

Chris Cunningham

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Lighting, Compositing, and Look Dev Artist

I am a visual effects and feature animation artist with extensive experience in lighting and compositing. As a consummate professional, I'm always striving for the best in a production and for an individual shot.



Objective

I'm committed to life-long learning and improving my own skills through practical image making with my personal work, as well as striving for excellence in my career. I'm looking for a position with your company that fits my skill set and also my future career desires.



Experience

- 2013–present **Lighting Lead and Look Dev Artist**
The Moving Picture Company - London, UK
- 2001–2008, 2013 **Lighter, Lighting Lead, & Compositor**
Sony Pictures Imageworks - Culver City, CA
- 2011-2012 **Lighter**
Rhythm & Hues - El Segundo, CA
- 2002 **Lighter**
Weta Digital - Wellington, NZ
- 1999-2001, 2008-2011 **Lighter & Compositor**
DreamWorks Animation SKG - Glendale, CA
- 1997-1999, 2012 **Lighter & Compositor**
Walt Disney Feature Animation - Burbank, CA

Full Credits

- 2015 - The Martian – The Jungle Book – San Andreas
- 2014 - Guardians of the Galaxy – Exodus: Gods and Kings
- 2013 - The Smurfs 2
- 2012 - Life of Pi – Wreck-It Ralph
- 2011 - Kung Fu Panda 2 – Puss in Boots
- 2010 - Shrek Forever After – Kung Fu Panda Holiday Special
- 2009 - Watchmen – Monsters vs. Aliens
- 2008 - Madagascar: Escape 2 Africa – Eagle Eye
- 2007 - Beowulf – Ghost Rider
- 2005 - Zathura: A Space Adventure
- 2004 - The Polar Express
- 2003 - The Matrix Reloaded – Charlie's Angels 2: Full Throttle – The Haunted Mansion
- 2002 - The Lord of the Rings: The Two Towers – Stuart Little 2
- 2001 - Shrek
- 2000 - Dinosaur



Education

- 1987-1991 **Bachelor of Arts in Photography**
San Francisco State University, CA

Skills

All work on my show reel was lit and composited by me, except where noted. The software I use is a mix of proprietary lighting and compositing tools and the major off the shelf tools. Experience in all of the following, Nuke, Maya, Katana, Light, Shake, Bonsai.

Job Descriptions

LIGHTING and LOOK DEV ARTIST at THE MOVING PICTURE COMPANY

Senior Lighter and Look Dev artist on The Jungle Book, The Martian, San Andreas, Exodus: Gods and Kings, and Guardians of the Galaxy. Look Dev on Egyptian Soldiers, Hebrews, Hittites, and Egyptian civilians for Exodus crowd sequences. Current Look Dev on Jungle Book Environments. All work is done in Nuke and Katana.

LIGHTING and COMPOSITING at SONY PICTURES IMAGEWORKS

Senior Technical Director. Lighter and 2D/3D Compositor on a mixture of live action and animated features. CG Features Polar Express, Beowulf 2D & Beowulf 3D. Live action films Ghost Rider, Watchmen, Eagle Eye, Zathura: A Space Adventure, The Haunted Mansion, Charlie's Angels: Full Throttle, The Matrix Reloaded, Stuart Little 2, and The Smurfs. Lighting and compositing done in Katana and Nuke.

LIGHTER at RHYTHM & HUES

Senior Lighting Technical Director. Lighting on Life of Pi. Software usage included a proprietary lighting system and pipeline.

LIGHTER at WETA DIGITAL

Senior Lighting Technical Director. Lighting on The Lord of the Rings: The Two Towers. Software usage included Maya, Renderman and Liquid.

LIGHTER at WALT DISNEY ANIMATION STUDIOS

Lighting & Compositing on stereoscopic animated feature Wreck-It Ralph. Maya and Nuke. Digital artist on CG Live action animated feature Dinosaur. First digital feature made by Walt Disney Feature Animation. Use of proprietary lighting system Light Tool and node based compositor Illusion.

LIGHTER at PDI/DREAMWORKS & DREAMWORKS

Lighting Animator on animated feature Shrek & initial tests of Shrek 3D for IMAX. Use of PDI proprietary software. Lighting & Compositing on animated features Kung Fu Panda 2, Shrek 4, Monsters vs. Aliens, and Madagascar 2.

Organizations

2007-2013 Visual Effects Society and 2008-2013 ASIFA

References

References are available from any facility upon request

Reel Breakdown

Guardians of the Galaxy

I lit all the elements in the shot and did the look dev for the weapons and foot soldiers. These were used throughout the film. Katana and Nuke.

Exodus: Gods and Kings

I was responsible for all of the look dev of the crowds and their variations for the film. Egyptian Soldiers, Hittites, Hebrews, and Egyptian Civilians. I lit the crowd scenes which also contain examples of the Egyptian Soldiers and Hebrews. Katana and Nuke.

Life of Pi

I lit all the cg characters in my shots which included flying fish, orangutan, zebra, and Richard Parker the tiger. Proprietary software Voodoo.

The Matrix Reloaded

I lit and composited all my shots including green screen pulls and subsequent set extensions. Proprietary lighting and compositing software.

Wreck-It Ralph

I lit and composited all my shots. Maya with Disney lighting interface and Nuke.

Kung Fu Panda 2

I lit and composited all my shots using DreamWorks proprietary lighting software and Nuke.

Zathura: A Space Adventure

I was responsible for all lighting and compositing. Fire elements were 2d elements that needed to be massaged into place to work in the shot. Proprietary lighting and compositing software.

Ghost Rider

I was responsible for all lighting and compositing. The front of the bike is full cg replacement including fire. Proprietary lighting and compositing software.

Beowulf

I lit and composited all my shots on the show.

The Polar Express

I lit and composited all my shots on the show.

The Lord of the Rings: The Two Towers

I lit the wargs in all my shots. The initial battle was supposed to be at a distance with lo res creatures but at the last minute it was brought to the foreground and special care had to be taken to make sure the characters held up under scrutiny.

Dinosaur

I lit and composited all my shots on the animated feature. Maya and Avid Illusion.

The Smurfs 2

I composited on Smurfs 2. The duck shots were particularly intricate in that multiple plates with different camera drifts were used of the pen. I had to track and stabilize each part and also wrangle the extensive live action duck mattes to integrate the one cg duck. Nuke.

Shrek Forever After

I lit and composited all my shots on the animated feature. DreamWorks lighting software and Nuke.

Monsters vs. Aliens

I lit and composited all my shots on the animated feature. DreamWorks lighting software and Nuke.

Stuart Little 2

I lit and composited all my shots on the show. Proprietary lighting and compositing software.

Shrek

I lit and composited all my shots on the animated feature. DreamWorks lighting and compositing software.