

DOMINIC DEVINE

SUPERVISING ART DIRECTOR

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PROFILE

As an Emmy-nominated Supervising Art Director, I specialise in managing art department budgets, studio builds, and fostering creative freedom for high-profile TV series like "Bridgerton" and "The Spanish Princess." My approach emphasises collaboration, efficiency, and supporting a positive, team-oriented environment across all production departments. With a track record of streamlining complex financial processes and championing creativity, I'm dedicated to the art of filmmaking and eager to contribute to projects that inspire both creators and audiences alike.

IMDB Link: <https://www.imdb.com/name/nm1365528/>

SUPERVISING ART DIRECTOR

My Lady Jane

Mar 2022 - Mar 2023

"My Lady Jane" on Amazon, where I oversaw budget, studio builds, and crew hire as supervising art director, offers a playful retelling of Lady Jane Grey's story. Set in an alternate England, it blends history with humour and fantasy, exploring her brief reign and personal trials with a creative twist and visually rich sets.

Production Designer: Will Hughes-Jones

Bridgerton S2

July 2020 - Dec 2022

"Bridgerton Season Two" on Netflix, where I served as the supervising art director in charge of budget, studio builds, and crew hire, centres on Anthony Bridgerton's pursuit of love, intertwining romance and societal expectations within Regency-era London. This season continues to enchant with its rich visuals and complex characters, maintaining the intrigue of Lady Whistledown's revelations.

Production Designer: Will Hughes-Jones

Bridgerton S1

Mar 2019 - Mar 2020

"Bridgerton Season One," a Netflix series set in Regency-era London, showcases the Bridgerton family's romantic endeavours, notably Daphne's. As the supervising

art director, I contributed to its vibrant, period-rich visuals, earning an Emmy nomination for my work. The series blends romance with societal intrigue, highlighted by the mystery of Lady Whistledown.

Production Designer: Will Hughes-Jones

Sanditon

Jan 2019 - Mar 2019

"Sanditon," where I was the senior art director for pre-production, focuses on Charlotte Heywood's adventures in the emerging resort of Sanditon. Tasked with building the studio sets, I contributed to bringing Jane Austen's unfinished tale to life, highlighting romance, societal clashes, and modern twists on Austen's work.

Production Designer: Grant Montgomery

The Spanish Princess

Feb 2018 - Nov 2018

"The Spanish Princess" on Starz, where I served as the senior art director overseeing budget and studio builds, explores Catherine of Aragon's journey to become Queen of England alongside Henry VIII. Set against Tudor England's backdrop, the series highlights her ambition, love, and resilience, capturing the era's essence through detailed sets and historical context.

Production Designer: Will Hughes-Jones

Bitter Harvest

Nov 2017 - Dec 2017

"Bitter Harvest" (2017), directed by George Mendeluk, dramatises the Holodomor, the 1930s famine-genocide in Soviet Ukraine, through a love story. As Standby Art Director for reshoots and pickups, I helped enhance its historical authenticity. The film combines romance with stark historical realities, offering a moving portrayal of resilience against oppression.

Production Designer: Martin Hitchcock

Senior Art Director: Tony Noble

Aake

Sep 2017 - Oct 2017

"Aake" (2017), directed by K.M. Chaitanya, is an Indian horror film inspired by "Maya." Featuring Chiranjeevi Sarja and Sharmiela Mandre, it delves into a haunted film script's mystery. As the Art Director for the UK segment, I helped craft the film's eerie atmosphere. Known for its suspense and special effects, "Aake" is a notable entry in Indian horror cinema.

Production Designer: Paul Burns

Medinah

Feb 2015 - Feb 2016

"Medinah," a sci-fi series set in a post-apocalyptic Middle East, piloted in 2017. As the Art Director and then Production Designer, I shaped its dystopian aesthetic. Unfortunately, due to production issues, the groundbreaking project was never completed, leaving its potential unfulfilled.

Production Designer: Chris Richmond / D. Devine

Senior Art Director: Dominic Devine

Awaiting

May 2015 - Aug 2015

"Awaiting" (2015), a British horror combines horror and thriller genres in a tale of a man trapped with a sinister family after a car crash. As the Art Director, I shaped the film's tense atmosphere and setting, contributing to its dark, suspenseful ambience. The movie is acclaimed for its gripping plot and eerie mood.

Production Designer: Tony Noble

CONSTRUCTION, GRAPHICS, & STANDBY CREDITS

Breaking The Bank

May 2013 - Aug 2013

On "Breaking the Bank," I initially worked as a graphics designer and assistant art director, developing visual concepts for the film's aesthetic during pre-production. Later, as standby props during filming, I ensured prop continuity and scene integrity. This dual role sharpened my design and on-set problem-solving skills, illustrating the dynamic nature of film production and the value of versatility and collaboration in bringing a film's vision to life.

Production Designer: Caroline Greville-Morris

Senior Art Director: Gareth Thomas

My Position: Graphics Designer, Asst Art Director, Standby Props

Welcome To The Punch

Aug 2012 - Aug 2012

On the film "Welcome to the Punch," I helped briefly as a standby carpenter for a couple of weeks, as a favour to the art director. My role involved crafting, adjusting, and repairing set pieces to match the film's aesthetic needs while ensuring functionality for shooting. This position required quick thinking, carpentry skills, and a collaborative spirit to meet the fast-paced demands of film production.

Production Designer: Crispian Sallis

Supervising Art Director: Hauke Richter

My Position: Standby Carpenter

The Adventurer: Curse of the Midas Box

Feb 2012 - Jun 2012

"The Adventurer: The Curse of the Midas Box" (2013) is a fantasy film where Mariah Mundi searches for the powerful Midas Box to save his family. As a construction manager, I helped create the film's detailed, magical sets, contributing to its vivid, Victorian-inspired world.

Production Designer: James Lewis

Supervising Art Director: Dominic Roberts

My Position: Construction Manager

Silent Witness: S15

Feb 2011 - Dec 2011

I oversaw the construction of all 'guest sets' for Season 15, encompassing diverse settings such as two prisons (including a two-story structure and another with eighteen cells plus two interrogation rooms), two council flats, a haunted attic, and an exploding bathroom. All projects were completed on schedule and within budget constraints.

Production Designer: Simon Campbell

Art Director: Tim Blake

My Position: Construction Manager

The Cricklewood Greats

Apr 2011 - Jul 2011

"The Cricklewood Greats," a comedy pilot directed by Peter Capaldi, presented me with the challenge of supervising the construction of eleven sets with limited budget and time. Despite these constraints, my team and I successfully delivered diverse and engaging sets that complemented Capaldi's comedic vision, showcasing our ability to creatively overcome obstacles and contribute significantly to the project's narrative and aesthetic appeal.

Production Designer: James Lewis

Art Director: Gareth Thomas

My Position: Construction Manager

Silk S1

July 2010 Dec 2010

During "Silk" Season One, I managed the construction crew and assisted with planning, scheduling, and budgeting of set builds. My role was crucial in navigating the challenges of TV production, ensuring that each set, from courtrooms to offices, was completed efficiently and met the series' artistic vision. This experience sharpened my project management and teamwork skills, contributing significantly to the show's authentic and engaging set design.

Production Designer: James Lewis

Senior Art Director: Hauke Richter
Construction Manager: Simon Pickup
My Position: Construction Supervisor

Spooks

June 2010

As a carpenter on "Spooks," I assisted in constructing a set for one episode, focusing on practical craftsmanship to meet the series' high standards for realism. My role involved hands-on work, transforming design plans into a functional set that fit the show's dynamic espionage narrative. This experience underscored the value of precision and teamwork in bringing a television set to life.

Production Designer: James Lewis
Art Director: Hauke Richter
Construction Manager: Simon Pickup
My Position: Carpenter

Foster

Jan 2010 - May 2010

In my role as construction supervisor on "Foster," a British film, I led the creation of its sets, ensuring they accurately reflected the script's emotional depth. My work involved transforming conceptual designs into real, tangible environments that supported the film's narrative. Through effective team leadership and close collaboration with the production design team, we delivered sets on time and within budget, contributing significantly to the film's visual storytelling.

Production Designer: James Lewis
Senior Art Director: Hauke Richter
Construction Manager: Simon Pickup
My Position: Construction Supervisor

City Of Vice

Feb 2008 - Sep 2008

Starting as a carpenter on "City of Vice," I was promoted to construction supervisor due to my architectural and construction background. Initially set to be mostly indoors for cost-saving, our team proved we could build detailed exteriors within budget. This led producers to move much of the series outdoors, enhancing its scale and showcasing our work on recreating 18th-century London.

Production Designer: James Lewis
Supervising Art Director: Hauke Richter
Construction Manager: Simon Pickup
My Position: Construction Supervisor

ADDITIONAL SKILLS

Leveraging my architectural and design background, I transitioned effectively from Construction Manager to Art Director, bringing a blend of leadership, technical skills, and a commitment to excellence. I've developed Google Sheets-based budgeting and cost tracking systems, surpassing traditional methods with features like dynamic budget adjustments and real-time cost tracking. Praised by producers and accountants, this system has been a game-changer on productions like "The Spanish Princess" and "Bridgerton," streamlining the art department's operations and transforming it into a paragon of efficiency and ease.

EDUCATION

London International Film School

Apr 1991 - Mar 1993

AWARDS

Emmy-nomination for "Bridgerton S1".

BFDG nomination for "Bridgerton S1".

ADG recognition for "Bridgerton S1"