

Oscar Knott

Compositor

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Skills

- Highly organised, efficient & obsessed with breaking new grounds in quality and speed.
- 14+ years of high end Nuke experience.
- Experience using Comfyui on productions including comp, cleanup and DMP.
- In-depth understanding of colour science.
- Experience leading small to medium sized teams.
- Experienced at teaching students VFX and VP.
- Over one year on set VFX experience.
- Over four years on set VP experience.
- Hands on plate shooting experience for both set extension DMP plates and driving plates.

Work Experience

Weta Digital - Senior Compositor (2026–Present)

- Various unreleased high end features/

NantStudios LA & Melbourne - VP & Comp Supervisor (2023–2026)

- Hotel Hotel Hotel Hotel - VP Supe.
- Play Dead (2026) - Internal VFX supe and VP supe.
- Wilderness (2026) - Plate Capture & Comp Supe..
- Granite (2026) - VP Supe.
- All Her Fault (2026) - VP Supe and Plate Supe.
- Ice Road: Vengeance (2025) - VP Supe.
- Windcatcher (2024) - VP Supe.

ILM Sydney - Compositor and VP TD (2020–2023)

- Thor: Love and Thunder (2022)
- Starwars: Skeleton Crew (2023)
- The Book of Bobba Fett (2022)
- Mission Impossible 7 (2023)
- Dungeons and Dragons (2023)
- Lord of the Rings: The Rings of Power (2023)

Framestore London — Compositor (2020–2020)

- The Midnight Sky (2020)
- James Bond: No Time To Die (2021)

ILM London - Compositor (2019–2020)

- The Mandalorian (2019)
- Brave New World (2020)

DNEG London - Compositor (2016–2018)

- Dark Crystal (2019) - On set VFX& comp
- Altered Carbon (2018)
- Will (2017)

Animal Logic - Compositor (2015–2016)

Summary

I am passionate about all aspects of the film industry, from on-set production through to high-end post-production and digital workflows.

With over 14 years of industry experience, I have worked at leading VFX and Virtual Production studios since 2011. My background includes comp roles at Industrial Light & Magic, DNEG, and Framestore, where I developed a deep understanding of world-class VFX facility standards, complex pipelines, and high-end finishing workflows. Across these studios, I have contributed to diverse production environments while refining my own robust methodologies for delivering final-pixel quality at scale.

In recent years, I have expanded into In-Camera VFX (ICVFX) and Virtual Production, serving as a Virtual Production Supervisor with a particular focus on 2D-driven content. My expertise includes 2.5D set extensions, volume-based driving simulation capture, and leading the compositing arm of the Virtual Art Department at NantStudios Melbourne. In parallel, I have integrated machine learning and Comfyui assisted workflows into production environments, leveraging advanced tools to deliver high-end, production-ready imagery.

Leadership and education form a significant part of my professional practice. I have supervised virtual production teams across multiple feature films and have actively supported industry education initiatives in Melbourne. My teaching experience includes delivering Nuke compositing training through institutions such as AFTRS and ACCESS: VFX, alongside university lecturing and private mentorship.

- Allegiant (2016)

ILM Singapore - Senior Paint (2014-2015)

- Starwars Force Awakens (2015)
- Warcraft (2015)
- Hitman (2015)

AFTRS Sydney - Nuke Teacher (2014-2014)

- Nuke compositing course on premises at Fox Studios AFTRS.

Orb VFX - Compositor (2014-2014)

- Terminus (2014)

Cutting Edge - Compositor (2013-2014)

- Predestination (2014)
- iFrankenstein (2014)
- Various TVC

Animal Logic - Roto Paint (2011-2013)

- Great Gatsby (2013)