



Biography of Bruno Amezcua

Bruno Amezcua's entrée into the film and visual arts industry was a natural fit. From an early age, he was inspired by his talented grandfather, a film editor from the 1950s to the 1970s, who taught him all about film production, editing, and the fine arts. His fascination with storytelling led Bruno to embark on an educational path in the arts and pursue multiple projects throughout his 15-year career.

Known for his work on "Guardians of the Galaxy Volume 3" (2023), "Next Gen" (2018), and "Maya and the Three" (2021), among other works, Bruno is a Hispanic-Canadian animator and camera unit director. He specializes in CG (computer-generated) camera and photography in film and television, staging, storyboarding, classic illustration, and artistic drawing.

Bruno creates visuals and animation that help filmmakers create a compelling and exciting narrative through in-depth previsualization and visual story development. He loves collaborating with filmmakers and bringing their visions to life.

He also loves creating original work, having grown up drawing and penning his own stories.

Bruno's Exceptional Education

Bruno graduated with a Bachelor of Fine Arts from the Universidad Autónoma Metropolitana (UAM) in Mexico City. He also trained in life drawing at the Museo Gregorio Prieto in Ciudad Real, Spain, revered as one of the most critical private museums in Castile-La Mancha. The museum's collection comprises 3,000 works of art, primarily by Gregorio Prieto, and includes works from other Spanish artists, such as Picasso, De Pisis, and Vázquez Díaz.

Bruno continued his studies in Ontario, Canada, at the Centennial College of Fine Arts and Technology and graduated in 2008 with honors. He received a graduate scholarship for Outstanding International Student and was awarded the highest academic score at the Faculty of Communications, Media & Design. Centennial College emphasizes creating high-end digital art backed by the creative and aesthetic experience of the classical arts and extensive training in drawing, painting, and sculpting.

Bruno's early influences and rich education have nurtured his growth as a professional visual artist and storyteller. His fascination with film and background in photography, visual arts, and screenplay training propelled his storied career. It took him to collaborate closely with directors of several projects, including brands from Blue Sky, Disney, Marvel, Netflix, and Amazon.



Bruno Amezcua

Worked as a Layout Supervisor at
Tangent Animation.



Bruno Amezcua's Career Achievements

Bruno received three acknowledgments at the 2017 Daytime Emmy Awards as an Animator, Layout Artist, and Lightning/Compositing Artist for his work in "Lost in OZ: Extended Adventure" by the National Academy of Television Arts and Sciences, New York.

He served as Second Unit Director of Camera/Previsualization (Previs) in Netflix's "Next Gen," directed by CalArts veteran Kevin Adams. An award-winning feature at the Golden Reel Awards and the Kidscreen Awards, and Annie Awards-nominated in 2019, "Next Gen" is about a rebellious girl and a runaway combat robot who unite to stop a madman's technological plan for world domination. He shot a complex and appealing visual story, creating sharp character timing, large-scale layout, and temp VFX. Bruno's career included the role of Layout Supervisor at Tangent Animation, where he found the opportunity to collaborate with Academy Award® nominee Anthony Stacchi and independently with Academy Award® winner Mark Andrews, Joe Ksander, and Kevin Adams at Mythos Studios in LA,

planning to bring Michael Turner's universe to the screen. He worked on "Maya and the Three" at Tangent Animation. With Mythos Studios, he worked on pre-production, collaborating on developing the look-of-picture and character conceptualization.

His career experience also includes the role of Senior Layout Artist at Industrial Brothers, working on Remy & Boo, a Canadian children's animated television series, and Kingdom Force, a CBC/Radio-Canada original preschool title. He also worked for Arc Productions on Previs Animation, Lighting, and Composition.

Bruno's work as a Previs and Camera, Animator, and Lighting and Compositing can be seen in "Disney Planes – Air Spectacular" and "Ice Age: The Great Egg-Scapade."

Today, he continues his creative career as a Senior Previs Artist at The Third Floor studio, headquartered in Los Angeles, California, and as a Previs Supervisor at a start-up videogame studio in Toronto, Ontario.

Creating His Intellectual Property

Bruno also uses his talents to develop his IPs, write screenplays, and develop the art and design of characters through storyboarding and cinematic editing. He enjoys the excitement of developing a unique story to tell and watching it unfold in his hands as he creates original designs.

Donating His Time and Talent

Bruno has donated funds to Autism Canada, an organization that advocates and supports individuals on the Autism Spectrum, their families, and caregivers. He has

also donated to Friends In Toronto (FIT) Community Service, a charity dedicated to empowering and assisting marginalized communities in the Toronto area.

Bruno Amezcua also donated his time to create and produce comic book-style art for a campaign that addresses gang violence in Toronto's marginalized areas. Authored by Curtis Bell and illustrated by Bruno, the gritty graphic novel Hood Habits tells the blended story of how a group of young black boys involved in gang activity became self-respecting young men who recognize crime as a dead end. Hailed by the "Toronto Star" when it was first released several years ago, the book discusses "fatherlessness, family, and what it means to be a man, the allure of gangs and drugs, the anguish of losing friends to gunfire, conflict with police, and the tug-of-war between attending school and dropping out."

Bruno Amezcua

Previsualization Supervisor/ Film and Arts Industry

Toronto, Ontario, Canada

be.net/brunoamezcuato

WORK EXPERIENCE

Previsualization Supervisor/ Film and Arts Industry

Bruno Amezcua's journey into film and visual arts seemed almost destined. He was influenced by his grandfather, a noted film editor active from the 1950s through the 1970s. His grandfather introduced him to the intricacies of film production and editing and instilled in him a deep appreciation for the fine arts. This early exposure nurtured his passion for storytelling, propelling him towards a focused educational journey in the arts and a vibrant career spanning over fifteen years.

Toronto, Ontario, Canada

The Third Floor Studio

Senior Previs Artist

Today, he continues his creative career as a Senior Previs Artist at The Third Floor studio, headquartered in Los Angeles, California, and as a Previs Supervisor at a start-up videogame studio in Toronto, Ontario.

Los Angeles, California, United States

Tangent Animation

Layout Supervisor

Industrial Brothers

Senior Layout Artist

Arc Productions

Previs and Camera, Animator, and Lighting and Compositing

EDUCATION

Universidad Autónoma Metropolitana

Bachelor of Fine Arts

Mexico City, Mexico

Museo Gregorio Prieto

Life Drawing Training

Ciudad Real, Spain

Centennial College

Fine Arts and Technology

Centennial College of Fine Arts and Technology, Ontario, Canada; graduated in 2008 with honors, received a graduate scholarship for Outstanding International Student, and achieved the highest academic score in the Faculty of Communications, Media & Design.

December 2008 | Toronto, Ontario, Canada

LANGUAGES

English (Native)

French (Advanced)

Spanish (Native)

AWARDS

Intellectual Property Development