

# Justin Dobies

Lighting and Compositing Supervisor

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## Entergalactic - 2022

On Entergalactic, my primary role was lighting supervisor. I was brought on early to help develop a method for achieving the stylized look. Due to the time and budget constraints, as much as possible needed to be done with off-the-shelf tools. It needed to be easily reproduced over the three locations where lighting was being done. Through pushing the tools in unique ways and working with upstream departments we were able to achieve renders that were 90% to the final look. Allowing artists to work in a natural way. The shots in my reel represent the few that I did final lighting on. For the show, I reviewed and provided feedback on all shots lit on the show and presented them to our client.

## Ron's Gone Wrong - 2021

For Ron's Gone Wrong, I led all the sequences in the kitchen. This show was especially challenging as it was the studio's first feature animation project that was unexpectedly forced to be remote due to COVID. In addition to providing the overall lighting setup for the sequences, I was responsible for casting all shots to the artists and helping to debug any technical challenges. The biggest challenge of lighting the kitchen was finding the balance between the warm sun light and the overhead light to make it feel cozy and inviting.

## Frozen 2 - 2019

For Frozen 2 I was able to work on a few one off shots involving the ice sculptures. The biggest challenge for these shots on Frozen 2 was finding the balance between believable frosted ice for the sculptures while ensuring the characters depicted were still legible for the story.

## Moana - 2016

The shoreline was a particular challenge on this show. Getting the proper transition between the water, wet sand and beach was important in making the shot feel real. Getting the moment between Moana and her mom to feel intimate and cheerful was important to the directors. For the lighting inside the hut, I developed the look of the characters being lit only by the light from the rainy day outside. It was a nice chance to play with a softer lighting on the show.

## Zootopia - 2016

For Gazelle's peace rally, I created the initial key setup and took the entire shot group to final. For the sequence wanted to use shadows to visually put characters in boxes to increase the tension of the scene and show the division of the city visually. This was the first sequence with Gazelle lit for the movie so we used this sequence for dialing her final look for the show. For the Subway Chase, I picked up a few shots of the cabin during the underground portion. The main challenge on the shots was being able to read what was happening while maintaining believably in the lighting.

### **Alice Through the Looking Glass - 2016**

On this show I was only responsible for the lighting. The separate compositing department handled the final color. This was my first experience with Katana/Arnold and I was able to take shots to final in the first weeks of starting at the studio.

### **Big Hero 6 - 2014**

For the bot fight, the goal was to have a near photo-real feeling while highlighting the actions of the characters. The read of the scene was simplified by using primarily rim lighting on the crowd. This combined with the use of lens flares and haze left the action easy to read while maintaining the feeling of a large crowd watching the fight.

I developed the look of Hiro within this workspace in his bedroom with the goal of a soft light on his face that was motivated by the desk lamp. The biggest challenge was to get some separation between Hiro's hair, the back chair and the monitor