

STARR ZHAO

Cinematic Artist / Previs Artist

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Profile

I create character-driven narrative and action cinematics in Unreal Engine 5. My work covers storyboarding and previs, real-time staging, performance, camera, lighting, and final picture and sound editing. I am interested in game cinematics, virtual production, and interactive characters.

Selected Projects

The Grey Man — Director / Unreal Engine Artist

Solo UNSW capstone · 2026

Developed the story, 32-frame storyboard and previs, then completed the cinematic over a ten-week production.

Directed the scenes and cameras, refined motion-captured body and facial performances in Control Rig, and completed lighting, editing and sound.

Decoy — Cinematic Direction / Unreal Engine / Edit

Real-time action cinematic · 2026

Planned a tank ambush through a 42-frame storyboard, lens plan and UE5 previs, with attention to the battle's geography and turning point.

Directed scene layout, cameras and MetaHuman performance; adjusted the smoke effect and completed the picture and sound edit in Premiere Pro.

Interactive AI NPC — Real-Time Artist / Blueprint Prototyper

Playable UE5 prototype · 2026

Built a MetaHuman encounter that connects a triggered greeting, spoken "Follow me" command, navigation and a shared seating interaction.

Created the Blueprint interaction and animation flow, with dialogue powered by Convai.

The Dragon and the Tiger — Director / Unreal Engine Artist

Action cinematic · 2026

Converted an AI-generated motion reference into two MetaHuman performances using UE5 motion capture and retargeting.

Refined strikes, contact poses and foot placement in Control Rig, then staged, lit and edited the final cinematic.

Motion Capture Study — MoCap Monitor / Camera Artist / Editor

Four-person group project · 2025

Monitored the capture session and reviewed Vicon Blade solves to select usable movement.

Designed and animated the virtual camera, then edited the 41-second film and music in Premiere Pro. Teammates created the Maya particle character.

Education

Master of Animation and Visual Effects — UNSW Sydney

Skills

Cinematics: Storyboarding, previs, shot design, virtual camera, lighting, editing and sound

Real-time production: Unreal Engine 5, Sequencer, MetaHuman, Control Rig, motion capture, retargeting and Blueprint prototyping

Software: Unreal Engine 5, Adobe Premiere Pro, DaVinci Resolve and Autodesk Maya