

# CREATIVE CHARACTER

E N G I N E E R I N G

16110 HART STREET, VAN NUYS, CA 91406

## Andrew Clement - Biography

Raised a few miles from New York, Andrew was working in the effects business even before graduating high school. He gathered any experience he could in the east coast effects community, eventually deciding to attend S.U.N.Y. Purchase. While working there towards his Visual Arts/Theatre Design degree, he began contributing to shows such as **Saturday Night Live**, and the films, **The Princess Bride**, and Ridley Scott's **Black Rain**.

In 1990 Andrew relocated to L.A., to broaden his experience. He found work immediately in some of the most influential effects houses, including Oscar winner **Rick Baker**. His last job for another firm was as head of the paint department of the famed **Henson Associates**, on the T.V. show **Dinosaurs**.

While at Henson's, Andrew was allowed to see some very early CG tests for the film Jurassic Park. Excited about the ways the new technology could enhance his work; Andrew decided to throw all available resources into becoming informed and capable in the emerging technology. Before long, he was contributing 3D models and character animation to shows like **Hercules**, **Xena**, and the feature film **Blade**. C.C.E. was the first U.S. practical character effects house to deliver 3D animated visual effects shots on a weekly timetable.

In 1991 he rented an industrial space in Van Nuys to fulfill orders still coming in from a number of faithful New York clients, as well as the growing number of freelance projects offered out of L.A. Once Dinosaurs finished its 3-year run, Andrew had a working company, with full time employees on staff. As such, Creative Character Engineering was made an official entity in 1993.

C.C.E. quickly became renowned for extremely realistic effects work, beginning by serving the entire 15 season run of **E.R.** with ultra-realistic body parts, surgery simulations, and dozens of silicone babies. The success of that show led to many opportunities; first, with many of the medical dramas such as **House**, **Grey's Anatomy**, then crime dramas like **Sons of Anarchy**, **Dexter** and **Ray Donovan** and the fantasy shows **Fringe** and several of the **Star Trek** franchise.

The future of C.C.E looks assured, as contributions to high profile projects continue. **Interstellar**, the **Hammer** picture **Let Me In**, the redesign of horror icon **Freddy Krueger** for the new **Nightmare on Elm Street**, more projects for **Bad Robot** such as **Cloverfield** and the upcoming **God Particle**. Andrew is also very proud of his continued work for **Marvel Studios** on blockbuster projects like **Deadpool**, and the upcoming **Deadpool 2**

In addition to the films CCE is wholly responsible for, a growing number of international productions have come to trust Andrew for US based support services. **The Matrix**, **Thor: The Dark World**, and **Miss Peregrine's Peculiar Children** among others have all turned to C.C.E. for their U.S. based life casting, and large teams of make-up artists were assembled and coordinated for the **Guardians of the Galaxy** and **Kong: Skull Island** reshoots.

A 2016 re-teaming with director Jay Roach, and Bryan Cranston has brought Andrew his first **Primetime Emmy** nomination for the critically acclaimed L.B.J. biopic **All The Way**.

Now in its third building and occupying a labyrinthine 5,000 sq/ft, C.C.E. is equipped with all the tools and amenities needed to make the artists as well as visiting clients happy and confident that the work is being performed at the highest level.

Andrew is a member in good standing of I.A.T.S.E. Local 706 Makeup Artists guild, and is also a SAG Puppeteer. He also actively teaches, holding sculpture classes at local art schools and has been a guest instructor at Walt Disney Feature Animation. In 2007 Andrew was selected by legendary makeup artist **Dick Smith** to take over for him in teaching his Advanced Professional Make-up Course to expand the dissemination of effects knowledge to the next generation of artists.

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