REBECCA A. FORTH

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KEY SKILLS

Software: Autodesk Maya, Nuke, Eyeon Fusion, Katana, Pixar's Renderman, Adobe Photoshop, Adobe After Effects, Motionbuilder, Z-Brush, Mari, Ptex 3D Paint, PTGui
Systems: Windows, Linux, Mac OS
Languages: Python, UNIX/tcsh

WORK EXPERIENCE

Look Development Lighting Artist Industrial Light & Magic, San Francisco, CA   **August 2017– Present**

-Adjust and enhance materials and shaders handed off from texture artists to achieve final look desired, while working closely with texture artist and supervisors.
-Troubleshoot and kick back assets when needed to ensure it is shot ready by identifying geometry errors, issues with texture maps, improper UDIMs, etc.
-Incorporate any additional asset lights that aren't fully achieved through shaders and materials as a modifiable light rig.
-As look development phases out on project, move on to shot lighting.
-Stitch environment spheres from HDR photos shot on location and utilize with global illumination to properly match the lighting of an asset to any live action plate material, while also adjusting the lights that best fit the story and emotion being conveyed in the scene.
-Match any entirely CG shots to concept art, while maintaining consistency with other shots in the sequence through communication with fellow artists and supervisors.
-Update and create documentation pertaining to different projects and pipeline flows to ensure information is available to artists at all sites, including London, Vancouver, Singapore, and Sydney.
-Test artist workflow for any new software iterations before they are implemented into the project pipeline (eg. Katana 3.0 to Katana 3.1)
Primary Projects:
The Mandalorian (May 2020-Present)
Star Wars: The Rise of Skywalker (October 2018-December 2019)
Solo: A Star Wars Story (October 2017- April 2018)

Lead Lighting Artist Anamon Studios San Francisco, CA   **May 2018- May 2019**

-First and only lighter for almost one year on ***Let's Eat***, an animated short utilizing the cloud pipeline of Nimble Collective.
-Helped to establish master lighting rigs for all sequences and environments.
-Developed initial look in 3D space based on 2D key art provided by director.
-Consulted on color space, Renderman for Maya render settings, EXR output, and compositing possibilities.

External Technical Assistant Industrial Light & Magic San Francisco, CA   **June 2015 –October 2017**

-Stripped all proprietary plug-ins and materials to send to third party vendors from assets and shot work.
-Maintained and troubleshooted automated vendor ingestion processes.
-Ensure all requirements were met for all third party vendor submissions.
-Regularly updated python scripts used for vendor ingestion process, and tools for preparing

assets/shot work to be sent out to vendors.

Primary Projects:

Solo: A Star Wars Story, Star Wars: The Last Jedi (October 2016-October 2017)

Ready Player One (November 2016-October 2017)

Kong: Skull Island (July 2015- December 2016)

Deepwater Horizon (July 2015-August 2016)

Rogue One: A Star Wars Story (June 2015-December 2016)

The Revenant (June 2015-December 2015)

Resource Assistant, Industrial Light & Magic, San Francisco, CA   **January 2011 –October 2015**

-Updated and wrote tools that were integral the role of the resource assistant to be more flexible and efficient.

-Archived all show assets, and restored older materials for different productions.

-Assisted other Resource Assistants with other productions and questions

-Worked closely with artists and production staff to provide them with needed resources.

-Converted images, film footage, and other media according to artistic need and show specific criterion.

Primary Projects:

The Revenant, Rogue One: A Star Wars Story (June 2015-December 2015)

Tomorrowland, Jurassic World, Warcraft (June 2014-June 2015)

Transformers: Age of Extinction, Above and Beyond (June 2013-June 2014)

Pacific Rim, The Great Gatsby (October 2011-July 2013)

Battleship (August 2011-May 2012)

Super 8, Pirates of the Caribbean: On Stranger Tides, Cowboys & Aliens (January 2011-June 2011)

Lighting & Compositing Intern, **Walt Disney Animation Studios**, Burbank, CA   **June 2009-August 2009**

-Assigned specific projects that helped encourage the development of new techniques and skills.

-Assigned a professional lighting artist as a mentor. (Paula Goldstein)

-Learned new software, the basic studio pipeline, and worked together with a dedicated team under an Art Director.

-Lighting and compositing artist for a 30 second in-house short film with other 2009 interns.

EDUCATION

University of Colorado Denver, Denver, CO

Bachelor of Fine Arts-3D Animation, 2010

Animated Short, *A Complex Villainelle*.

-Modeled pipeline to reflect to that of a professional animation studio.

-Worked on short from pre-production phase through post-production.

-Assigned the responsibility of Student Co-Director, Student Art Director, Head Compositor, and Lighting Artist.