

Gianni Aliotti

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Spoken Languages:
English
Swedish

Interests:
Street & Portrait Photography
Music, Cinema, & Gaming
Gourmet Cooking
Sports & Competition

Profile

I have 20+ years experience in Animation, VFX, & AAA Games with over 15 of those leading others. I believe in strong selfless leadership by empowering people to have pride and ownership in the work they're producing. I have experience supervising both internal & external production teams and my specialties include Compositing, Lighting, Pipeline Development, Look Development, Digimatte, & FX.

Work Experience

VFX Supervisor, Goodbye Kansas Studios; Stockholm, Sweden – 2022–Present

I work closely with the Producer and Director to guide the most appropriate creative and technical solutions to ensure that game cinematics and long-format animation can deliver on their brief. I plan and supervise the motion capture shoot on set to ensure that VFX needs are considered when shooting the actors and stunt performers. I work in collaboration with the CG Supervisor, Production Designer and/or Art Director to interpret the script, helping to define the Director's vision. I am responsible for quality control of all VFX work, aesthetic consistency, and technical standards across all departments and I enforce standards through mentoring, team meetings and dailies. I diplomatically guide the Director towards VFX solutions that will efficiently gain final approval while delivering on the artistic brief. I also collaborate with Pipeline/R&D teams to ensure we have the tools necessary to deliver on the most complex aspect of the brief. I also lead meetings with VFX Departments and will relate all Directorial, Editorial notes and address artistic/technical issues. I am responsible for identifying key members of the crew including potential Supervisors and am actively involved in the recruitment process in collaboration with HR/Recruiting.

Credits *Secret Level - Single Episode (Coming Soon), Total War: Pharaoh - Teaser Trailer - <https://goodbyekansasstudios.com/work/total-war-pharaoh/>*

CG Supervisor, Lucasfilm Animation; San Francisco, CA – 2016–2022

Lighting/FX Supervisor, Star Wars: The Clone Wars: Season 7

I supervised multiple Emmy winning series' within the Star Wars franchise. I regularly consulted and strategized with the VFX Supervisor on visual goals, technical feasibility, and design of production-friendly solutions that maintained the vision of our various shows. I supervised internal/external (outsourcing) shot production in the areas of Asset Creation, Mattes, Lighting, FX, and Compositing on a regular basis and approved shots for submission to the Director and/or VFX Supervisor. I was an integral part of the Lucasfilm leadership team and actively participated in the recruiting and staffing of the generalist teams. I would assess

the work of prospective candidates for the hiring process while constantly evaluating the technical requirements for the project and the production pipeline. I was responsible for finding/proposing solutions that were in concordance with the R&D Director, Production Coordinators and other department Supervisors.

Credits *Star Wars: The Bad Batch*, *Star Wars: The Clone Wars (S7)*, *Star Wars: Rebels (S3 & S4)*, & *Lego Star Wars: Terrifying Tales*

CG Supervisor, Autodesk (freelance); San Francisco, CA – 2017–2018

I created 2 shorts for Autodesk's internal marketing division (DRED & FLEA). For the first one, called DRED, I was responsible for the Lighting, Look-Dev, Compositing, and even some layout and a bit of ship animation. For the 2nd spot, it was more of a team effort (FLEA). I supervised a team of about 4 artists and was also responsible for the Lighting & Compositing.

Senior Lighting Artist, Zynga; San Francisco, CA – 2015–2016

I was part of an executive management team led by the Chief Visual Officer. I was responsible for reviewing/critiquing lighting quality, dev, and pipeline across all game teams. Additionally, I supported multiple game teams doing material & look-dev work as well as lighting proof of concepts. I was also integral in the mentoring & training of our various game teams on lighting technique, cinematography, and lighting theory.

Senior Compositor, Atomic Fiction; Oakland, CA – 2015

Was responsible for all compositing and shot management for all of my assigned shots. The work ranged from complex green screen extractions/integrations, face replacement, paint FX, and digimatte extensions. In one shot (The Walk) I even recreated about 250 frames to convert a complex crowd shot from sunlit to overcast using sequential (by hand) paint in Nuke.

Credits *Game of Thrones (S6)*, *The Walk*, *San Andreas*, *Paranormal Activity: The Ghost Dimension*, & *A Scout's Guide to the Zombie Apocalypse*

Senior Lighting Artist, EA Visceral Games; Redwood City, CA – 2013–2015

I was responsible for lighting design, look-dev, and lighting execution for single-player levels. This would consist of placing lights, fixtures, FX for lens flares, light volumes, etc. and other props using the Frostbite Engine. I created a large number of our scriptable events including scripted time of day cycles, film exposure, and custom lighting environments for multi-camera in-game cut scenes. I also spearheaded Radiant's shot-based light scripting initiative.

Credits *Battlefield: Hardline*

Senior Lighting Artist, Sledgehammer Games; Foster City, CA – 2013

I was responsible for lighting design, look-dev, and lighting execution for single-player levels. This would consist of placing lights, fixtures, FX for lens flares, light volumes, etc. and other props using the custom modified Radiant Engine. Additionally, I partnered with the rendering engineer to establish realistic exposure values (EV) for night based lighting environments and

performed real-world testing to establish actual data - capturing all sorts of real-world sources ranging from skies to vehicle headlights.

Credits *Call of Duty: Advanced Warfare*

Senior Compositor, Industrial Light & Magic; San Francisco, CA – 2012–2013

Was responsible for all compositing and shot management for all of my assigned shots. The work ranged from complex green screen extractions/integrations, face replacement, digimatte extensions, to complete CG composites with digital humans, ships, and environments.

Credits *Star Trek Into Darkness*

Compositing Lead, Digital Domain Media Group; Port St. Lucie, FL – 2011–2012

Along with our VFX Supervisor, I was primarily responsible with leading a team of about 15 compositors and another 35 artists within the VFX division. As there was no named Comp Supe, I was responsible for many studio-wide initiatives as well as hiring, mentoring, and pipeline architecture. At times, I would review all dailies (from all departments) in the absence of our VFX Supe and would run daily rounds to ensure that the Supe's notes were being hit. Additionally, I composited several of our high profile shots (some with upwards of 200 elements) and was primarily responsible for the look-dev for these shots and how they would be propagated to the rest of the show. I was a named VES nominee for the NY Mets promo spot: *Ball Unleashed*.

Credits *Rock of Ages, Heads Up Display - New York Mets (client), Ball Unleashed - New York Mets (client) (VES NOMINEE), Amazin' 2 - New York Mets (client)*

Lead Lighter/Compositor, Dreamworks Animation; Glendale/Redwood City, CA – 2005–2011

I worked for 2 years as a Production Lighter before being promoted to Lead Lighter in 2007. As a Lead Lighter, I was responsible for lighting key shots to match Lighting Concepts. These key shots would then be converted into lighting setups which I would distribute to each of the 5+ Production Lighters on my team. I would then supervise & mentor these lighters to help them finalize their assigned shots. On Megamind, I acted as our show-based Compositing Lead and partnered with FX, Matte, and Lighting Depts. to establish a new Nuke pipeline and to create comp setups for several complex sequences. Additionally, I composited several key FX shots - often coordinating with 5-6 different FX artists on a single shot. I was published for my contributions in a Siggraph paper titled, *Lighting Metro City at Night*.

Credits *Puss 'N Boots, Dragons: Gift of the Night Fury (TV special), Night of the Living Carrots (TV special), Megamind: Button of Doom (DVD short), How to Train Your Dragon, Merry Madagascar (TV special), Monsters Vs Aliens, Madagascar 2, Megamind, Shrek the Third, Bee Movie, Over the Hedge, Over the Hedge (Walmart commercial campaign).*

Compositor, Warner Brothers Animation; Sherman Oaks, CA – 2005

The compositing here required the winterizing of several brightly lit summer shots. This entailed a great deal of sky replacement as well as integration of CG snow on the ground and

in the air. Plates were also rebuilt/cleaned in Shake to remove unwanted contrails and other distinguishing details.

Credits *Four Brothers*

Compositor, Digital Domain; Venice, CA – 2004–2005

I was one of the first hires for Stealth and was primarily responsible for Compositing, look-dev, and setups. The compositing for Stealth consisted of extensive green screen extractions, many full CG shots, helmet visors, FX (clouds, smoke, explosions) and complicated 3D re-projections in which pilots were reprojected into CG cockpits.

Credits *Stealth*

Compositor/Lighter, WOT Inc; Van Nuys, CA – 2003–2004

I composited approximately 100 shots for the film on an extremely tight schedule. I was a mentor for less experienced artists and tackled the totality of the “Jennings Lab Elephant” sequence by myself.

Credits *Sky Captain and the World of Tomorrow*

Lead Lighter, Electronic Arts; Los Angeles, CA – 2002–2003

Lead Lighting, Lighting tools/pipeline prototyping & testing. Modeling/Texturing of game assets. Skybox Design/Creation as well as UI/HUD Design.

Credits *Medal of Honor - Pacific Assault, Medal of Honor - Rising Sun,*

Lead Designer/Art Director, Termite Games; Malmö, Sweden – 2001–2002

This was a startup consisting of between 6-9 people. I wore a variety of hats doing everything from Level Design to Sound Design to Art Direction, Multiplayer Game/Level Design, Production Design of all levels, text, graphics, UI/HUD Design, Sound Design, as well as Editing & Motion Graphics for tech demos, trailers, etc. I was also responsible for Lighting/staging of character models for publicity and in-game graphics.

Credits *New World Order*

Compositor, PDI/Dreamworks, Palo Alto, CA – 2000–2001

Roto, Paint, & Compositing.

Credits *A.I. Artificial Intelligence, People I Know, Hong Kong Phooey (Test), The Mexican, The Deep End, Witches Broom (Test)*

Resource Coordinator, PDI/Dreamworks; Palo Alto, CA – 2000

Scheduling for Editorial and Flame Departments. Worked closely with Production Engineering to monitor farm usage. I also managed artist resources and worked closely with Production Management in maintaining the master production schedule.

Credits *The Legend of Bagger Vance, Mission Impossible 2 (uncredited)*

Customer Service Rep/CQC Tester, Electronic Arts; Redwood City, CA – 1999–2000

I mostly answered troubleshooting calls from gamers who couldn't get their games to run. This included DOS and Windows based games. I also worked with game teams in Beta Testing games for internal QC Review.

Education

Academy of Art University; San Francisco, CA – Illustration/Computer Arts major 1994–1996

I studied traditional Illustration, Figure Drawing, Design & Color Theory, Photography/Cinematography, Editing, and had an additional focus on Computer Graphics and Character Animation.

Robert Louis Stevenson High School; Pebble Beach, CA 1990-1994 - General Education

I studied Art all 4 years including 2 AP grades of 4.0. My classes included a mix of Pre-Architecture, Design, and traditional Illustration/Painting.

Awards & Publications

VES Nomination, The Ball Unleashed; Digital Domain Media Group, 2013
Siggraph Paper, Megamind: Lighting Metro City at Night; Dreamworks Animation, 2011
Saturn Award “Best Animated Series”, Star Wars Rebels; Lucasfilm Animation 2018
Emmy Nominee “Best Animated Children’s Series”, Star Wars The Clone Wars “Shattered”; Lucasfilm Animation 2020

Software Knowledge

Traditional CG Tools

Maya, Houdini, Nuke, Blender, Modo, Zbrush, Mari, Substance, & Clarisse

Rendering Software

VRay, Arnold, Renderman, PDI Renderer, & Mental Ray

Game Engines

Unreal, Frostbite, Unity, & Q3 Radiant

Scripting

Mel, TCSHELL & Python