

On Joe Wright's, Pan, Mitch supervised animation on three key sequences, the prologue, memory tree, and mermaid lagoon sequence. Mitch worked very closely with the creative director along with the other CG leads from early pre-production by designing the pre-vis from storyboards, taking the pre-vis to 3d layout, and then the layout to final animation. Mitch supervised the three sequences simultaneously, by managing shot allocation, and providing clear objectives for the artists while monitoring the progress for each shot. All sequences were hand keyed animation that involved multiple characters and props with heavy FX. Mitch helped to overcome many technical challenges of the pipeline to meet all milestones and deadlines.

For Bungie's franchise game, Destiny, Mitch supervised animation on four game cinematics including the Mars Prologue, Dark Below, House of Wolves, and Taken King. Working closely with award winning creative directors, Mitch was responsible for the entire animation pipeline. Storyboards provided were key to the pre-production process helping Mitch's team design the 3d cinematography for the previs and layout. Although hand keyed animation was critical to the final look, motion capture was an integral part of building the final animation. Mitch performed as a mocap actor while providing supervision on-set.

In Darren Arnofsky's, Noah, Mitch supervised animation for the pre-production process on the seven day creation sequence. The sequence included one continuous camera move synchronized with various events and creatures evolving over millions of years. The most challenging aspect to the sequence comprised of a constant time-lapse evolution involving creative and technical hurdles to overcome. In order to overcome these challenges, Mitch worked with the lead technical director and rigger very closely to achieve the director's vision. Hand-keyed animation and libraries of video reference were used to experiment with different animation looks for the complex sequence. By working directly with writer Ari Handel and creative director Kyle Cooper, Mitch helped to influence the final animation look of the film.

For Bryan Singer's, Jack the Giant Slayer, Mitch led a team of animators for the prologue sequence. Working closely with the creative director and CG supervisor, the challenge was creating clear and compelling storytelling in a brief amount of time. The sequence included full CG environments, characters, props, and crowds. Mitch over saw the animation pipeline including rigging, previs, layout, animation, and cloth fx. All of the animation was hand-keyed and video reference was used as a resource for artists. As animation supervisor, Mitch collaborated with producers and the production manager to ensure an accurate production schedule was in place. Mitch was responsible for managing shot allocation, monitoring shot progress and communicating clear direction with internal reviews while ensuring that the animation team worked efficiently and productively to meet all deadlines.