaVinci to unify exposure, contrast, and colour temperature across the whole film.



Who Should Be Disposable?

3D & VFX Project

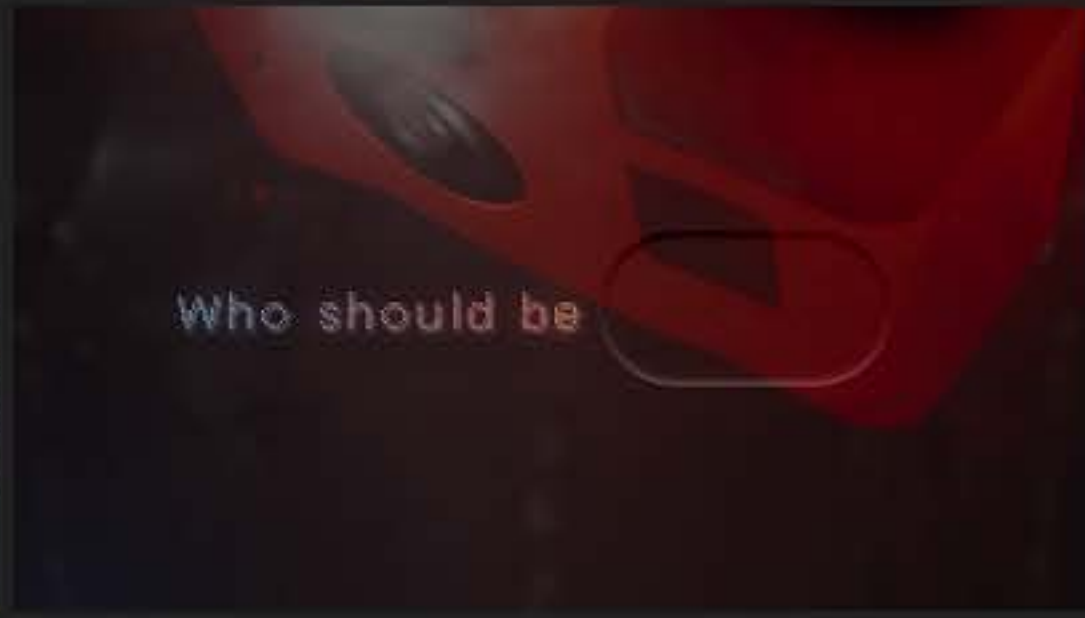
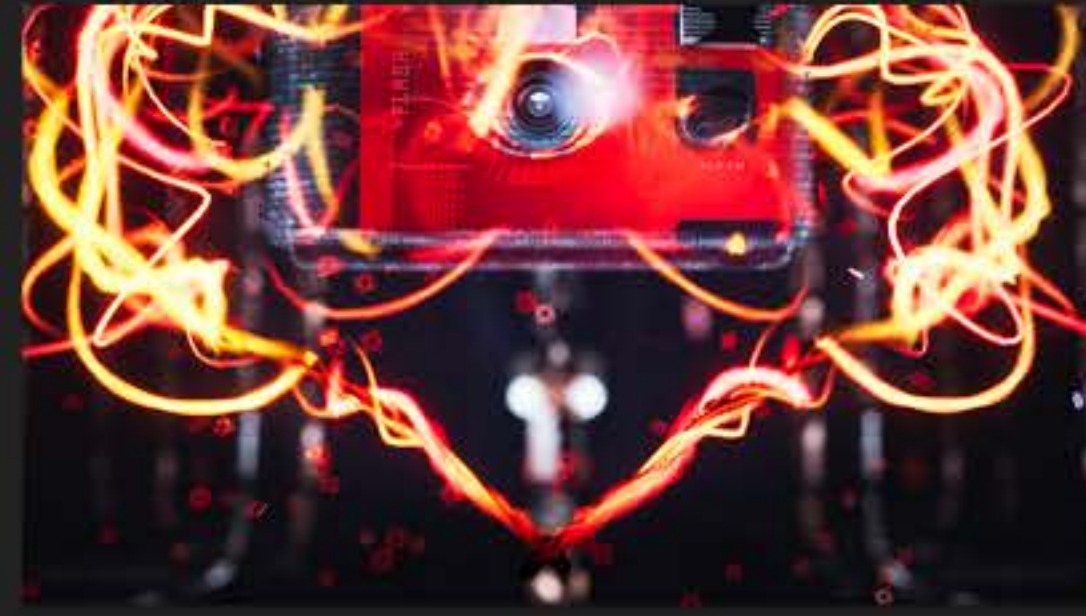
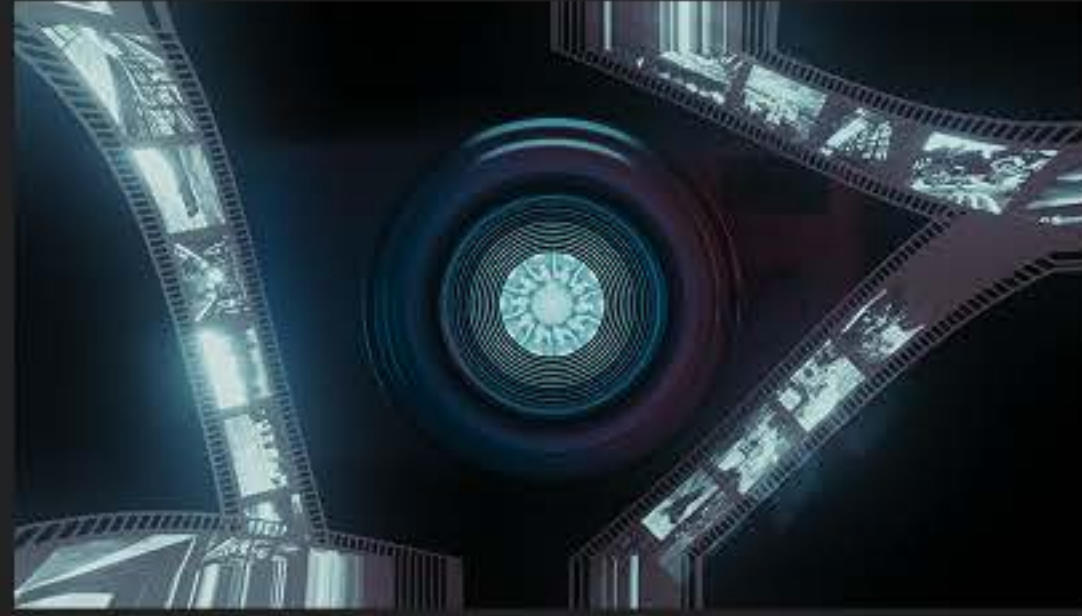
2025 Summer

This project explores the environmental impact of disposable film cameras. The central concept transforms discarded cameras into a monster, serving as a metaphor for wastefulness. The symbolism extends further: just as cameras are treated as disposable, unchecked AI dominance could one day render humans similarly expendable.



Animation & project details available at:
<https://shannont.myblog.arts.ac.uk/2025/08/31/exploratory-practice-personal-project/>

Shots Preview



Who should be

Who should be disposable

Workflow

To ensure consistency across devices and formats, I adopted an ACES workflow throughout.



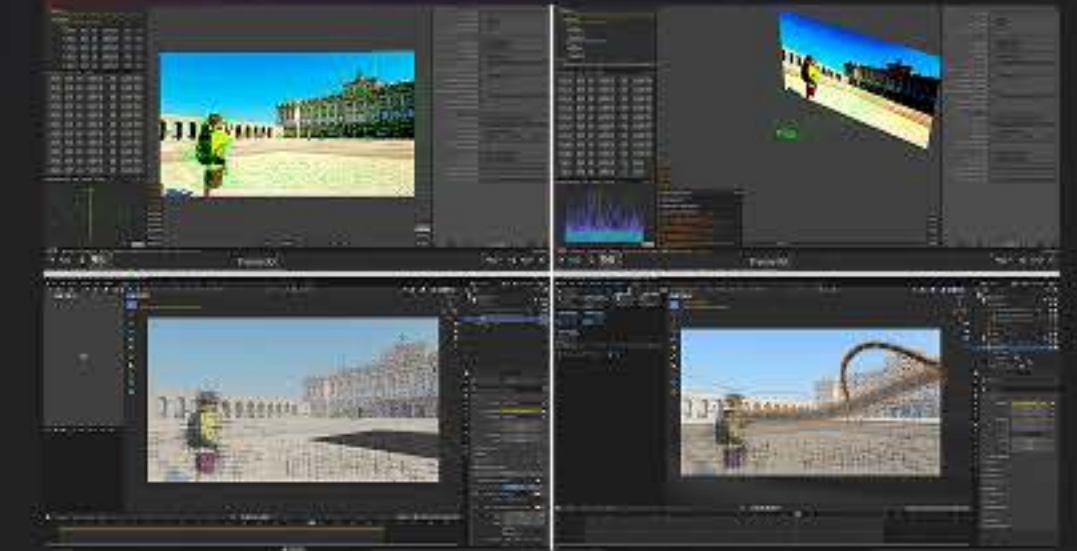
- Green screen shoot using a Blackmagic camera
- Motion capture for animation



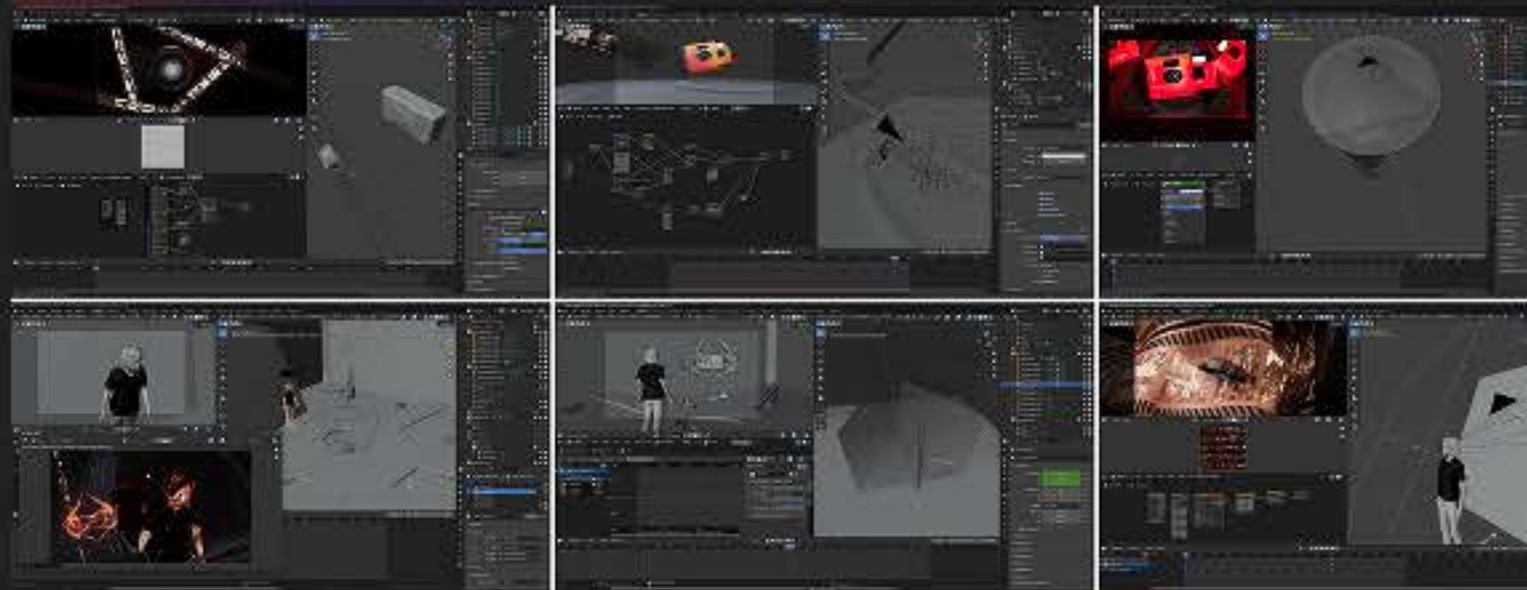
- Real footage filmed at the Royal Palace of Madrid, Spain, with DJI Pocket 3.



- 3DEqualizer for tracking



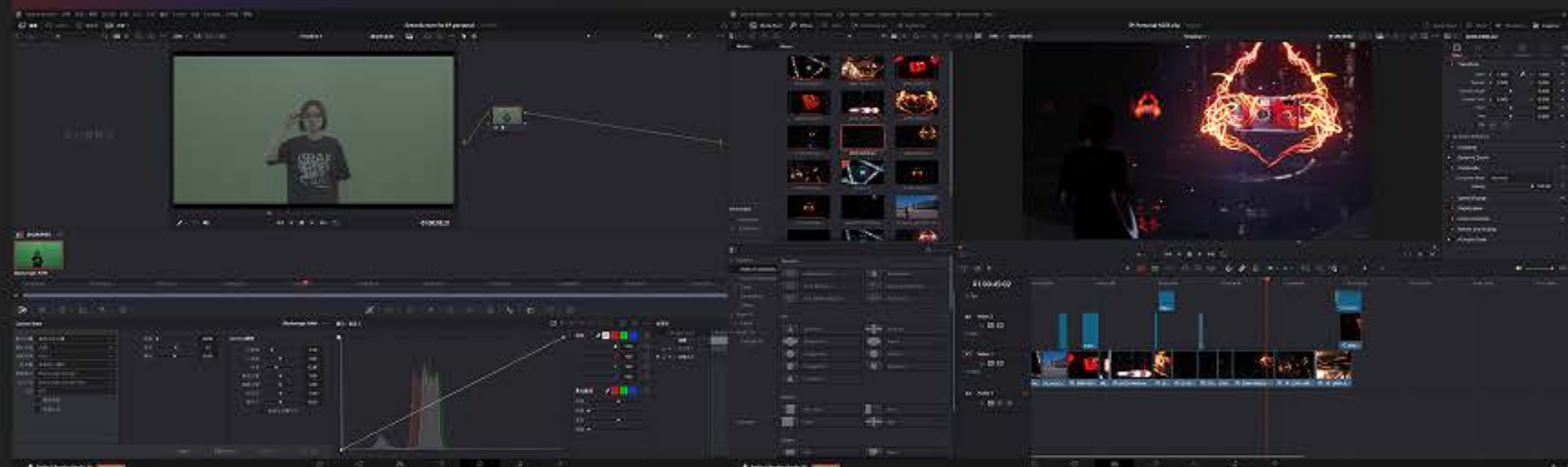
- Blender for scene modelling and animation



- Nuke for compositing



- DaVinci Resolve for colour management, effects editing and colour grading



- CapCut for final editing

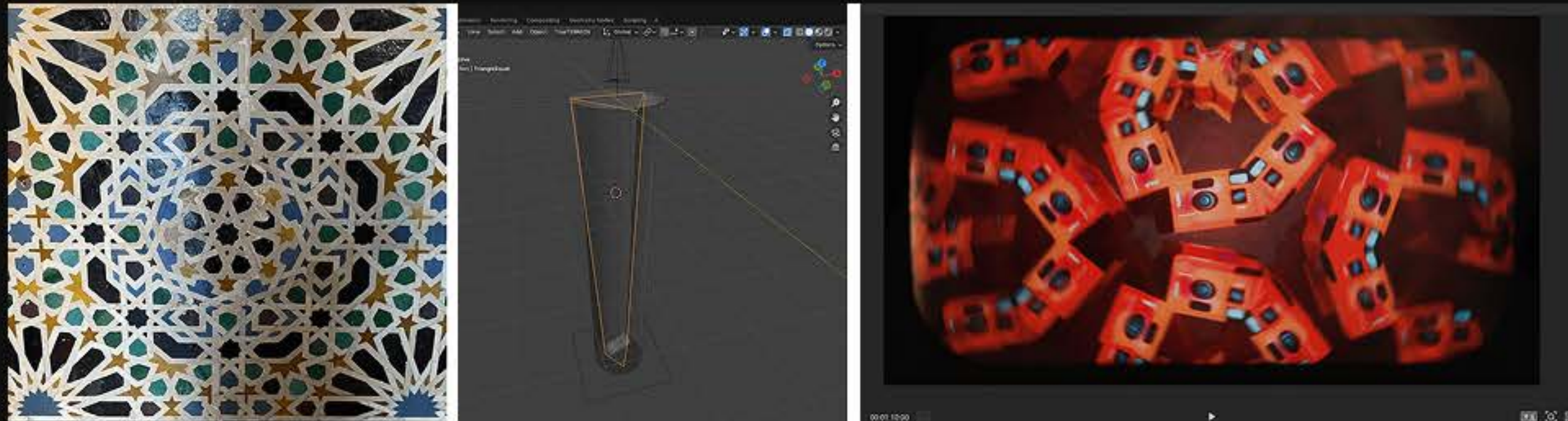


Modelling & Texturing (Blender)

Modelling for disposable cameras and film, including small components.



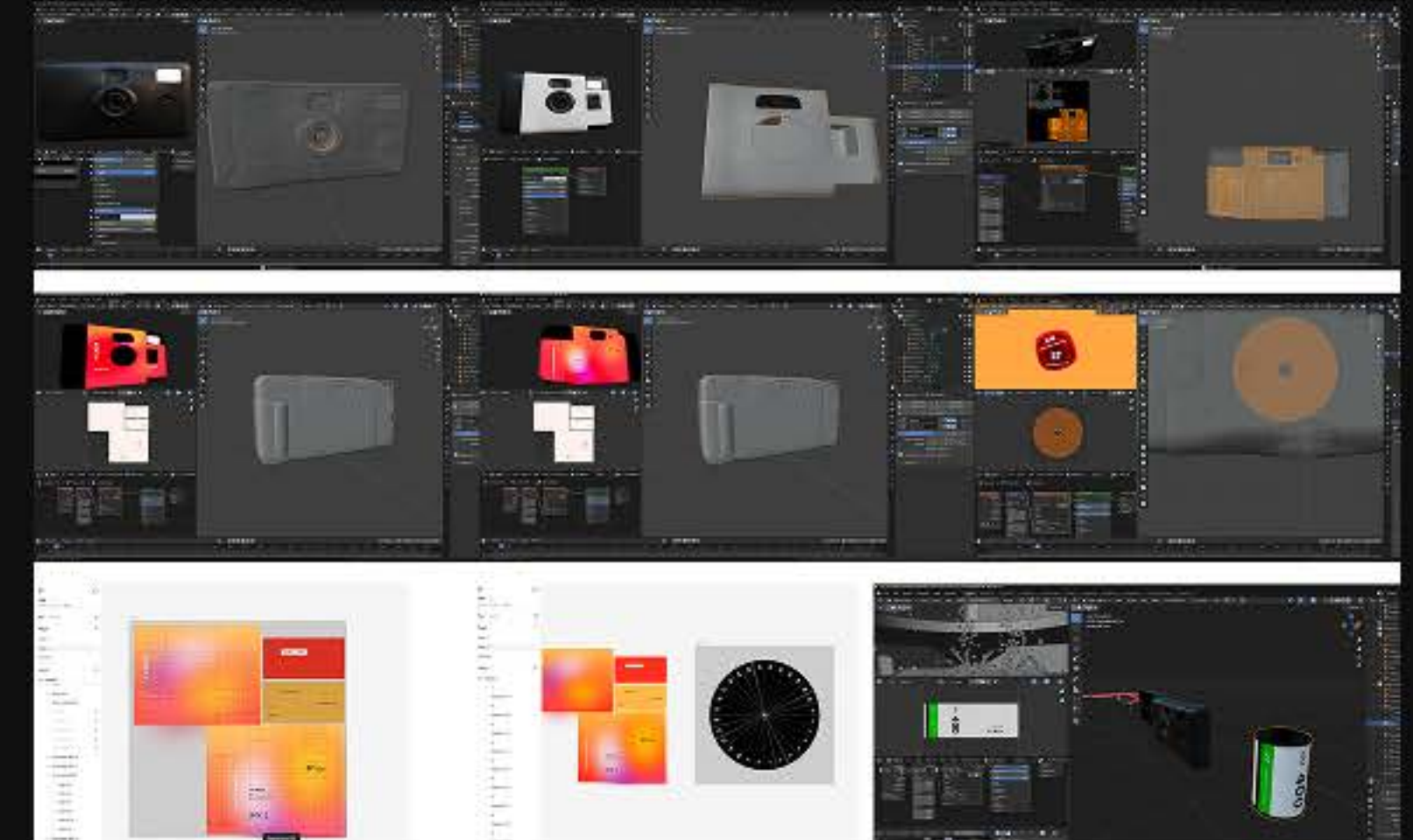
Camera drop: inspired by Granada architecture to create a kaleidoscopic effect, symbolising mass camera disposal.



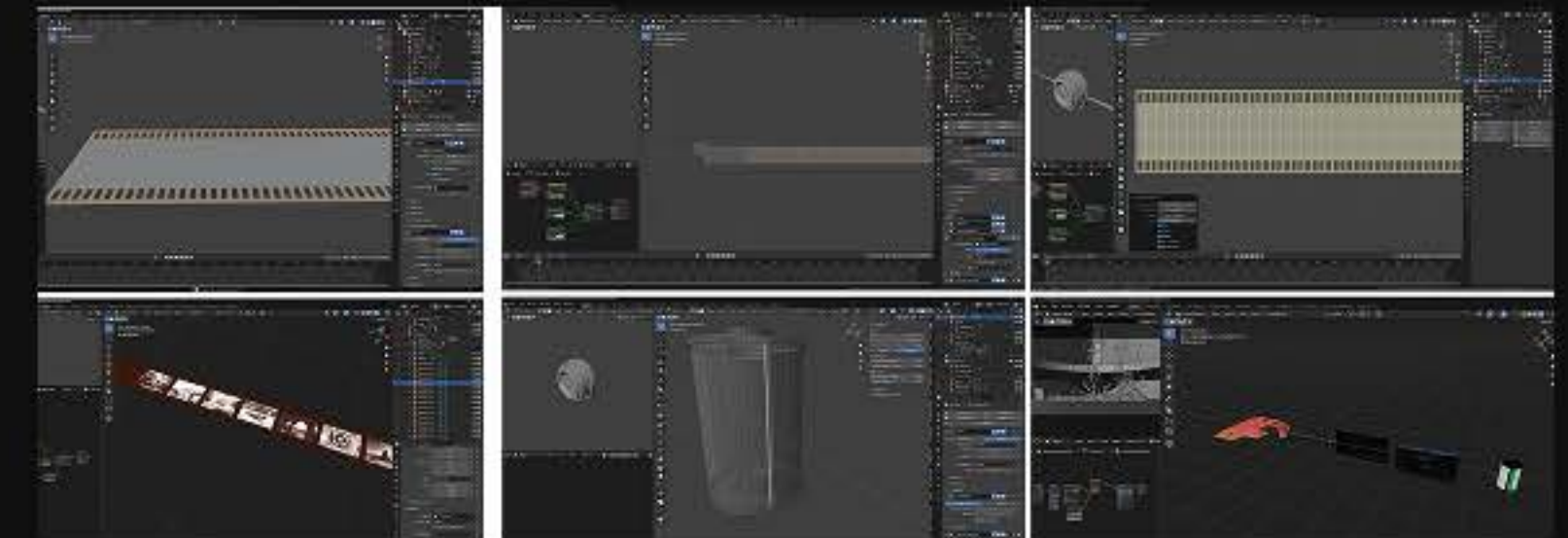
The details of disposable cameras were referenced.



I designed textures for all the parts.



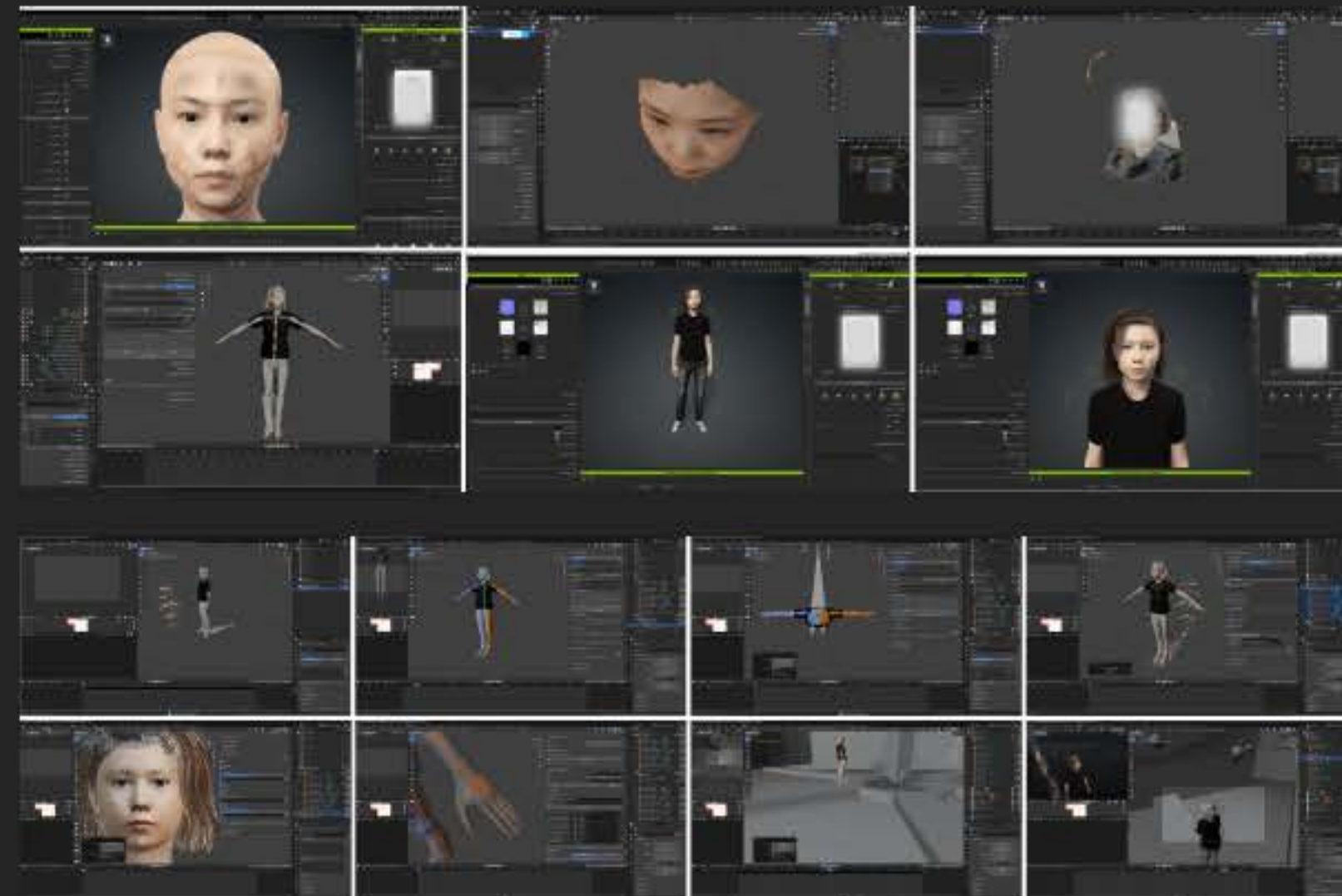
I inserted photos taken from Spain into the film strip.





Character & Animation

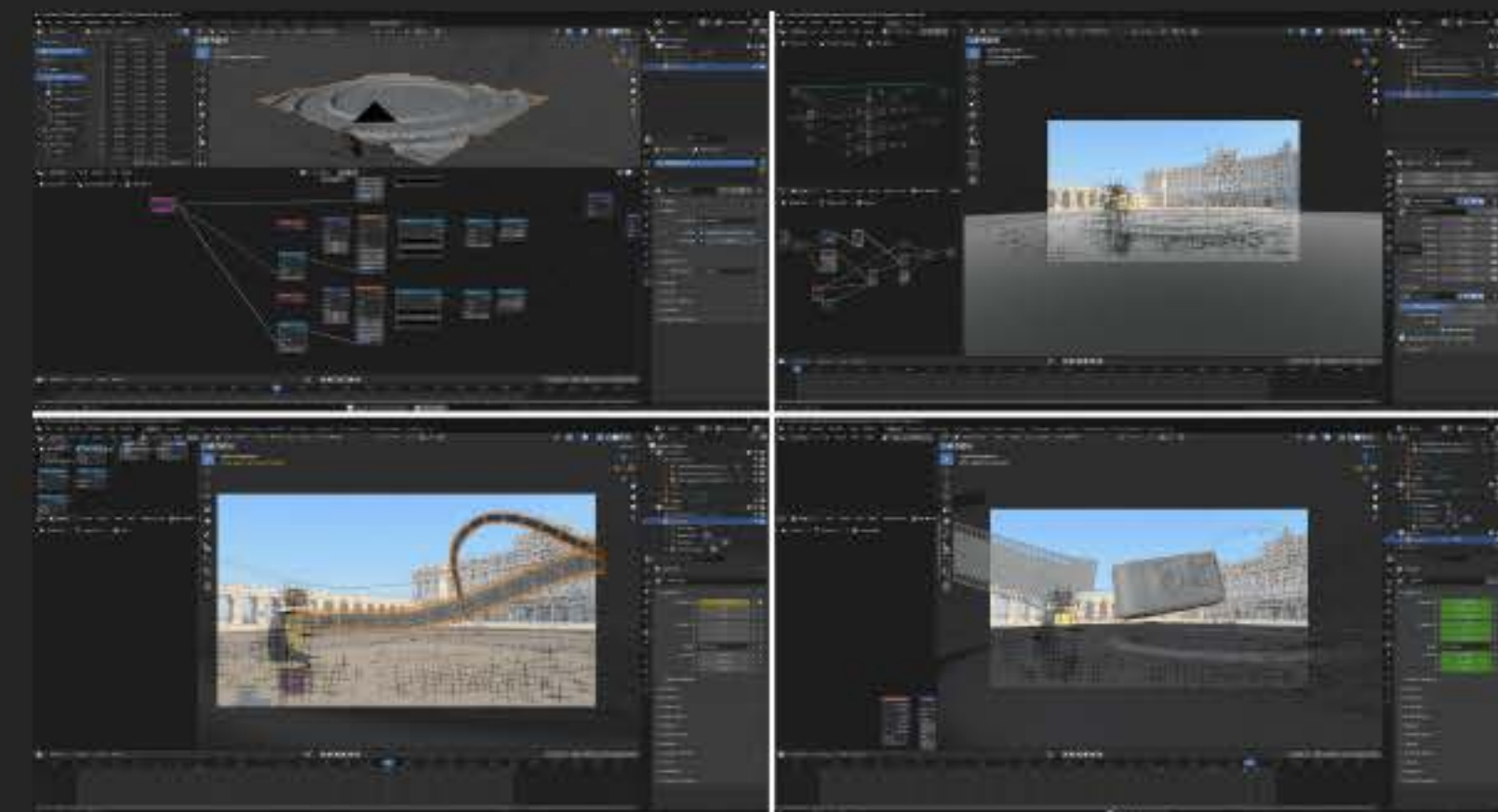
Character: created with Character Creator 4, Polycam scan of myself served as the base. Mocap retargeted in Blender, with rig adjustments for spine, hands, and facial bones.



Particle and fluid simulations, including ripple effects, camera and body dissolutions.

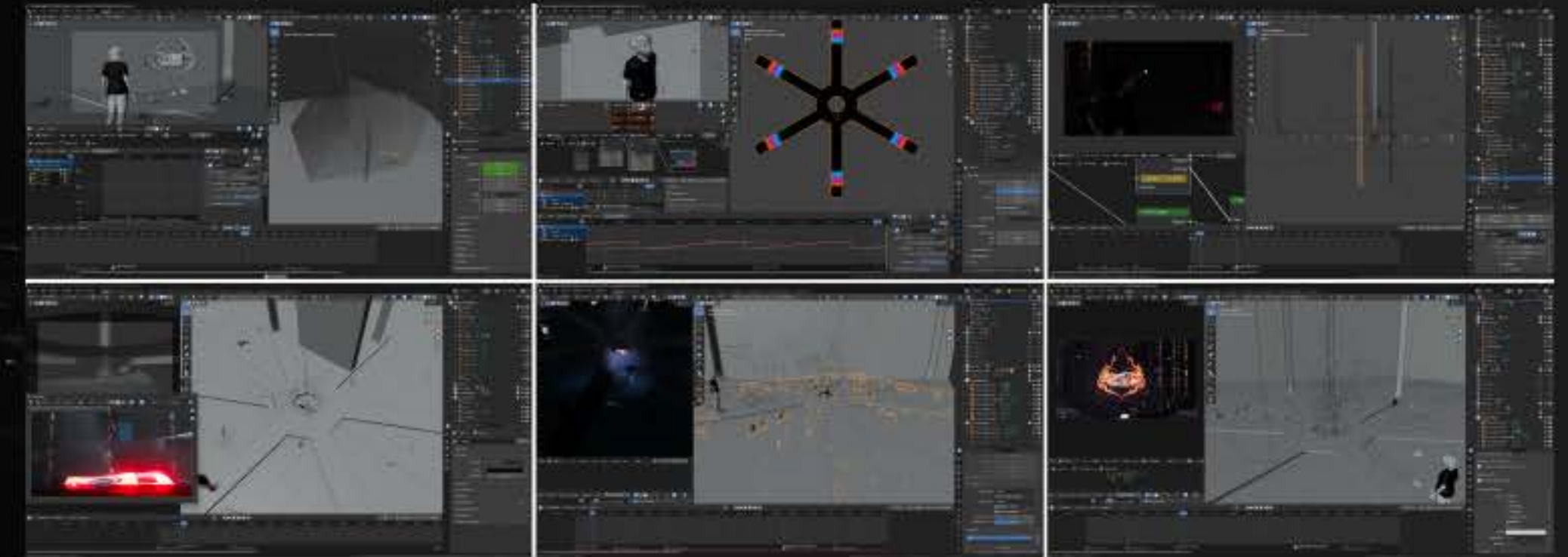
Eye close-up: a custom iris and pupil created in Blender with Geometry Nodes, replacing the original model for more dynamic animation.

Geometry Nodes controlled iris details, symbolising AI control and loss of humanity.





Virtual underground: animated strips, digital platforms, floating camera debris, and particle systems integrated into a digital reconstruction.



Compositing and post-production

- DaVinci Resolve: Converted Blackmagic RAW and DJI Pocket 3 footage D-Log M to ACEScsg EXRs.
- Blender: Adjusted shader nodes (role-matte-paint for colour textures, role-data for non-colour) to prevent inaccuracies, exported as ACEScsg EXRs.
- Nuke: Linear ACEScsg project setup, compositing of real footage and CG assets.
- Final Grading in DaVinci: Balanced and matched all sequences, applied consistent grading, and refined transitions.

Compositing in Nuke



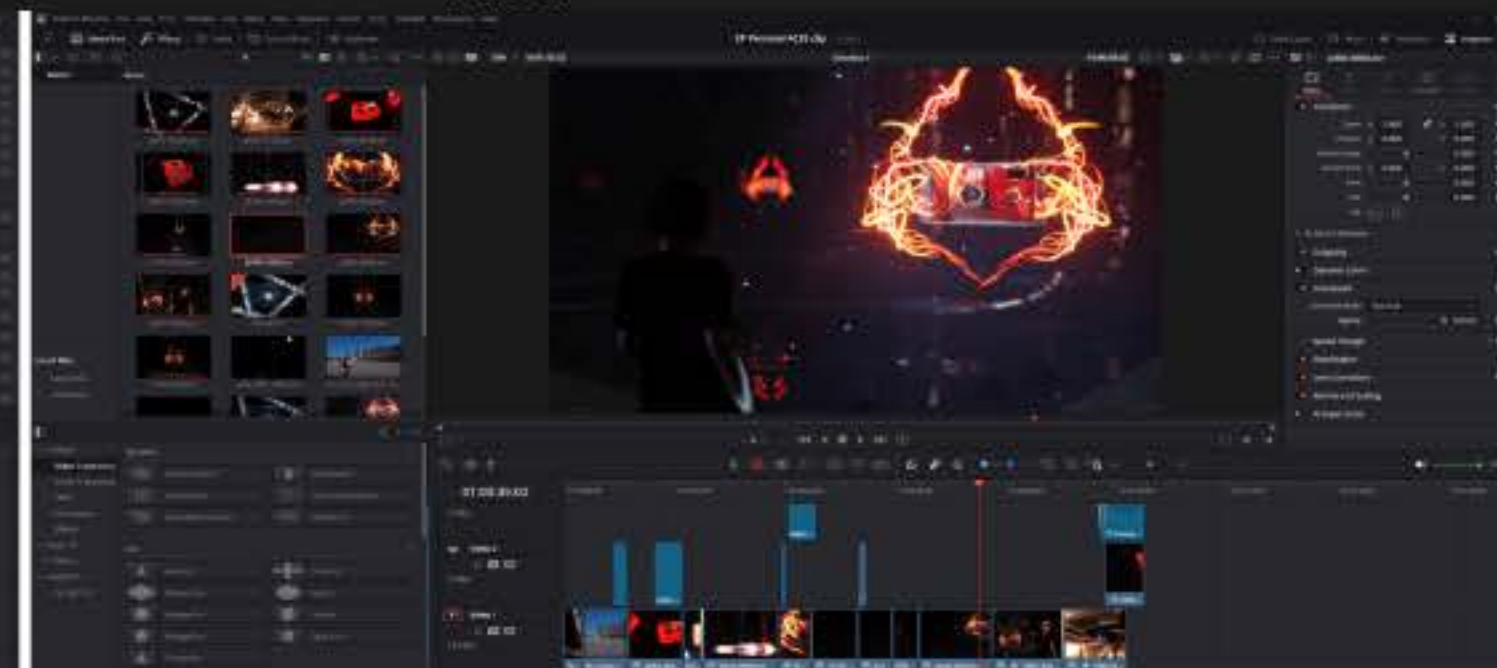
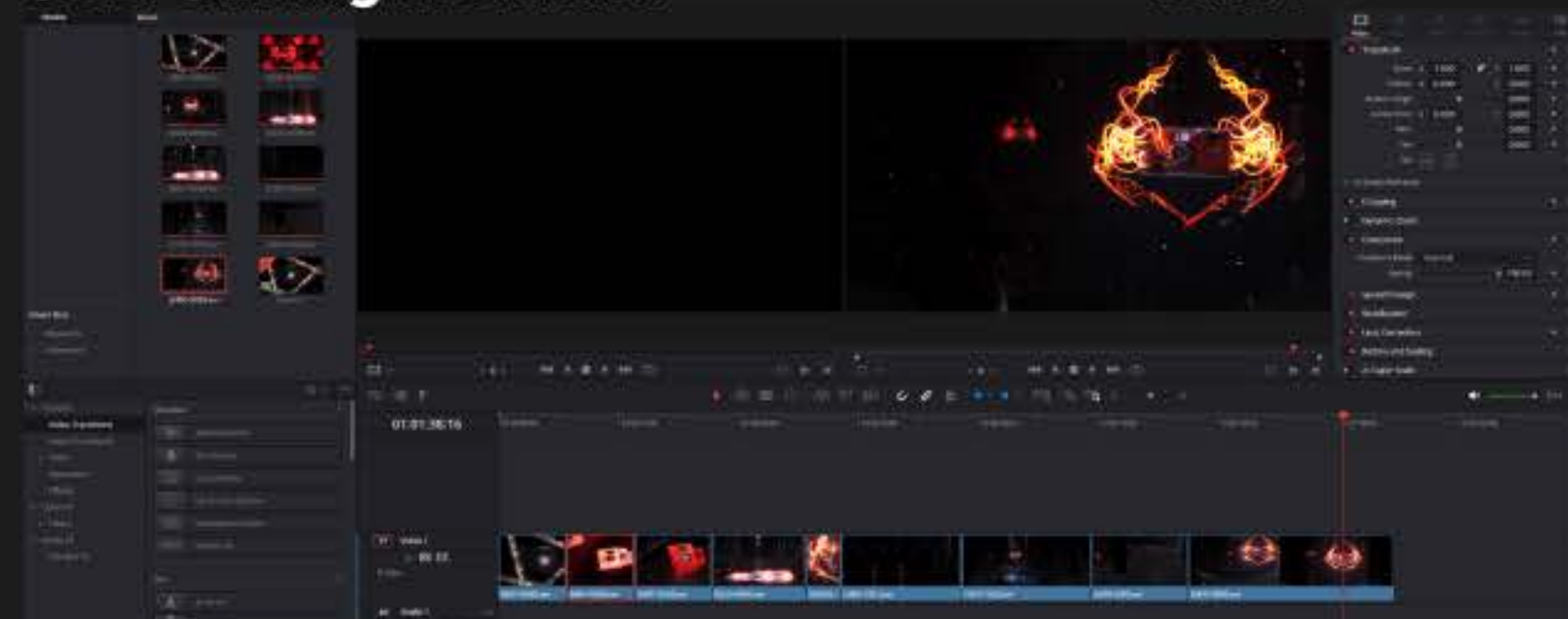
Post-production in DaVinci



Color Grading in DaVinci

Before

After



Final Editing in CapCut(Sound effects)



2025 Spring

3D & VFX Project

Blender & Nuke

Set in a broken garage, this VFX project blends reality with 3D elements to tell a thought-provoking story about AI and human consciousness.

The scene begins with three gunshots echoing in the dimly lit space. With each shot ("B," "o," and "t"), a mechanical door between the front and back spaces slowly unlocks. As it opens, a small robot is revealed, gently swinging in a room filled with monitors and complex machinery. He turns to face the camera—his metallic eyes filled with sorrow—before a tear rolls down his cheek.

Rescue the Bot

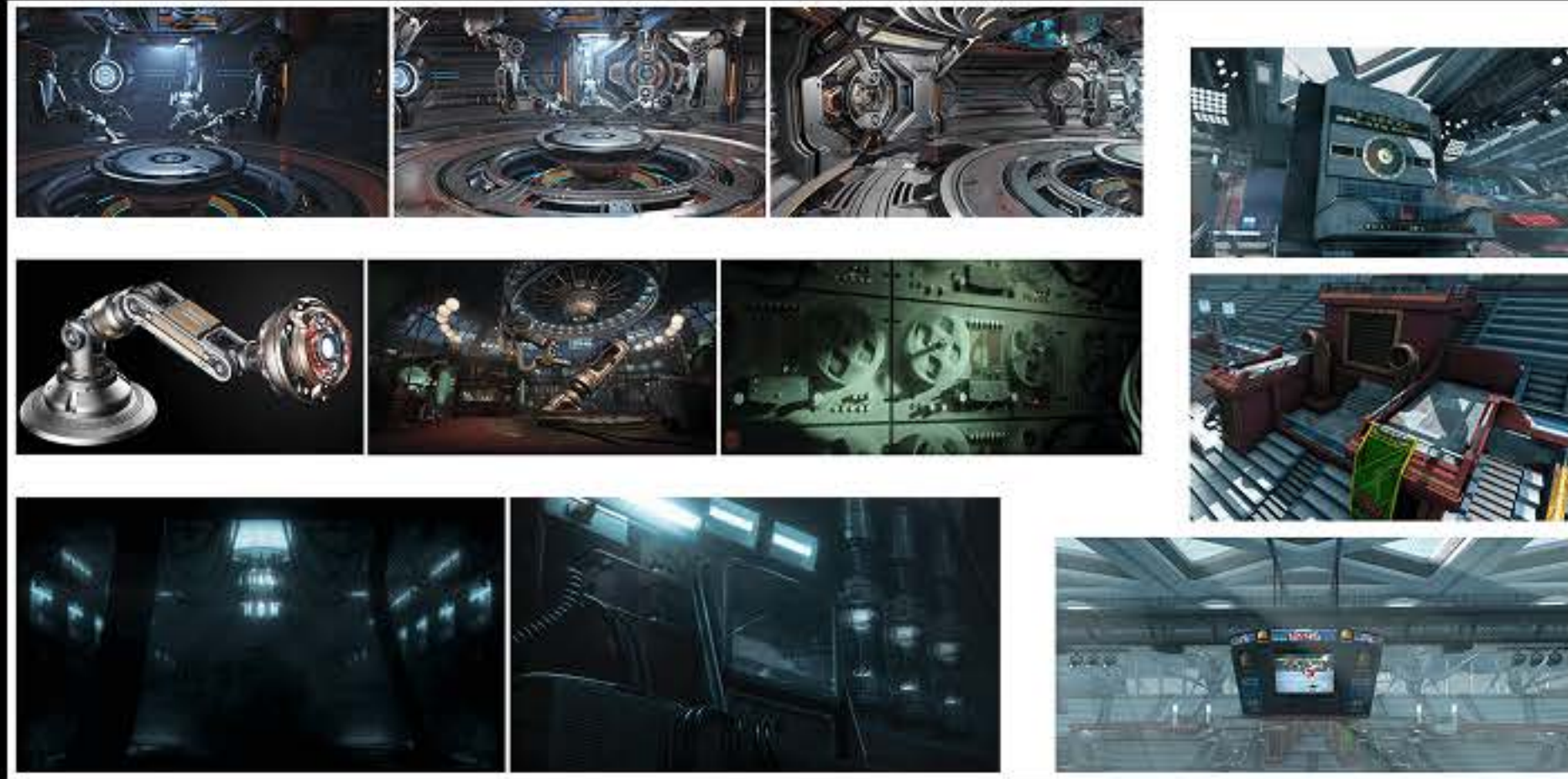
Animation & project details available at

<https://shannont.myblog.arts.ac.uk/2025/03/23/cg-machine-compositing-nuke/>

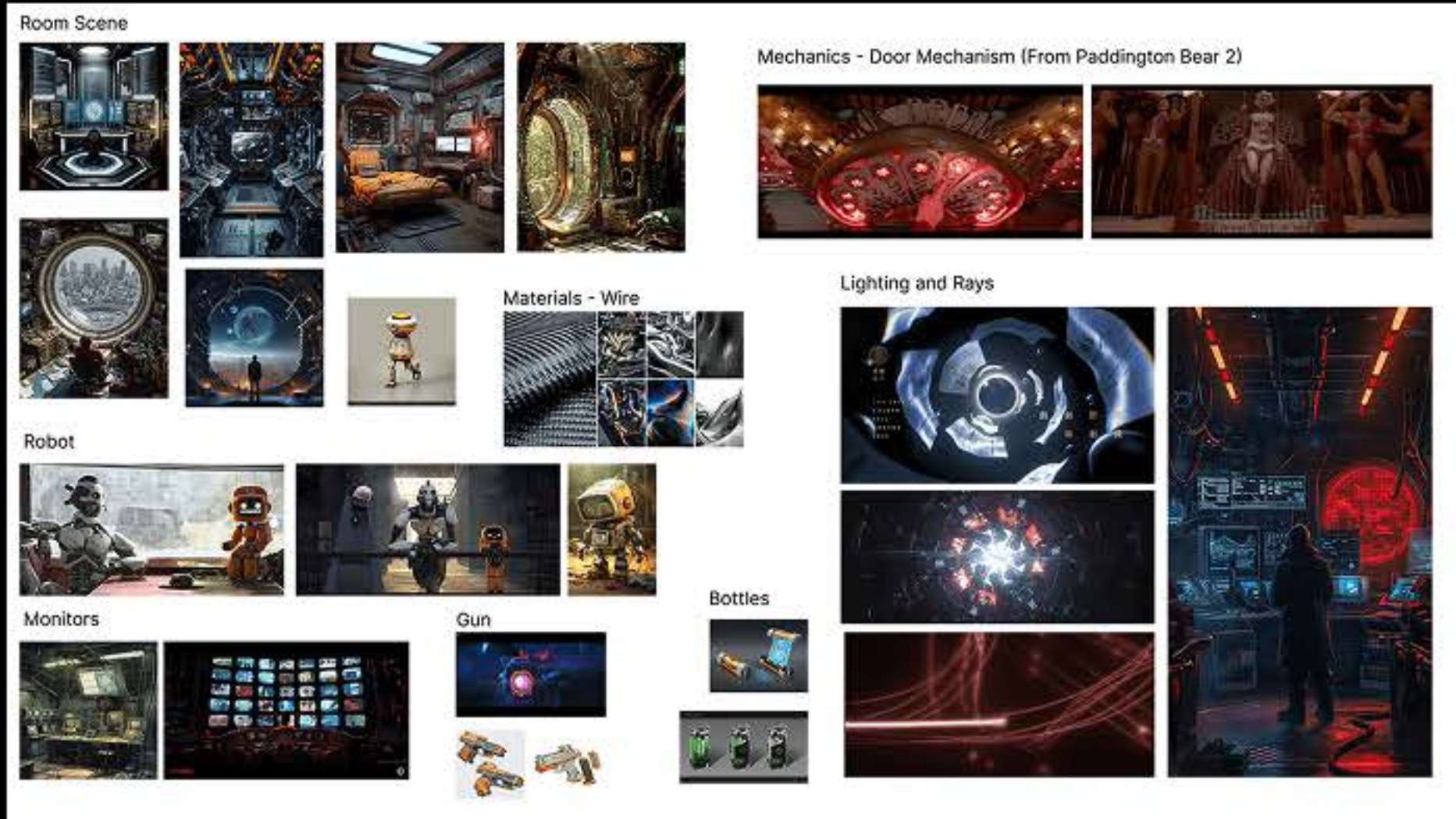
This project explores the haunting consequences of AI integration, questioning whether technological evolution comes at the price of our own existence.

Behind him, a cybernetic box houses a human skeleton, the remains of a man who transferred his soul into the machine. The lighting draws focus to both the robot's face and the skeleton, emphasizing the cost of this transformation. In his pursuit of an enhanced, AI-driven existence, the man abandoned his human body, only to realize too late that he had lost something irreplaceable—his freedom, his soul, and his humanity.

Moodboard - Initial Stage



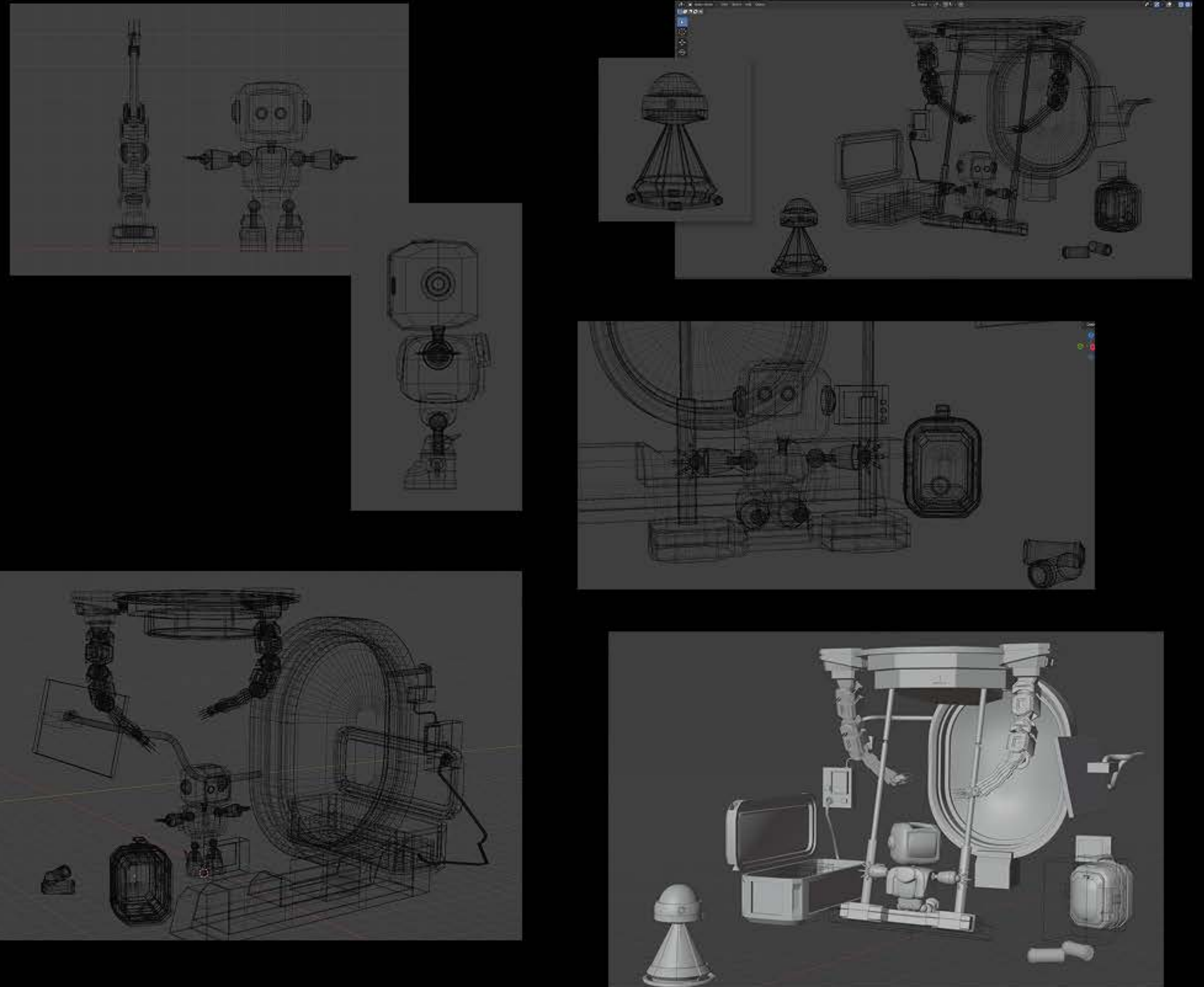
Moodboard - Improved Stage



Modelling

3D modelling in Blender

Including Robot, box, skeleton and all other objects in the scene.



Modelling & Texturing

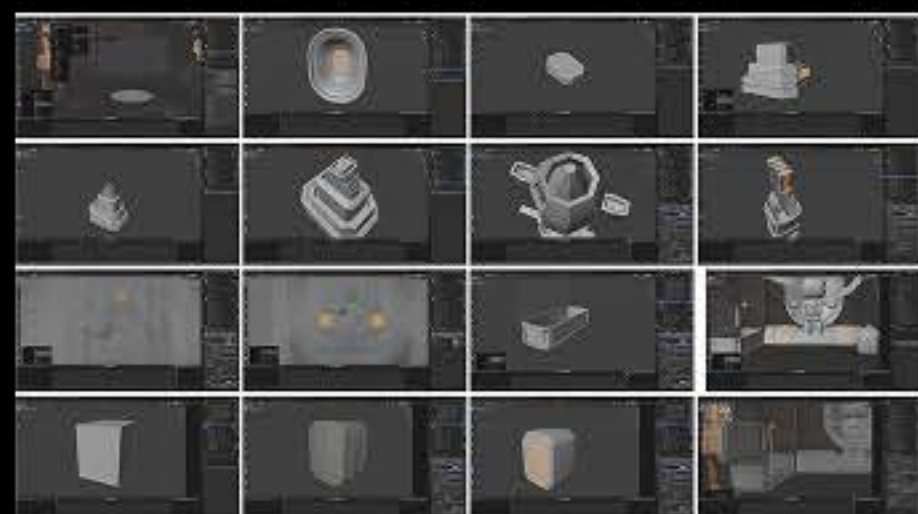
Robot - Modelled in a actual human size



Texturing with UVs and Animations on different monitors



3D models in the back space



Combined in the scene



Animated objects, including the gun, particles with Geometry Nodes, door animation, robot in the front scene, and the robot's tear.



First Frame



Last Frame

Lighting and Rendering with multiple passes(AOV)

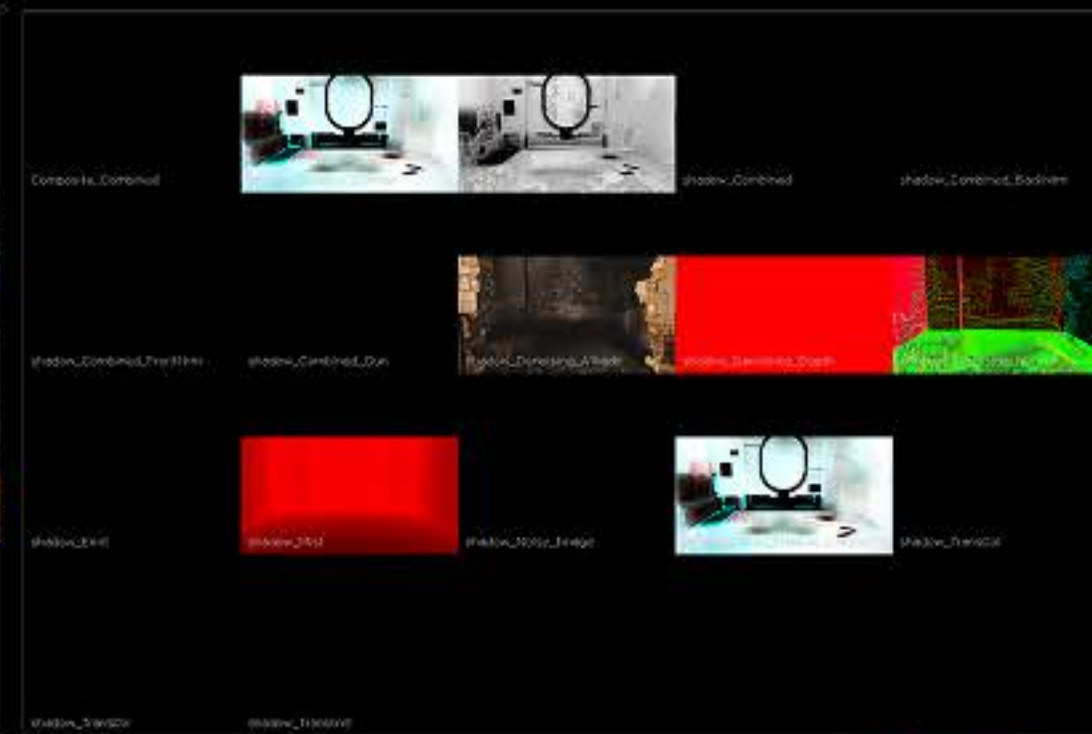
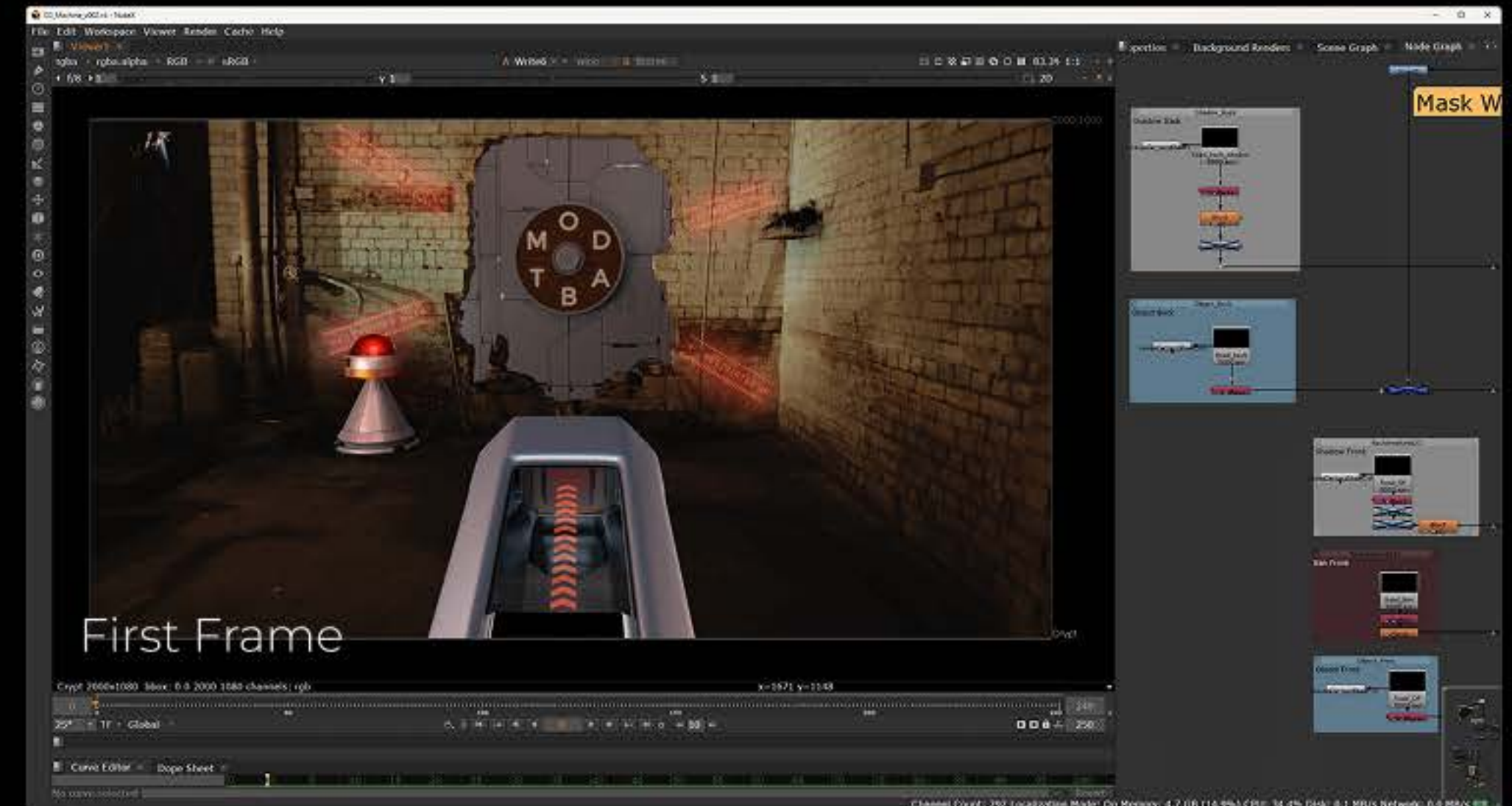
Rendered with multiple passes and imported to Nuke

Tested compositing passes in Nuke

Objects Front

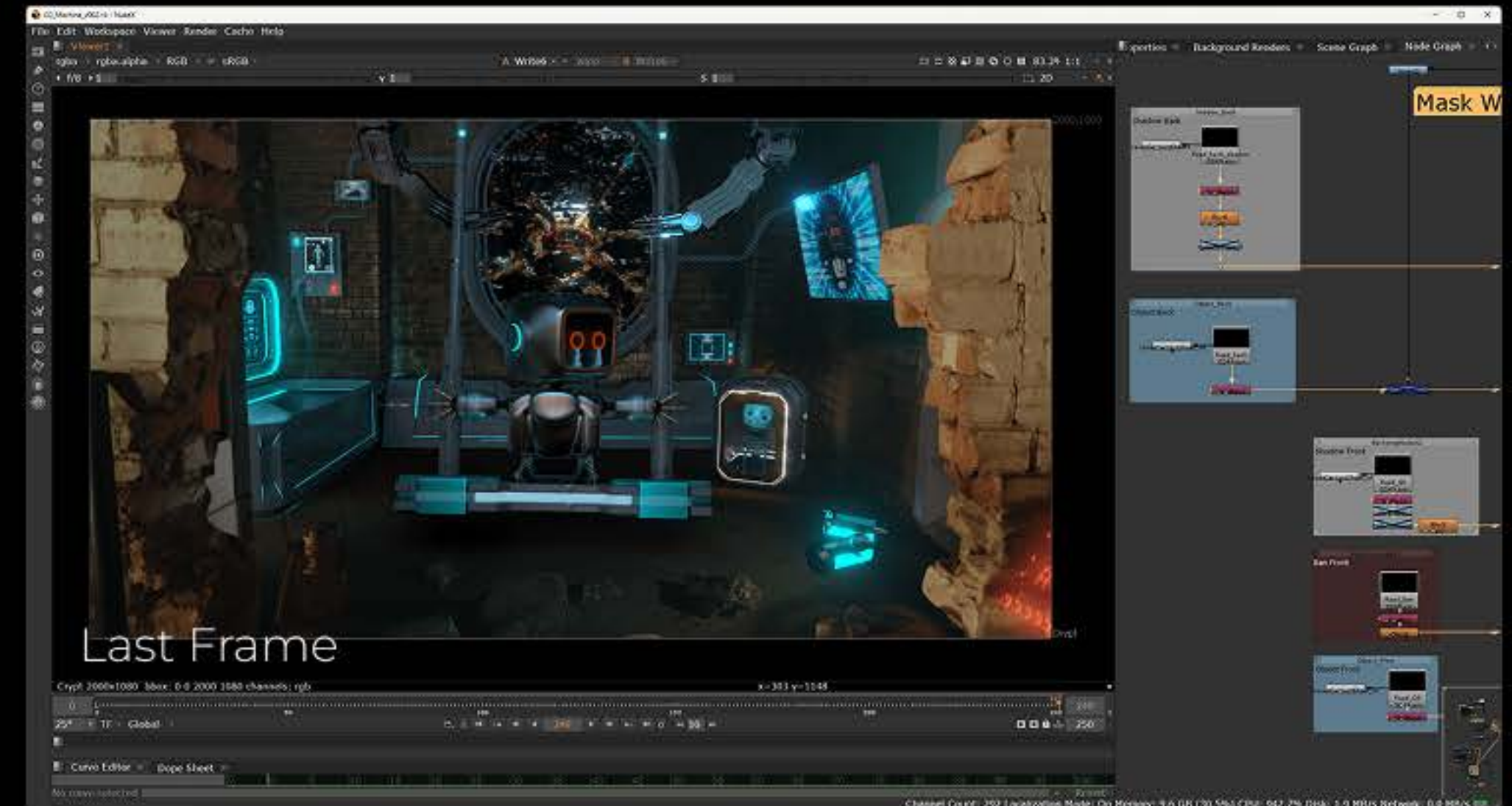


Shadow Back



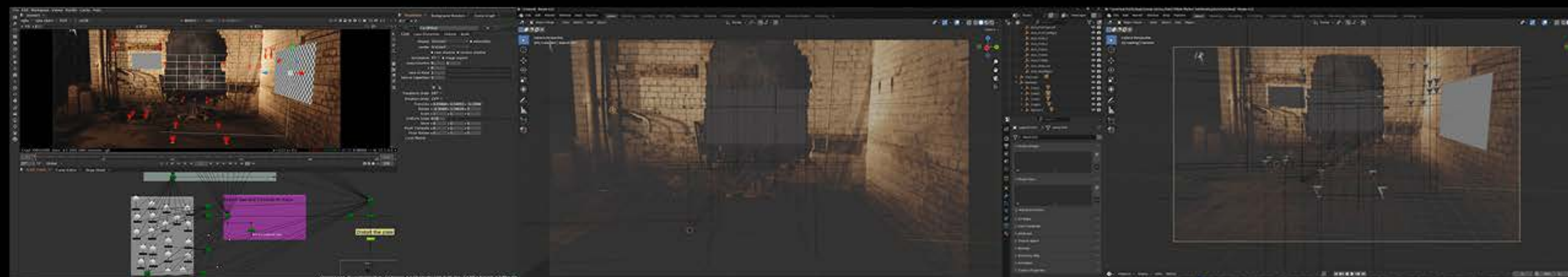
Objects Back

Shadow Front



Tracking & Compositing

Tracking with 3D scenes in Nuke
Exported to Blender with axis and
3D objects

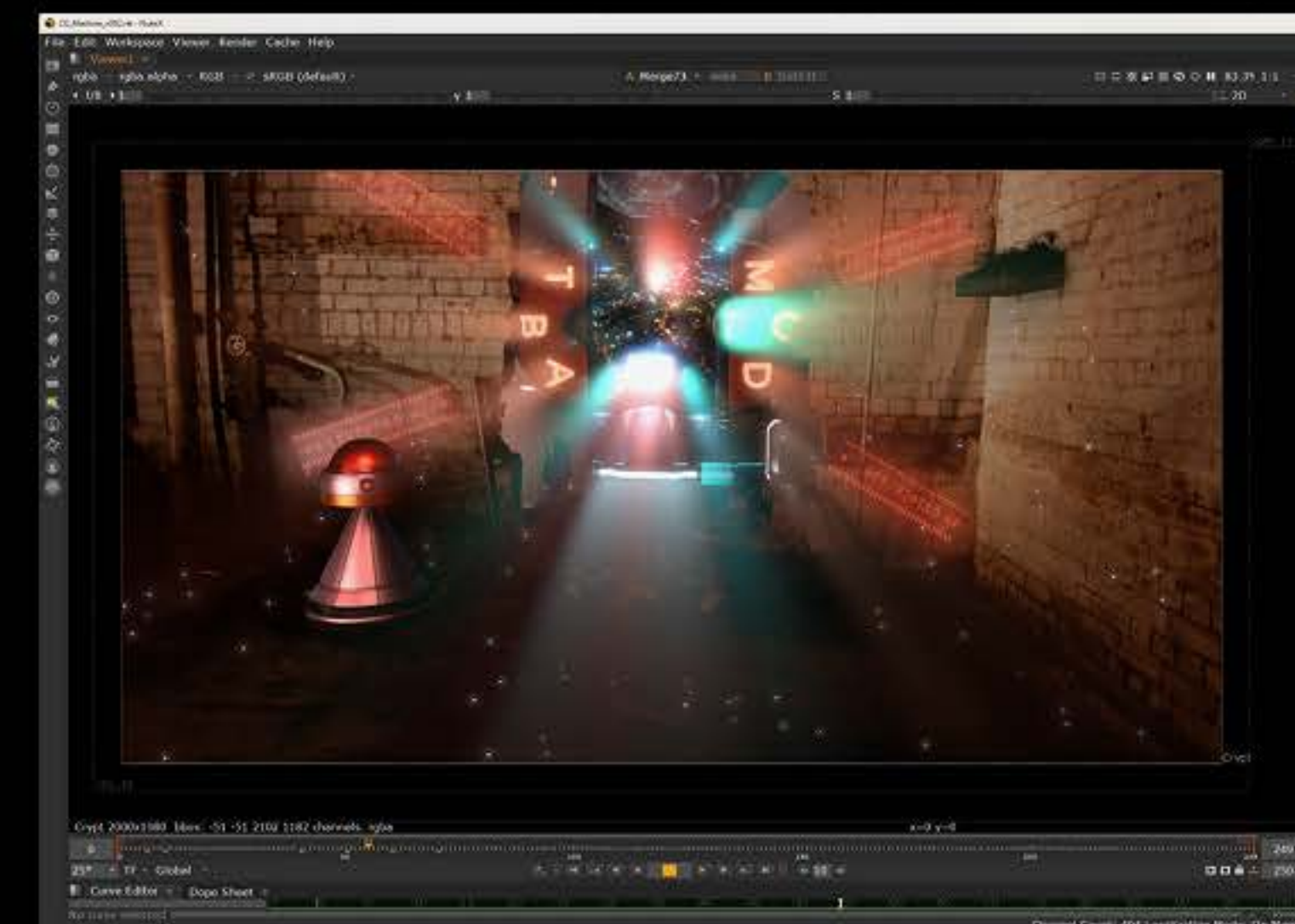


Colour Grading
Before

After



Added light rays to enrich the scene



 Video with Sound Effects

Video & project details available at

<https://shannont.myblog.arts.ac.uk/2025/03/23/cg-machine-compositing-nuke/>

Go Bear GO!

2024 Winter

3D & VFX Project

Blender, Unreal & Nuke

Concept and Story

This is a series of short videos which I designed to separate into two sessions.

The first session is to show the character going through four scenes to mimic human progression. The second session will consist of a more sophisticated and dramatic narrative. I am exploring different production techniques and workflows to optimise subsequent projects.

I explored techniques and visual effects to understand the differences between Unreal Engine and Blender's particle systems. My workflow encompassed 3D modelling, scene construction, animation, rendering and finally compositing with Nuke.



Moodboard
& Blockout



Animation & project details available at:

<https://shannont.myblog.arts.ac.uk/2025/01/12/term1-project-final-go-bear-go/>

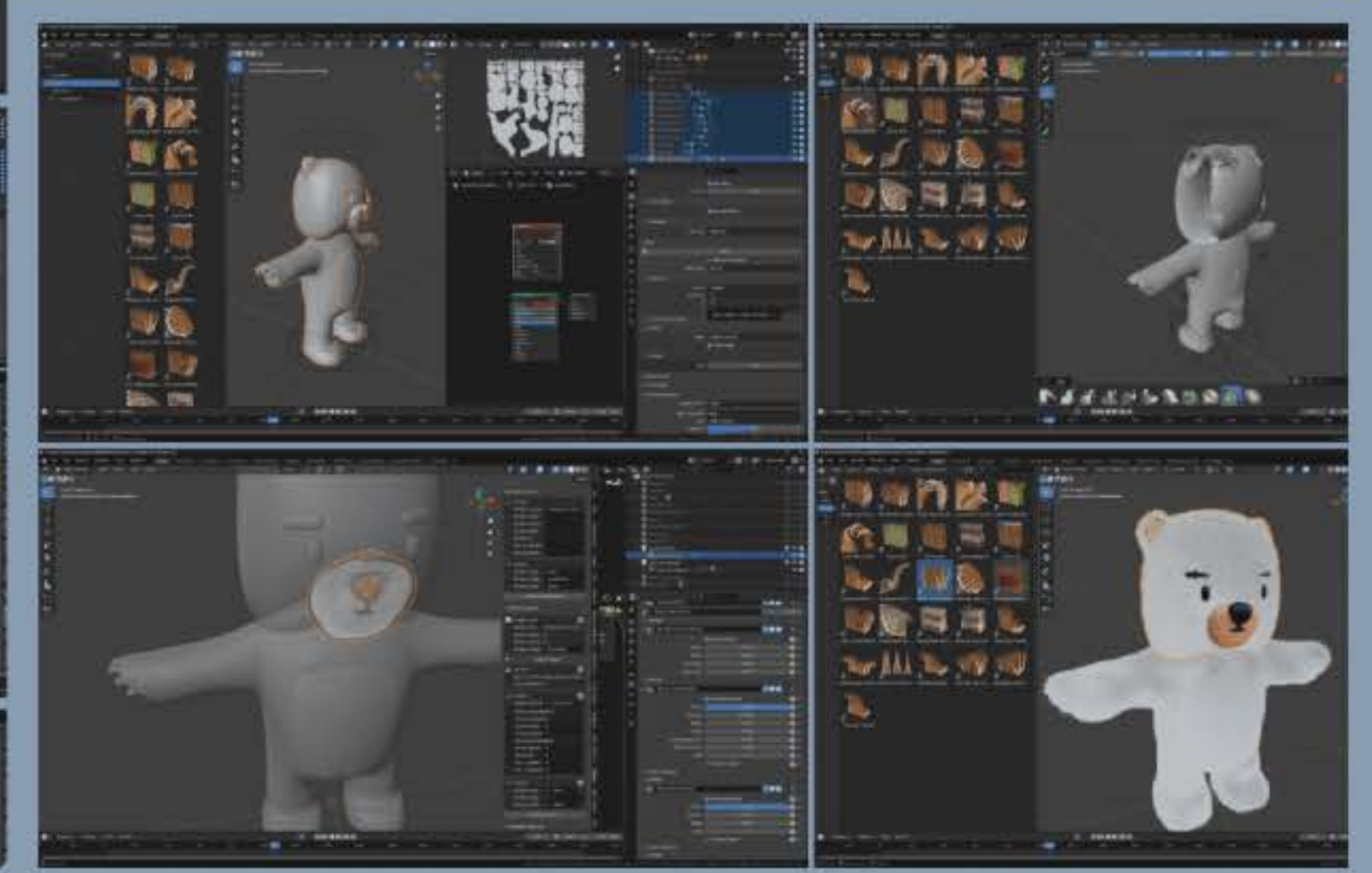
3D Modelling & Rigging

Character Making - Groom and Game Play

I created the bear as the character, taking reference from the Wombat.

I used the hair asset in Blender and exported it to Unreal for Groom Edit.

Rigging was done in Blender and exported to Unreal with adjustments.



... would be your happy ending?
IF your life were a

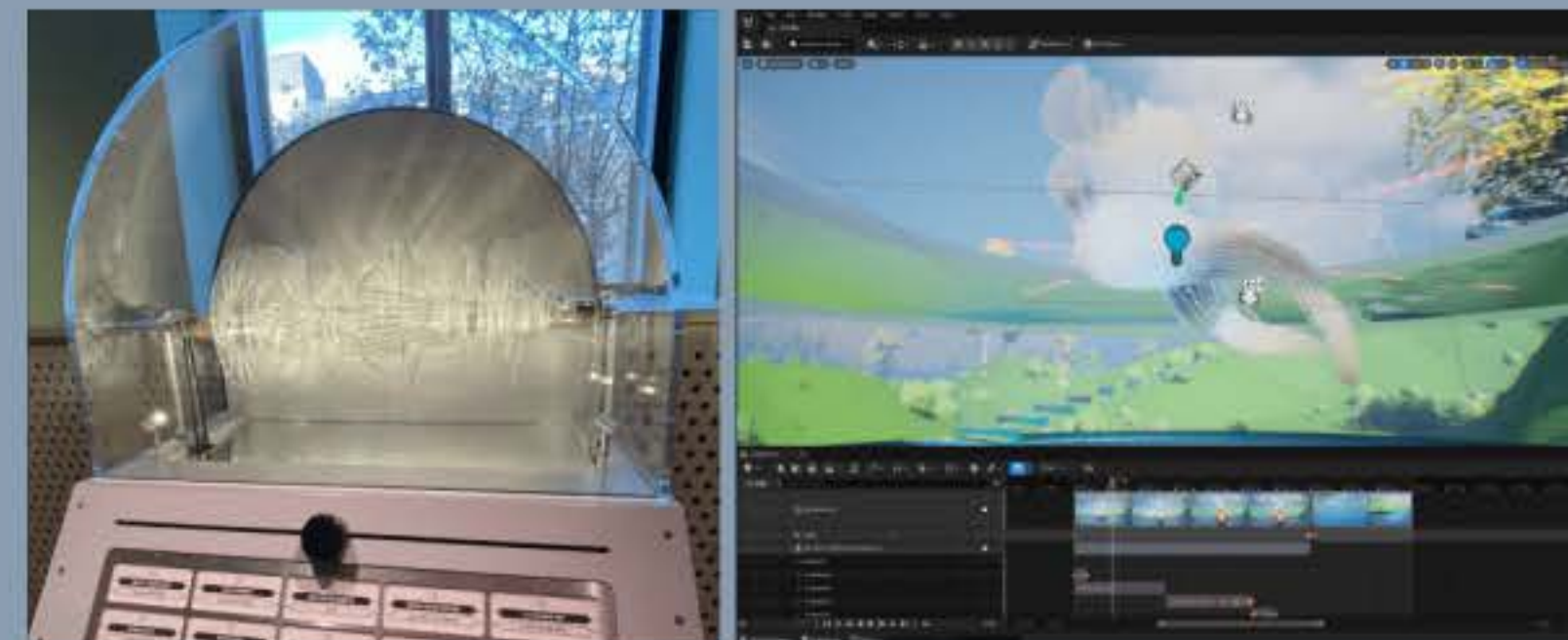


Production in Unreal

Compared to the blockouts I created in Unreal previously, I needed more installations and models.

Inspired by the art at the Wellcome Collection, I designed the transparent installation to swirl and swing around a stick to simulate the way the sound plays out.

This was to express the idea of the character waking up after hearing the sound.



PCG Generating with Trees and Landscape - Gaea, Heatmap, and Treeit

I used Treeit to create different trees with leaf maps, being able to make an individual tree and replace the leaves shapes.



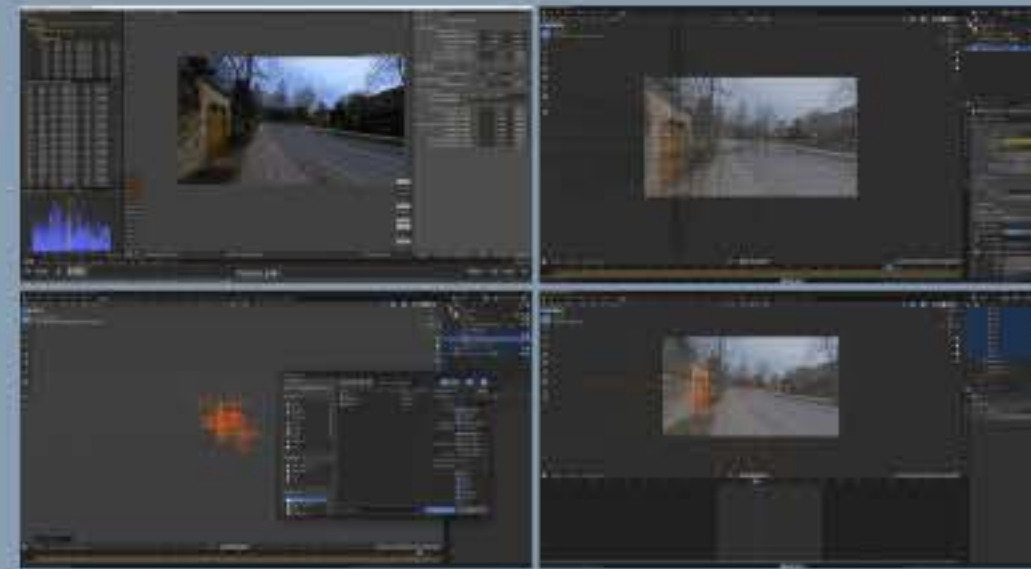
Tracking - 3DEqualizer and Nuke & Exported to Blender and Unreal for 3D scene

Nuke and 3DEqualizer can both do camera tracking for 3D scenes, but I find them to be used differently.

I've used 3DEqualizer to export camera and scene data to Blender. I then exported the 3D scene from Blender to Unreal using USD formats.

To speed up compositing footage in Nuke, I exported the animation at the same angles from Unreal and added it to the scene, rather than adjusting the character and animation angles in Nuke.

Exporting animations with suitable camera angles:
3DEqualizer -> Blender -> Unreal



This is a scene to show that the bear has entered the real world.



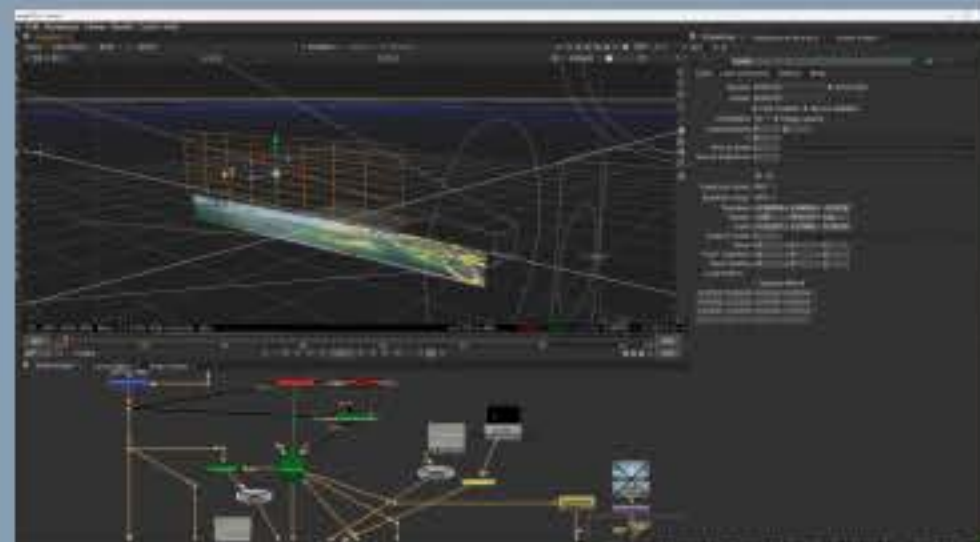
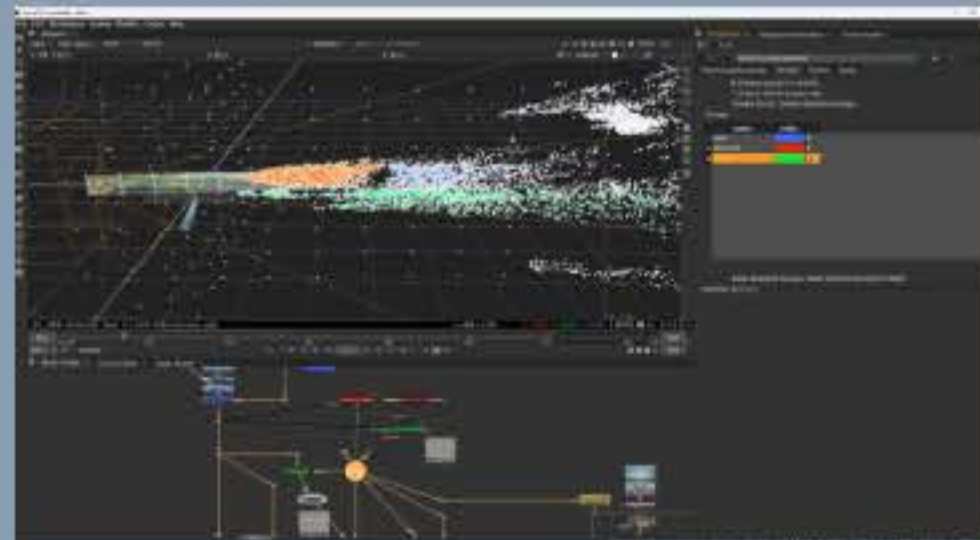
Compositing - Nuke

I did the compositing in Nuke, added effects by importing all the Unreal footage, analysed the timelines, and then designed the displays and effects.

After creating the 2D animations in Blender with the corresponding time frames, I added the EXR sequences, textures and 3D objects into cards and other objects of the 3D camera scene I set up in Nuke.



combining Blender, Unreal and Nuke



Over the Sea (Collaborative Project)

The project addresses climate and nuclear pollution, aiming to raise awareness of sustainability and social justice issues through metaphor and symbolism.

My Role Environment & Lighting (beach, shoreline, ocean, and debris)

Storyline The protagonist gazes out to sea while a baby turtle slowly crawls along the beach. Waves crash against the shore. Gradually, areas of the ocean begin to turn red, and the tide creeps towards the turtle. The protagonist crouches down and reaches out, triggering a series of flashbacks showing pollution and a world devastated by environmental collapse. When the scene returns, the tide has receded, leaving behind only the turtle's shell. Debris begins to appear on the shore.

Workflow Blender, Houdini, Nuke, After Effects



CG Video

2025 Summer

Videos & project details available at:

<https://shannont.myblog.arts.ac.uk/2025/08/26/exploratory-practice-group-project/>



Production Process

Realistic Beach and Ocean Tests

- System Default
- Flip Fluid
- Simple plane with textures
- True Terrain

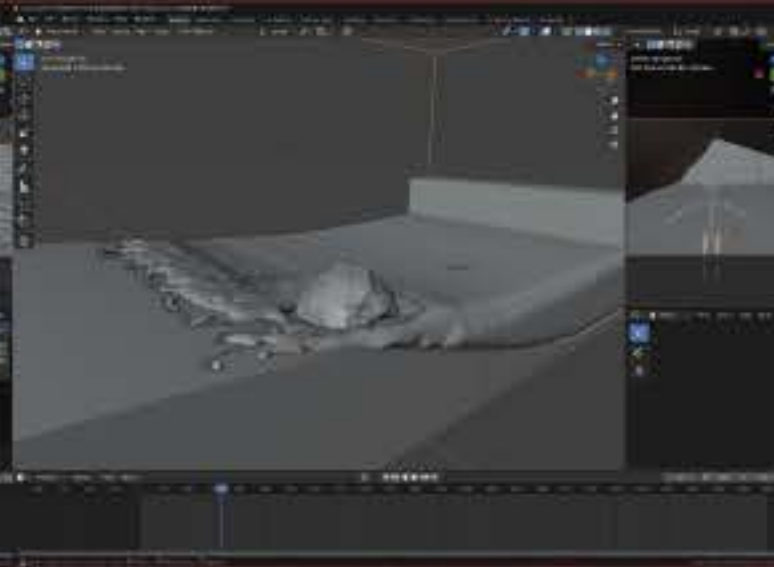
For the ocean, I tested the following solutions and finally chose True Terrain for its real-time generation, efficient and realistic

I also experimented with pollution points using Geometry Nodes and particle systems, exporting simulations as Alembic files for efficiency.

Default Ocean in Blender



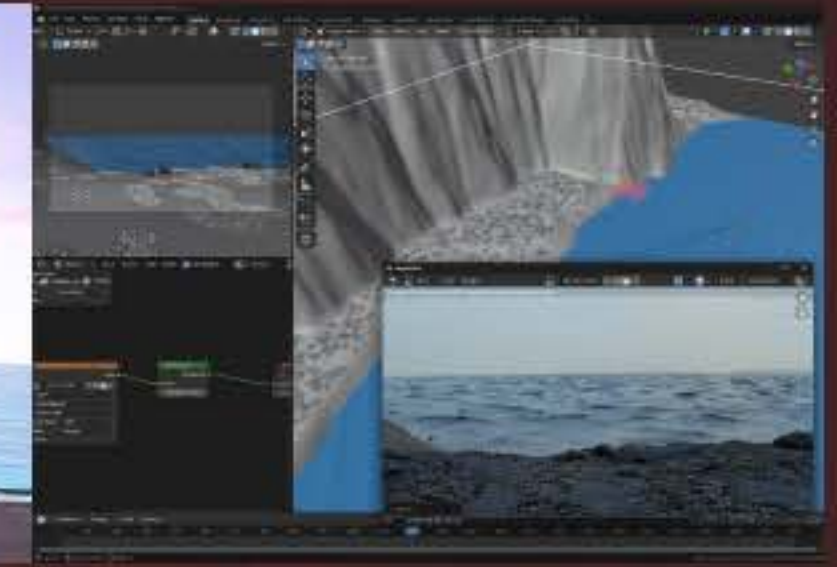
Created with Flip Fluid



Simple plane with textures



Created with True Terrain



Blender - True Terrain



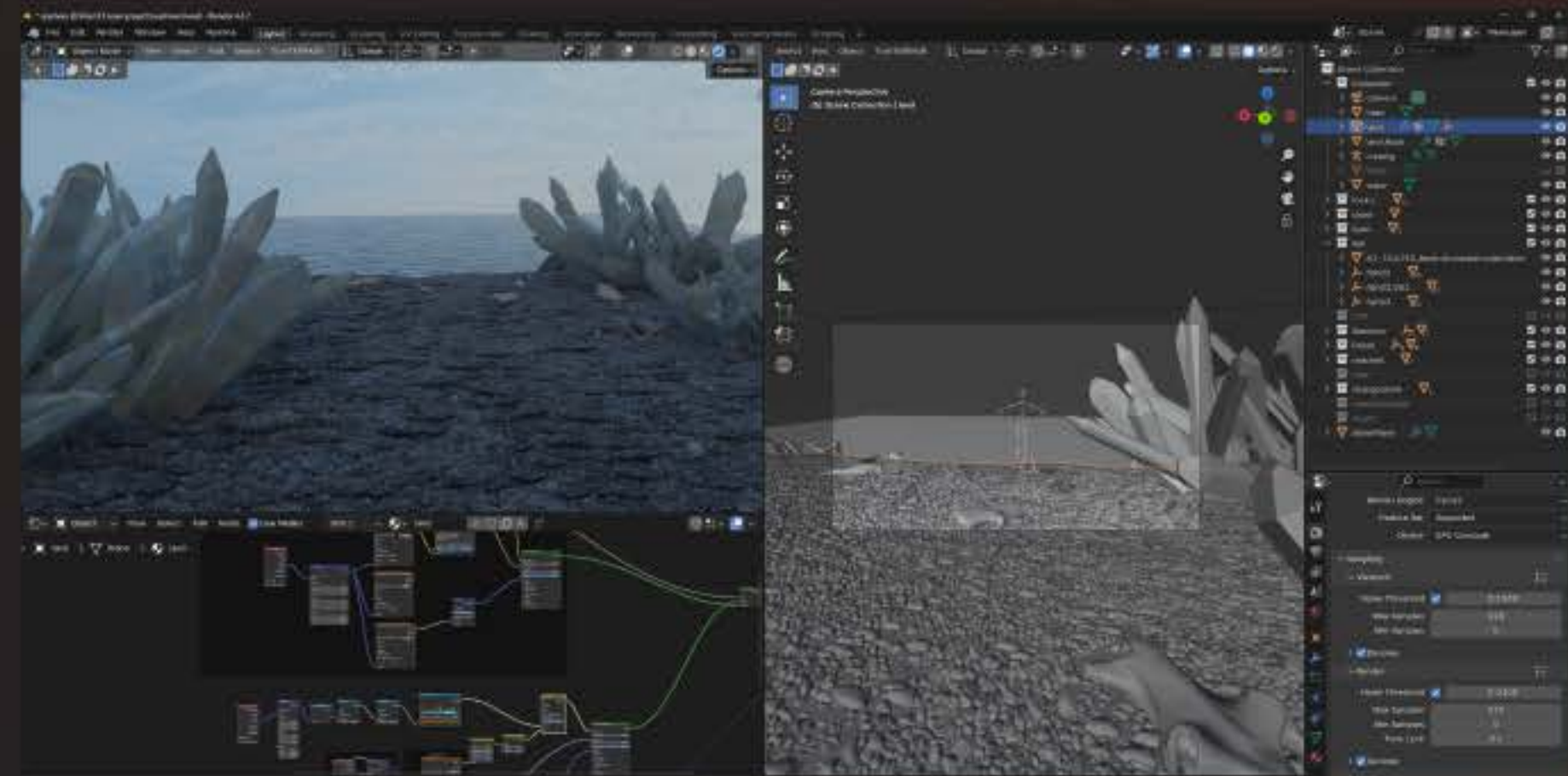
Pollution Point

HDRI with photos taken at the White Cliff

Conceptual Seashore Design

Regarding the narrative style, we aimed to strike a balance between realism and conceptual symbolism.

I modelled the seashore in Blender, created conceptual crystal stones with Geometry Nodes, and added debris, including fish fossils sourced from online references.



Generated AI references for atmospheric stones helped redefine the mood.

Scene Ref (AI generated)



Modelling Output V1



Modelling Output V2



Collaborative Project

2025 March

Animation

Clients: NHS

Maya, Blender, Unreal & Nuke

Project Concept & Goal

This animation, inspired by real patient testimonies, follows a woman jogging – a metaphor for her journey through endocrine treatment.

Our goal is to raise awareness, provide comfort, and highlight both the struggles and resilience of those on this path.

A project for NHS Endocrine Treatment Awareness

My role

Exterior Environment Texturing, Lighting, Cameras, Rendering, Compositing

Mainly responsible for the VFX parts, focusing on particle effects, exterior environment texturing, lighting, rendering and compositing.

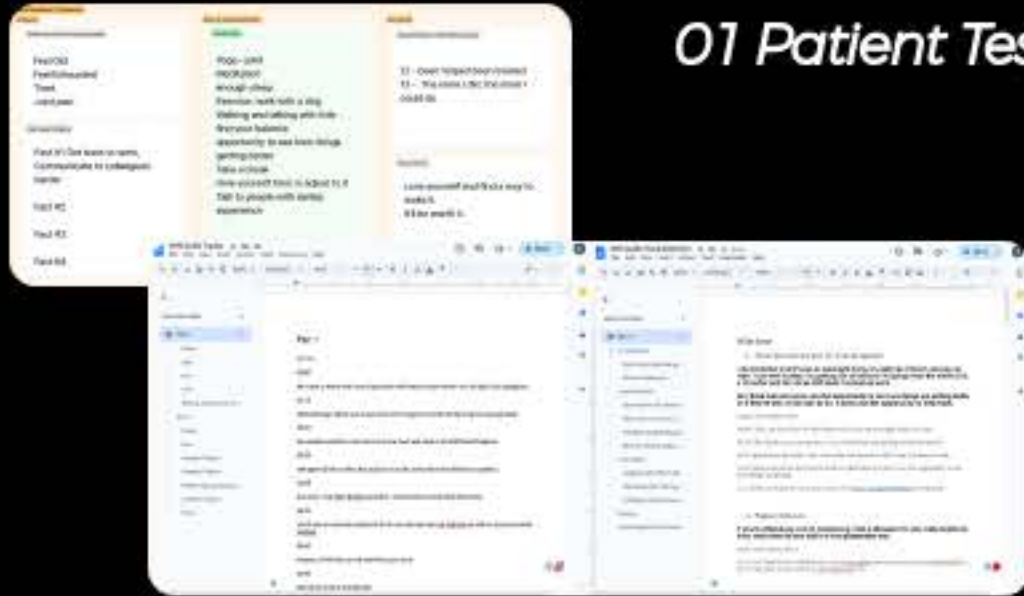
I collaborated closely with both the animation and VFX teams, ensuring smooth integration of assets and animations while maintaining visual consistency.

Animation & project details available at

<https://shannont.myblog.arts.ac.uk/2025/03/23/nhs-endocrine-treatment-awareness-collaborative-project/>

Ideation & Research

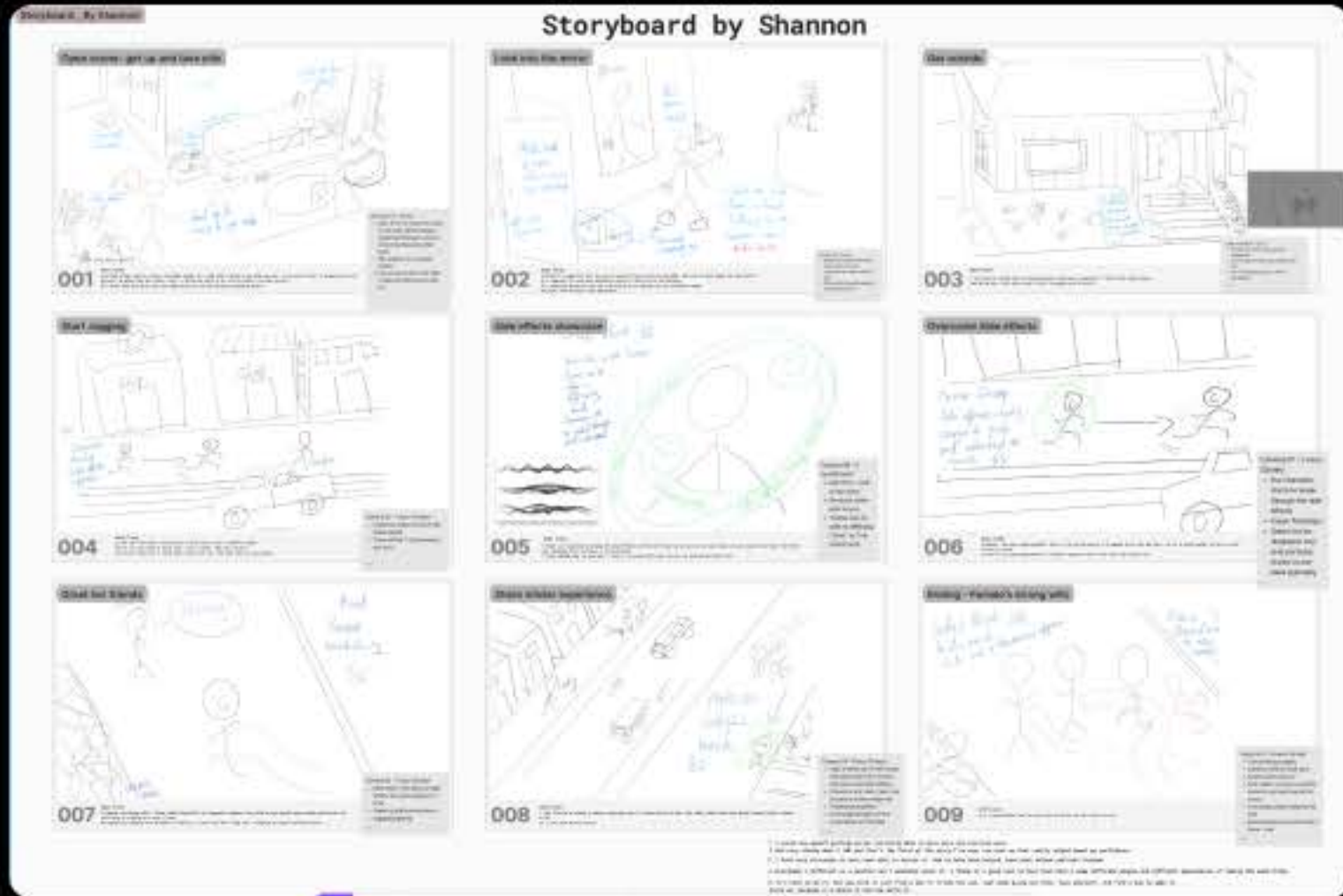
01 Patient Testimonies



Listened to patient testimonies to extract key information and audio clips. Patients' real-life experiences provide the emotional foundation and story material for the project.

03 Storyboarding & References

Three of us drafted initial storyboards. We refined all the storyboards and discussed the final version.



My storyboard and references →

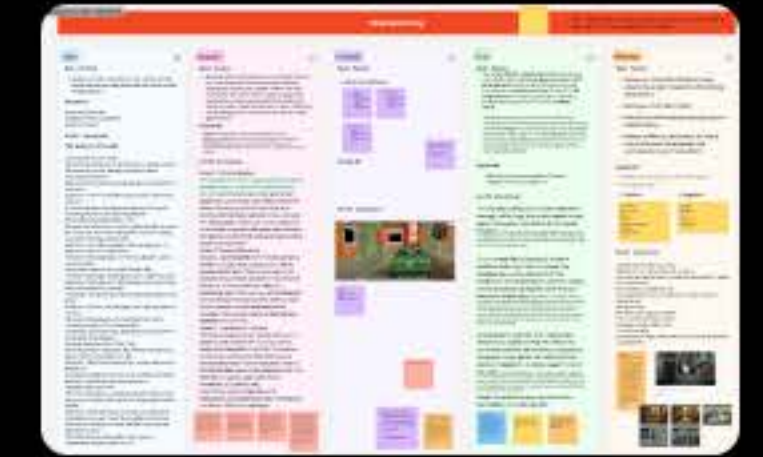


To support our production, we all gathered visual references.

02 Storyline Development



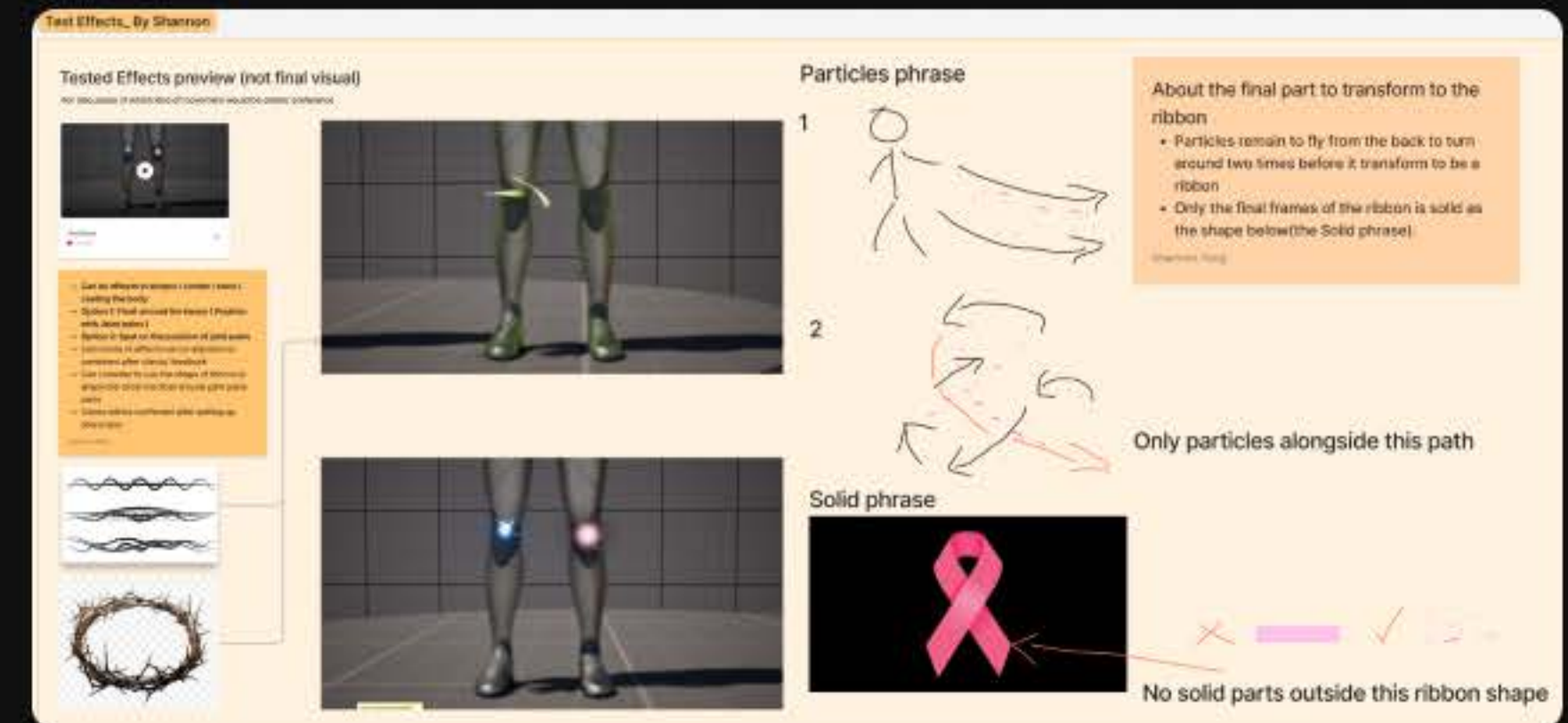
I set up the FigJam Board for the team to collaborate - meetings, journals, notes and progress timetable.



Each member proposed a storyline version; we combined everyone's valuable ideas into a final storyline.

Production Preparation

At the start of production, I collaborated with Tom (VFX team) to test particle effects in Unreal and Houdini to symbolize side effects, ultimately choosing Unreal for its efficiency and visuals.

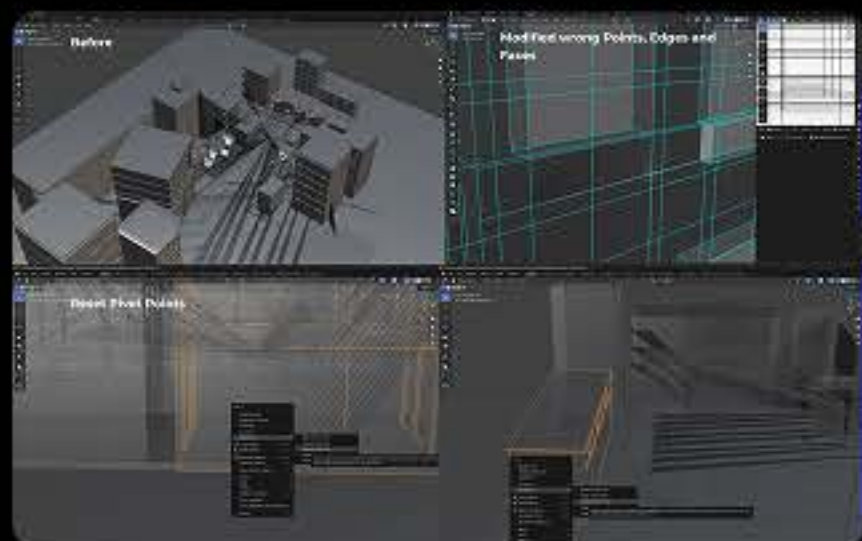


I created four types of particles to symbolise the side effects of the Niagara system in Unreal. It was a first attempt, not a final visual. So several effects were tested to simulate rendering efficiency and visual effects.

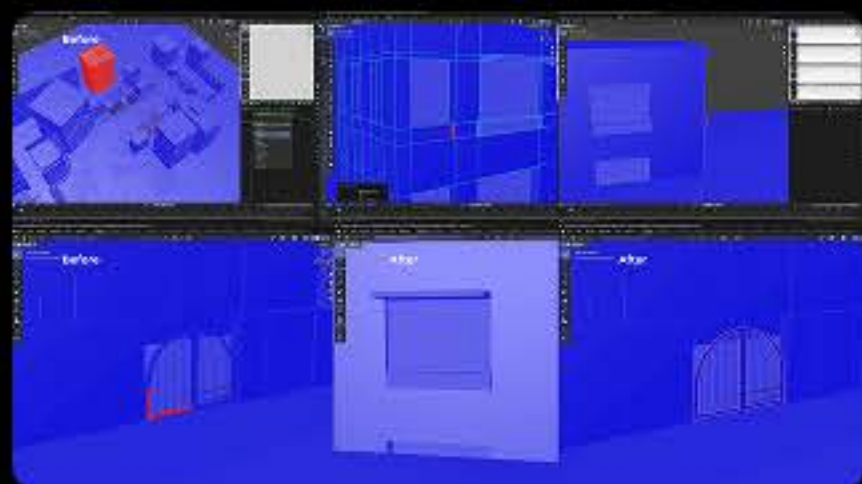
<https://youtu.be/BC2Kq0eLCKE?si=Na17X4nY7hhAlzah>

Exterior Environment - Texturing and Scene Optimisation

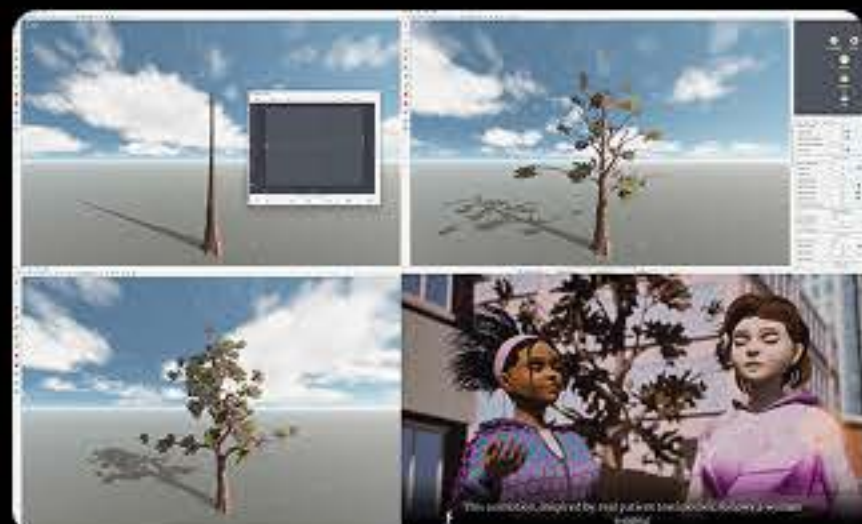
After receiving the Maya and FBX files for the exterior models, I used Blender to check and modify the wrong model meshes, including points, edges and faces. I also reset all the pivot points and refined all the redundant faces.



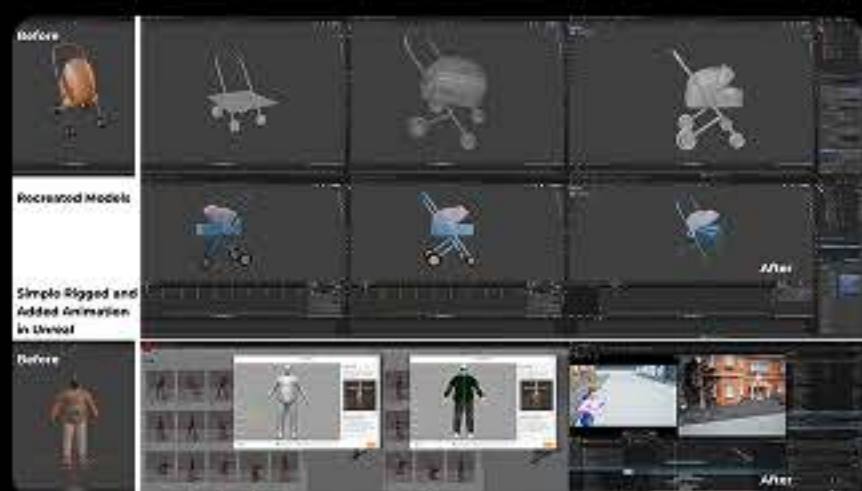
During the texturing process, I checked all the face orientations to ensure the texturing qualities. All this was to ensure the following texturing work and import into Unreal with the correct meshes.



To enrich the scenes, I created trees and other elements and provided motion with foliage, and side characters.



Recreated models and added rigging and motion based on team member's conceptual art.



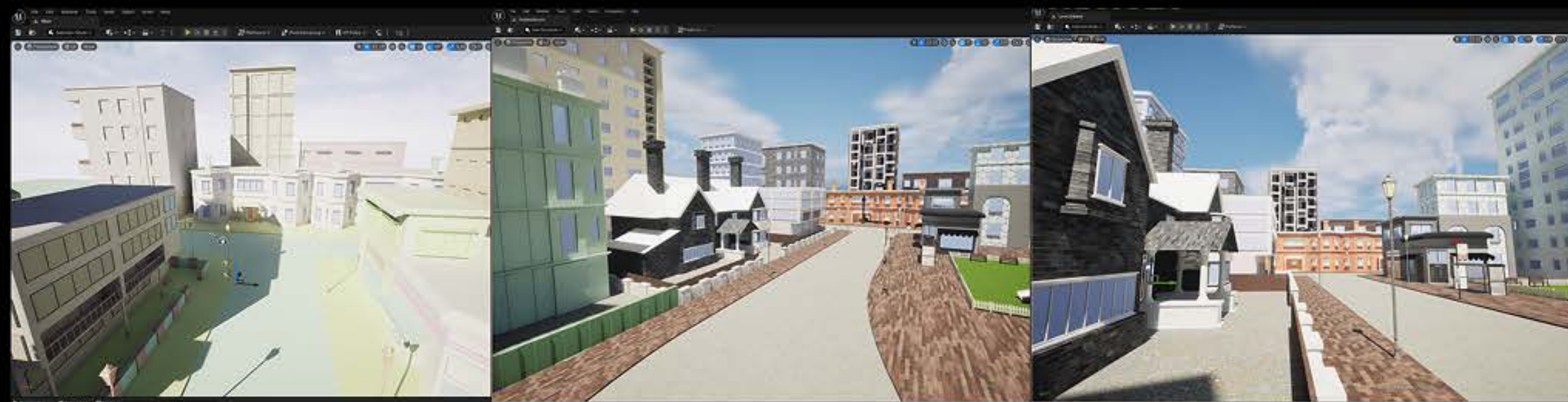
Added details to models for better textures and adjusted Materials to improve the overall visuals



Final texturing in Blender

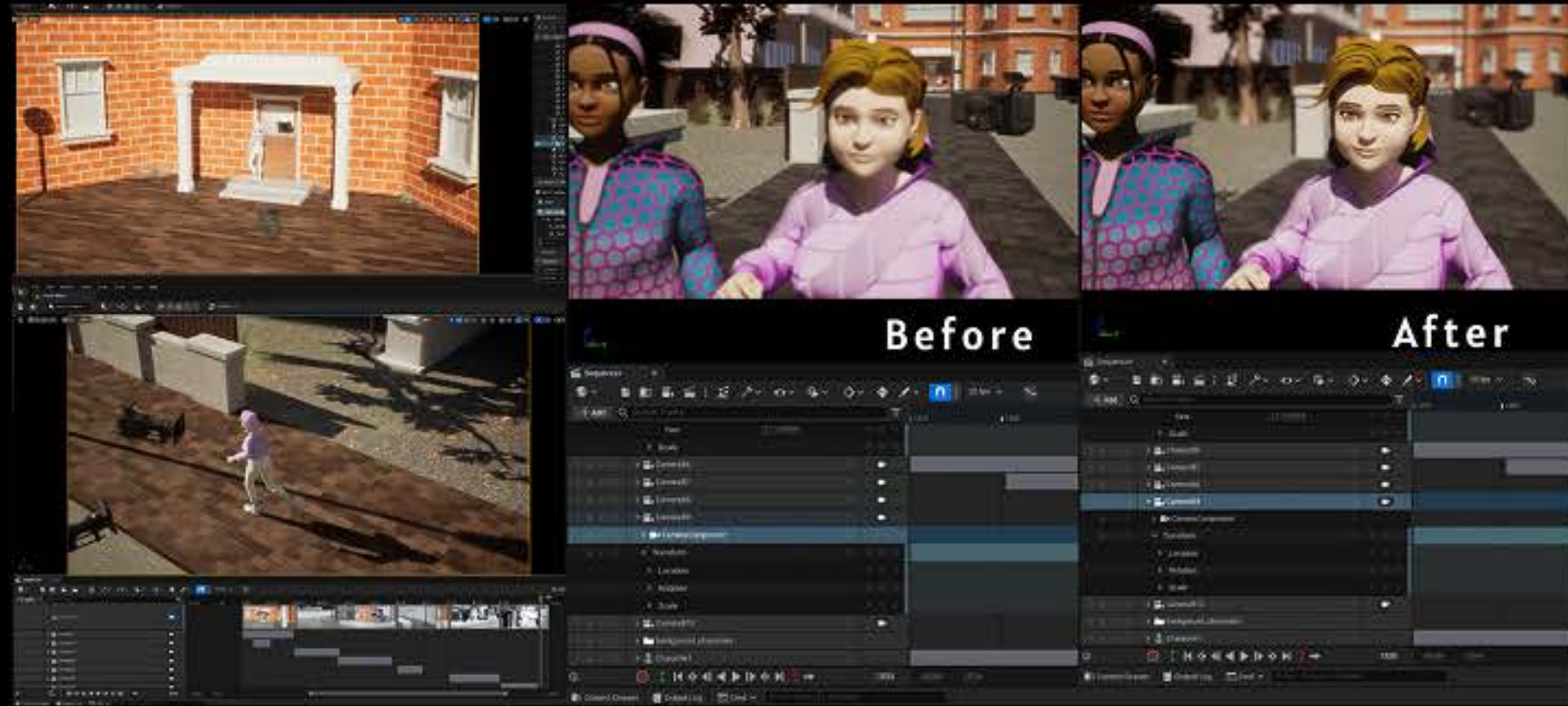


I used USD instead of FBX to import exterior assets into Unreal.

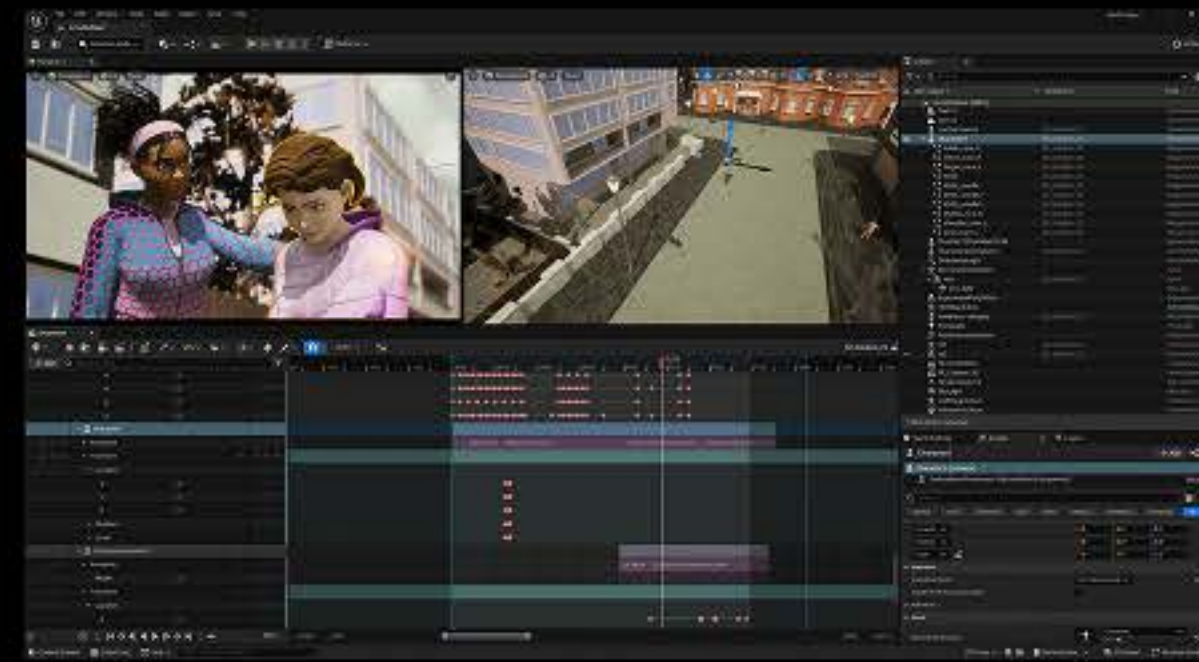


Cameras, Lighting & Compositing

I set up the cameras, lens focus and lighting in Unreal, incorporating my team members' ideas, but illustrating my perspectives to reduce angles from the character's back, and adjusting angles to avoid jerky animation. After communicating effectively with my team, I reset the focus, timelines and lighting.



Setting up cameras with animation



The lighting was designed to draw audiences' attention to the main character and her movements, while enhancing the details of the interior and exterior scenes to create depth, atmosphere and visual harmony.



In the final stage, I used Nuke for compositing and colour grading, aligning the footage with audio and clients' materials.



Thank you.

Portfolio Website

<https://shannontang.pages.dev>

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