

Tim Gostev
Creative Portfolio & Bio

ABOUT ME

Hi, I'm Timofey Gostev, and this is a brief portfolio of my creative works.

For as long as I can remember, I've always had a creative urge, but it was only during my studies at the Moscow State University Physics Department that I started to find ways to express and realize it. First in photography, and later, after earning my Ph.D. in Quantum Electronics, in painting, editing, CGI, and filmmaking in general.

I initially started working as a commercial editor for Timur Bekmambetov's film company, cutting ads for high-profile brands, and later became a freelance

CG Generalist with the aspiration of becoming a full-time filmmaker.

Knowing perfectly well the famous adage "Jack of all trades, master of none," I still believe that doing one's best in all sorts of tasks and areas is truly beneficial for a filmmaker, as it greatly enhances and informs one's creative abilities. This is precisely why I've included different kinds of projects in this portfolio that I've worked on in recent years.

Throughout the document, I've included links to my personal [website](#) for more in-depth information about those projects.

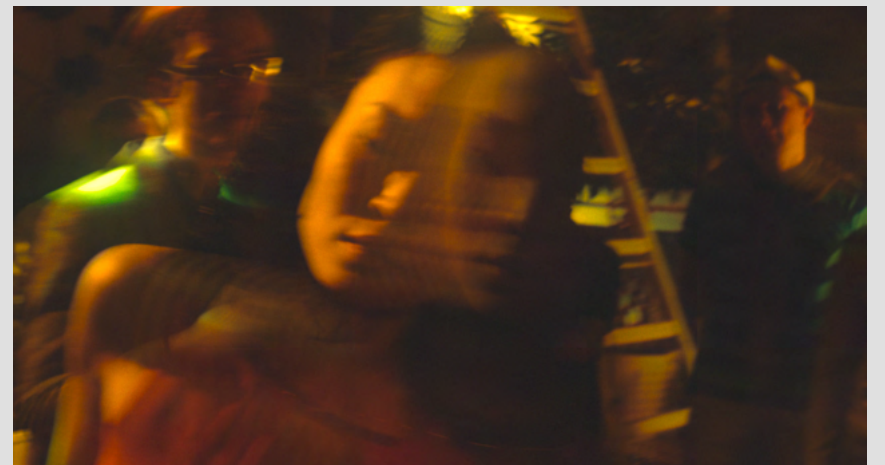
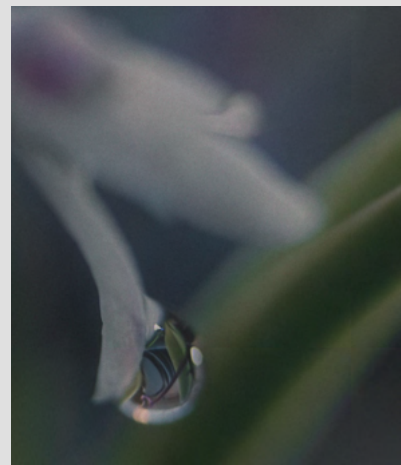
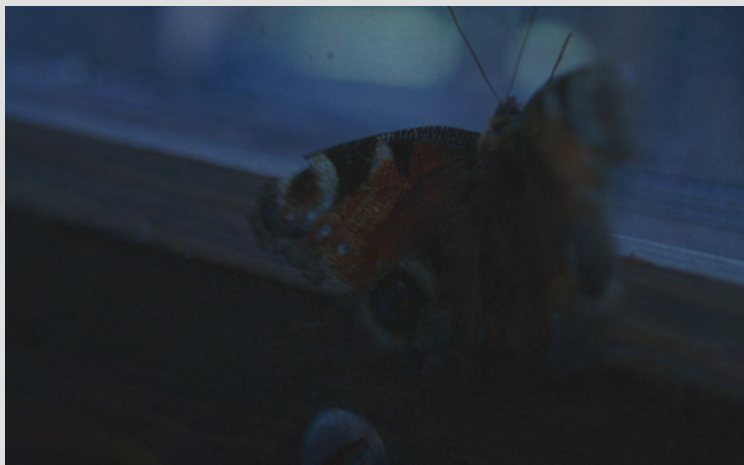
THE WIND FILM

It all initially began with the idea of shooting a short film that I could present in my application for the Cinematography Course at the AFI Conservatory.

I realized early on in the [process](#) that implementing all the ideas and achieving the results I aimed for would have been quite impossible given the budget and other limitations of the movie. That is, of course, unless I assumed multiple roles in the production and did the majority of the work myself. It was more of a necessity than my original intention, but as a result, I gained a lot of hands-on experience and insight into most aspects of filmmaking.

I ended up doing almost all tasks, including script-writing, directing, cinematography, editing, scoring, sound mixing, CGI, props, poster art design, and photography. All of that was accomplished with the invaluable help of my two close friends.

The film premiered and was showcased at several IMDB-qualifying international film festivals, both online and offline, winning multiple awards, including the European Cinematography Awards for “Best First Time Director”. The film, with English subtitles, is available [online](#).





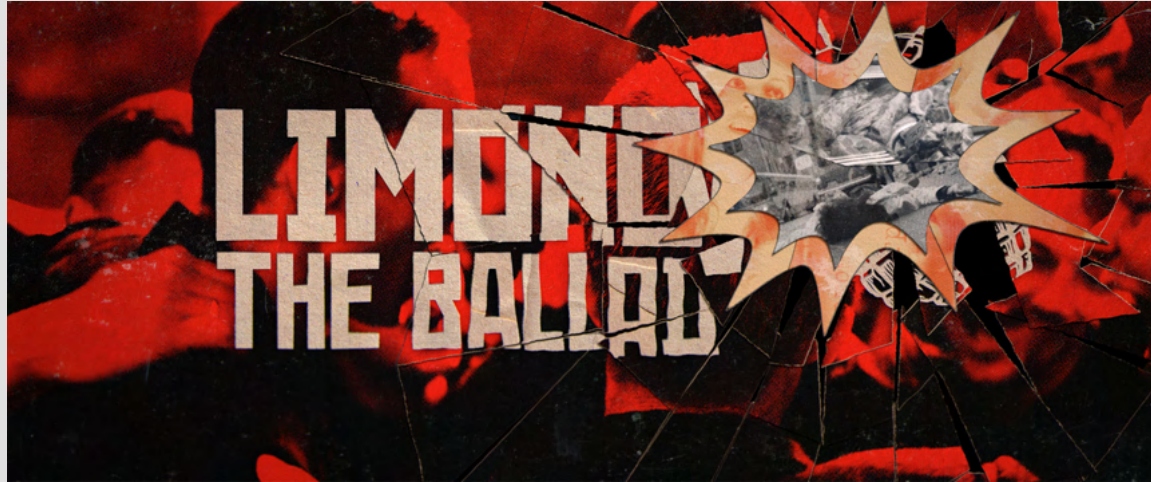
CGI & MIXED MEDIA

After working as a commercial editor for four years, I switched to a full-time freelance job in the CGI department, first as a compositor and later as a CG Generalist, doing various projects for international brands like Mars Inc., Coca-Cola, Bayer, Ferrero, Opera Software, and Google.

Recently, I've added some mixed media techniques to my toolbox, going back to the basics of working with real-life objects and materials, doing stop-motion cut-out animations, and layering gel prints. All of that was a fascinating process in itself.

I truly believe that CGI is a powerful tool for creative individuals, providing them with a vast array of possibilities to express their vision. Knowing how and when to use it effectively is a great asset to any filmmaker these days. I particularly admire the way David Fincher uses computer graphics in his films: unobtrusive, barely noticeable, and yet enhancing every aspect of his storytelling.

Below are some of the more recent projects I've done in this area, and even more of those are presented in a dedicated [section](#) of my site.



LIMONOV: THE BALLAD | *Pathé / Hype Studio*

Mixed media animated titles and poster art for the recent Kirill Serebrennikov film, starring Ben Whishaw and Viktoria Miroshnichenko, which premiered at the Cannes 2024 Film Festival. Utilizing paper cutout stop-motion animation, 2.5D effects, camera projections, and various compositing techniques, I designed and crafted chapter title cards with the intent of making them an organic part of the story while maintaining the raw and gritty style of the film.

RENNIE | *Bayer*

I created several close-up shots of delicious donuts from scratch in 3D, including the oozing pastry cream filling, and their realistic interactions with live-action footage and objects like the cardboard box and the hand. One of the key challenges was the fact that all elements of the shots had to be art-directable and adjustable. To achieve that, all meshes, textures, and shaders, including the bite, were done procedurally in Houdini and rendered with Arnold.





BALTIKA 7 | *Baltika*

I was tasked with designing, creating, and compositing large screen displays for an imaginary Mission Control Center in a high-budget commercial shot for a major Russian brand. This also included creating an animated 3D rocket launch pad, producing fluid dynamic shots of the rocket engine ignition sequence with realistic flames and smoke, as well as set extensions and relighting.

FERRERO ROCHER | *Ferrero*

I've done extensive work on several shots of the Ferrero commercial, which included relighting the hotel facade and surroundings, camera projection cleanups and shot extensions, as well as adding 3D elements like the hotel signboard, plasma screens, tree light decorations, and simulated fireworks in the background.





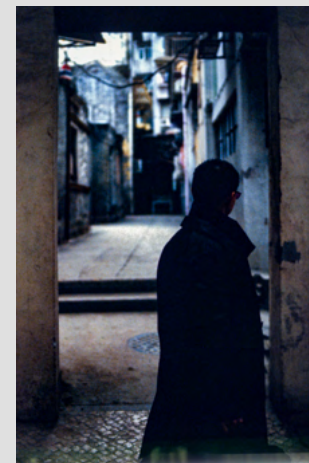
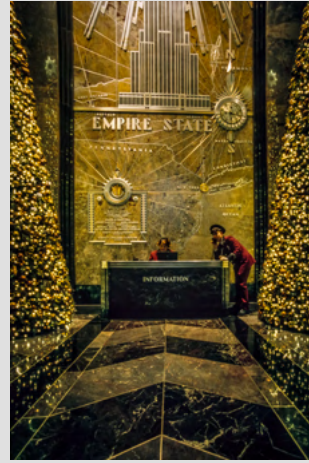
PHOTOGRAPHY

My first true artistic passion, it started with buying a Sony DSLR camera for my first-ever trip abroad, to Yemen.

But it wasn't until I purchased a second-hand film camera twelve years ago and went to Hong Kong alone with the single purpose of mastering documentary street [photography](#) that I realized its real potential to convey mood, connect with people, and tell their stories — stories that might otherwise be lost and forgotten forever.

Shooting film, for me, is not only about the aesthetics of it, but primarily a self-imposed creative limitation that teaches you to act fast and precisely, to capture the fleeting moments and hidden rhythms of the street with determination and confidence.

I believe that, in an age dominated by curated, filtered social media imagery, documentary street photography offers an antidote to the polished and often artificial representations of life.





Thank You
For Your Attention