

# Justin Dobies

justin@justindobies.com | (747) 344-2813 | Burbank, CA | [www.justindobies.com](http://www.justindobies.com)

## Entergalactic (2022)

---

**Role:** Lighting Supervisor

Bid, cast, reviewed and noted lighting on all shots in the film. Worked on initial look testing to develop the final look and lighting workflow. Created and maintained the default show Katana templates.

For the Title Shot, provided the character lighting and worked with multiple departments to brainstorm the how to accomplish the transition.

For the End Shot, took the shot from artwork to final lighting. Matched the CG set to the 2d DMP. Re-projected parts of the DMP onto Nuke geometry to blend into the CG set. Placed additional 2d elements provided by client into the shot using Nuke projections and blended in with the light CG.

## Ron's Gone Wrong (2021)

---

**Role:** Lead Lighter

Created the initial lighting setup for all shots in the kitchen including material overrides to dial in the final look of the set for the show. Worked with Art Director to develop the look for the Flashback sequence. Cast shots to artists and supported them with creative and technical challenges.

## Frozen 2 (2019)

---

**Role:** Lighting Artist

For the Enchanted Forest, Using the established environment light rig, adjusted it to work for this one off environment. Established the lighting for the ice sculpture memories including material overrides and additional Ambient Occlusion pass to increase legibility for the story.

For the Cave Memory, created the initial lighting setup and final light rig. Worked closely with FX to track a practical light with the magic element to help it illuminate the scene. Partnered with the Look-Dev artist on the memory sculpture so it could be reviewed with the final look. Supported other artists in the sequence with any technical issues, especially those related to the statue's glitter scatter.

## Moana (2016)

---

**Role:** Lighting Artist

For Baby Moana, matched an earlier sequence lighting and dialed in the shoreline. Created specific character lighting for Moana's dad. When Moana meets her mom, this was a one-off part of the set that needed custom lighting for both characters and the environment. I used gobos and grading to add a shadow to the pathway to direct the eye to the moment Moana hugs her mom.

For the interior lighting in the hut, created shot specific lighting to match existing shots in this sequence. The lighting had to be tweaked per shot to make sure the main action was visible and the characters stood out.

For Moana and Mom, this long shot bridged two existing sequences. I dialed in lighting this part of the set and the characters to ensure the moment feel intimate. Due to the length of the shot, I found creative solutions to fix problematic frames of the shoreline simulation as well as stabilizing an overactive plant element in Nuke to prevent additional renders of the full frame-range.

## **Zootopia (2016)**

---

For Gazelle's Peace Rally, I created the initial key lighting setup and took the entire shot group to final. The sequence was designed to visually put characters in boxes to increase the tension of the scene and show the division of the city. This was the first sequence with Gazelle lit for the film and it was used to dial in her final look.

For the Subway Chase, I picked up this one off shot from an existing light rig. I created the lighting coming from the headlights for the subway car to illuminate the running character and added additional passing lights to increase the feeling of speed to the runaway subway car.

For the Parking Ticket, these shots had to bridge the shots between two sequences, both of which already had established looks. A seamless transition between the two lighting setups was required. On these shots it was important to get some pleasant shading on the background buildings that were primarily in shadow

## **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. For these full CG shots, I established the character lighting and matched the environment lighting to the surrounding shots. I worked with the compositing team to ensure they had all the AOVs they needed.

## **Big Hero 6 (2014)**

---

For Hiro's Bedroom, I adjusted the sequence light rig to dial in the look for his desk area in these close up shots. I developed the look of his lighting here with the goal of a soft light on his face that was motivated by the desk lamp that he was able to move in and out of while still maintaining readability. Noise reduction tricks were applied in Nuke to limit the render times for problematic assets including the fridge and lamp springs.

For the Science Fair, the environment lighting was mostly inherited from the sequence rig. The corner this conversation takes place in needed to be a flushed out as it was the first time this part of the set was in focus. Due to the complexity of the materials in the science fair, I used numerous methods to reduce noise while preventing excessive render times including re-projecting held frames, Nuke denoising and separating problematic assets to their own render layers.