

Christine M. Gatchalian

Senior/Lead Lighting Artist

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OBJECTIVE: Senior or Lead Lighting Artist in VFX, TV, Commercials or Animated Films.

CITIZENSHIP/WORK ELIGIBILITY: United States Citizen with Indefinite Leave to Remain in UK. Based in London

WORK HISTORY

Lighting Lead, Sauvage.tv (7/23-11/23)

Heartsteel “Paranoia” - 3D animated music video for Epic Games
Unannounced commercial

Liaised with other department heads and production to set up pipeline, templates, naming conventions, best practices, render settings for the show and future projects. Documented the tips and tricks in confluence. Worked alongside the director to determine the intention of the sequence lighting. Optimized lighters’ scenes so they would render quickly on the farm. Set up sequence lighting and executed shot lighting in Houdini, Arnold and Nuke.

Senior Lighting Artist, DNeg (2/23-7/23)

“Coyote vs. Acme” - Warner Bros. live action film

Shot lighting on characters, vehicles and props with Clarisse, roto and comp work with Nuke.

Lead Lighting Artist, MPC Film (1/22-1/23)

“Mufasa: The Lion King” - Full CG Disney Animated film

Lead the lighters to complete the teaser for D23. Setup templates for the show, made optimization tests to determine best render settings. Coordinated with production to scope task difficulty and assignments. Liaised with other department supervisors and leads to work out kinks in pipeline and schedule. Executed shot lighting on more difficult establishing shots using Katana, Renderman and Nuke.

Lead Lighting/Compositing Artist, Axis Animation (5/21-12/21)

“Scrooge: A Christmas Carol” - full CG animated film for Netflix

Set up light rigs in Houdini/Arnold, compositing and QC done in Nuke. Split sequences into packets and assigned them to shot artists. Help with scheduling, bidding of shots and guiding shot artists with the desired look, kept track of tickets for when upstream assets needed fixing. Approved high-quality shots to go to QC check, then did QC fixes in Nuke if needed.

Lighting TD, Trixter (4/21-5/21)

“Shang-Chi and the Legend of the Ten Rings” - Marvel Feature Film

Character, prop and environment shot lighting with Katana & Arnold, slapcomped with Nuke.

Lead Lighter, Jellyfish Pictures (10/20-3/21)

Senior Lighter, Jellyfish Pictures (9/20-10/20)

“Spirit Untamed” - Dreamworks Feature Animation

After one month at Jellyfish as a senior lighter, I was promoted to lead. I assigned shots for lighters & gave notes in dailies when necessary. Set up light rigs and shot templates in Maya for shot lighters to pick up. Executed shot lighting for many difficult shots and delivered our sequences early. Rendered in Arnold, slapcomped in Nuke.

Lighting TD, Trixter (4/20-6/20)

“The Suicide Squad” - DC Feature Film

Set up sequence lights for characters, vehicles and fx for the temp screening. Lit and rendered with Katana & Arnold, slapcomped with Nuke.

Senior Lighting Technical Director, Cinesite (2/20-3/20)

“Black Widow” - Marvel Feature Film

“Fate: The Winx Saga” - Netflix TV series

Character lighting on Black Widow using proprietary lighting software (Gaffer) and Nuke to slap comp and prepare HDRs. On Winx, I lit a set extension.

Senior Lighting Director, Framestore Integrated Advertising (5/19 -11/19)

“The Witcher” - Netflix TV series

“Sky Christmas Advent” - TV commercial

I did mountain layout in Maya, and tree and ground layout in Houdini. Shot lighting was done with Maya in castle scenes and Houdini for mountain scenes. All were rendered with Arnold and composited with Nuke. For the Sky commercial, I did shot lighting on an advent calendar in Houdini.

Key Artist, MPC Film (4/18-5/19)

“Disney’s The Lion King” - Full CG 3D animated film

“Dora The Explorer” - Live action Feature Film

Various marketing and promotional items for The Lion King, including the official poster

Various pitches

A key artist is essentially a Senior Lighting TD who sets up rigs for the sequence for others to pick up. I gathered 3d assets and set up modules for the sequence, which included rendering settings and light rigs for others to inherit. Created HDRs from pictures on set if need be. Developed shots in collaboration with the shot compositor. Worked closely with CG Supervisor to design lighting for official posters, promotional stills and displays. Optimized rendering set ups so that they could be rendered in 12k or in order to make farm usage more efficient. Mentored/assisted new starters especially those who needed help transitioning to Katana.

Senior Lighting Technical Director, Industrial Light and Magic (2/17-3/18)

“Jurassic World: Fallen Kingdom ” - Live Action Feature Film

“Ready Player One” - Live Action Feature Film

Set up sequence light rigs from scratch for others to pick up. Having finalled the first shot in the climax of RPO, I set the overall look for the end of the film. While lead was on paternity leave, I filled in and oversaw over 100 shots. In JW:AF I created HDRs and extracted lights from HDRs to create light rigs. For all movies I used Katana to set up lights, rendered with Renderman, comped with Nuke.

Senior Lighting Technical Director, MPC Film (11/14-1/17)

“Transformers: The Last Knight” - Live Action Feature Film
“Passengers” - Live Action Feature Film
“Disney’s The Jungle Book” - Live Action Feature Film
“The Martian” - Live Action Feature Film
“Terminator: Genisys” - Live Action Feature Film

I did character lighting, set lighting and some lookdev. Used Katana to set up lights, rendered with Renderman, comped with Nuke. Produced sequence and shot lighting of CG characters for integration with their live action plate, built and adjusted light rigs used for lighting CG elements, and created slapcomps of renders for review. Was a mentor/trainer for new starters. On *Passengers*, I did lighting design for the Avalon spaceship that was used in all exterior spaceship shots. *Passengers* was one of the first shows to use ELMO (proprietary software), so I was able to test and give input on how it could improve.

Senior Lighting Technical Director, MPC Advertising (1/16-4/16)

Turkish Airlines, “Batman vs Superman”

Animation and Lighting on Superman in “Metropolis”, some modelling, lookdev for buildings in “Gotham”, reflections on airplanes in both

Sky Sports, “Pressure Cooker”

Lookdev and lighting on stadium and crowd, set up HDRI and lightrig for show. Some texturing for uniforms, organized and changed country kits from shot to shot.

King Games, “Country Fair”

Shot lighting on box of fruit, some lookdev work on tomato

McDonald's, “American Roots”

Lighting on house for “Roundabout” sequence. Some lookdev on truck, and some modelling of a speed bump for shadow integration.

Samsung, “Edge 360”

Lighting and lookdev on hawk

Tecate, “Cancha Noe”

Shot lighting on stadium and crowds

Lighting Technical Director, Framestore (10/13-8/14)

“*Dracula Untold*” - Live Action Feature Film

“*Guardians of the Galaxy*” - Live Action Feature Film

Character lighting and environment lighting. Used Maya to set up lights, rendered with Arnold and comped with Nuke. Look development on props in *Dracula*. On *GotG*, I subbed in for lead lighter on holiday and did some lookdev on the prison set, set up utility IDs, sequence lighting and render passes.

Senior Lighting Technical Director, Sony Pictures Imageworks (4/13-9/13)

“*Cloudy With A Chance of Meatballs 2*” - Full Length Feature Animation

Shot and key lighting. Set up lighting rigs and material edits for various objects for other lighters to inherit. Used Katana with Arnold to match the look and style in color keys. Did some lookdev tasks when needed. Made shots more efficient to reduce noise in final render. Composited in Nuke and stereoscopically converted final composites.

Lighting Technical Director, Blue Sky Studios (10/12-3/13)

“*Epic*” - Full Length Feature Animation

Shot lighting and compositing for *Epic*, using CGStudio and Nuke. Was a senior mentor for new TD’s. Trained them on the proprietary software and workflow, and was a resource for help when they needed it.

Lighter, Walt Disney Animation Studios (5/12-9/12)

“*Wreck It Ralph*” - Full Length Feature Animation

Using Dlight and Maya, I lit many one-off and key shots. I composited with Nuke and rendered with Renderman. Wrangled left and right camera renders to prepare for stereo and offset the rotos.

Lighting Technical Director, Blue Sky Studios (6/05-5/12)

“*Ice Age: The Meltdown*” - Full Length Feature Animation

“*Ice Age: Dawn of the Dinosaurs*” - Full Length Feature Animation

“*Ice Age: Continental Drift*” - Full Length Feature Animation

“*Rio*” - Full Length Feature Animation

“*Horton Hears A Who*” - Full Length Feature Animation (lighting and fur TD)

“*McDonald's Ice Age 3 promo*” - Live Action/CG Commercial

“*McDonald's Ice Age 4 promo*” - Live Action/CG Commercial

“*Rio Kids Choice Awards promo*” - Live Action/CG Commercial

“*McDonald's/Rio promo*” - Live Action/CG Commercial

“*Surviving Sid*” - Animated CG Short

“*Ice Age: Continental Drift* billboard” - Movie Poster

Shot lighting with CGI Studio and composited with Nuke (and formerly Shake). Did paint fixes, when necessary. As a Fur TD on *Horton*, I grew, groomed, and styled fur on characters (using Maya) to match the art direction. Trained new TDs on the proprietary software and workflow. Did some stereo finishing on *Ice Age 4*. Was master lighter & compositor for 2 *Ice Age/McDonald's* commercials. Was lead for some licensing & marketing sequences and images, including the IA4 billboard.

Photo Assistant, Markus Klinko & Indrani Studio (1/05-5/05)

Set up, adjusted, and took down lights and sets for Mariah Carey CD cover shoot, Katie Holmes editorial and Kool Cigarettes campaign. Photographed background elements to be composited.

Lighting Technical Director, Tippett Studio (6/03-9/04)

“*Stepford Wives*” - Live Action Feature Film

“*Starship Troopers 2*” - Live Action Feature Film

“*The Mask 2*” - Live Action Feature Film

“*Hellboy*” - Live Action Feature Film

Used Maya to create and fine tune the lights, reflections and shadows on CG characters to match background plates. Converted Maya files to RIB format and rendered in Renderman. Modified shaders as needed. Set up preliminary Shake scripts for compositor. Using proprietary software, choreographed crowd simulations. Developed key lighting on swarms of bugs.

Render Technical Assistant, Tippett Studio (6/02-6/03)

“*Matrix Revolutions*” - Live Action Feature Film

“*Blockbuster: Carl and Ray*” - Live Action/CG Commercial

“*League of Extraordinary Gentlemen*” - Live Action Feature Film

“*The Santa Clause 2*” - Live Action Feature Film

“*Kibbles and Bits commercial*” - Live Action/CG Commercial

Wrangled renders for various movies and commercials. Acted as liaison between show coordinators. Prioritized jobs, partitioned machines, and monitored renders. Debugged and wrote various scripts.

Education

International Center of Photography, September 2004 – June 2008

Continuing education in fashion photography, portraiture, and studio lighting classes

University of California at Berkeley

B.A., Applied Mathematics (Computer Graphics emphasis), May 2002

Technical Skills

Operating Systems: Linux, Unix, Mac OS X, Windows

Software and Renderers: Katana, Maya, Gaffer, D-Light, Arnold, Renderman, CGISudio, 3DSMax, Houdini, Nuke, Shake, Premiere, Final Cut, After Effects, Photoshop, Gimp

Non-Lighting Industry related work:

Epic, Horton Hears a Who, Ice Age 2 & 3 (Blue Sky): Scratch voice recording for various characters

Ice Age 2 & 3 (Blue Sky): Dancing reference for musical sequences

Kibbles & Bits commercial (Tippett): Dancing reference for 3D bulldog