

RICHARD SLECHTA

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PROFESSIONAL EXPERIENCE

Instructor: Lighting 2: Advanced Lighting and Rendering with Maya & mental ray 6/2008 - Present
Gnomon School of Visual Effects, Hollywood, CA

Lighting Supervisor 5/2007 - 6/2008
CafeFX, Santa Maria, CA

CafeFX uses a Maya/XSI pipeline with Mental Ray

- **The Battle of Red Cliff (2008)**
John Woo directed film based on the epic Chinese battle from 208 A.D. that ended the Han Dynasty.
Richard was the Lighting Supervisor, setting the artistic direction and managing a team of artists. Sequences involved complex scenes with battles between thousands of naval ships and hundreds of thousands of ground soldiers in full contact battle. Responsibilities included look development, shader buffer setup, developing lighting tools, troubleshooting, lighting shots and improving render farm practices and management.
- **Nim's Island (2008)**
Feature film with wild animals and magical creatures.
Richard was the Lead Lighter managing a team of lighting artists for several sequences. Sequences involved photoreal animals cut with live action animals as well as full CG underwater scenes. His responsibilities include setting direction for look and feel, developing lighting tools, training artists, lighting shots and diagnosing and resolving problem areas.
- **The Mist (2007)**
Mutant creature film based on a book by Stephen King
Richard was scene lighting sequences that involved several mutant creatures that take over a small town after a failed military experiment. His responsibilities include shot assembly, refining look-dev, and lighting full CG creatures to interact with live action people and sets.

Lead Lighting Technical Director 10/2006 - 4/2007
Framestore CFC, London, UK

Framestore CFC uses a Maya/Houdini pipeline with RenderMan.

- **Harry Potter and the Order of the Phoenix (2007)**
Feature film with mythological furred creatures
Richard was a Lead Lighter overseeing look development and scene lighting for an entire sequence of over 20 shots. The sequence involved a herd of Centaurs attacking live action humans in a dark forest. His responsibilities include supervising a team of artists, developing lighting tools, setting direction for look and feel, training new artists, lighting shots and diagnosing and resolving problem areas.

Lighting Technical Director 1/2005 - 10/2006
Rhythm & Hues Studios, Los Angeles, CA

Rhythm & Hues uses a complex, multi-pass rendering pipeline, with an entirely proprietary tool set in a script driven environment. Lighting TD's are responsible for lighting, rendering, and extensive compositing of shots.

- **Happy Feet (2006)**
Feature animated film with furred penguins with ocean effects environment
Richard performed sequence setup as well as scene lighting. He worked on a foggy ocean chase sequence between killer whales and a group of penguins. Scenes involved underwater and above water arctic environments. His responsibilities included development of the sequence template, setting up shots, training new artists, diagnosing and resolving problem areas, and character optimization.

- **Charlottes Web (2006)**
Feature film with live-action animals 'fitted' with digital head prosthetics
Richard was responsible for lighting and texture painting digital head prosthetics of farm animals. Digital head replacements were used on live action animals in order to give the animals the ability to talk in addition to getting the desired emotive facial expressions. Activities included: lighting of eyes, facial features and tears; grooming fur; multi-layer projection texturing; and reconstruction of distorted facial textures.
- **Garfield's A Tale of Two Kitties (2006)**
Live-Action feature film with stylized photo-real furred character
Richard performed scene lighting for an entire action-oriented sequence. The sequence showed Garfield transforming from a wet furry cat to a towel dried, groomed creature, all the while interacting with a live actor and the surrounding environment.
- **Chronicles of Narnia: The Lion, The Witch and The Wardrobe (2005)**
Live-action film with photo-real, multiple furred and feathered characters with 'Massive'
Richard was responsible for lighting hero shots within two sequences. The "Aslan Death Sequence" required integrating a photo real Lion into a flickering, torch lit, nighttime environment. The "Battle Commencing Sequence" involved integrating over 18 hero furred and feathered mythological creatures as well as over 100,000 massive army agents.

Motion Graphics Compositor 2/1997 - 11/2002
Interbrand, New York, NY *Global corporate brand and design consultancy firm*

Digital Still-Life Photographer 12/1996 - 4/1997
Raster Images & Photography, New York, NY *Commercial high-end digital photography studio*

Digital Still-Life Photographer 7/1995 - 7/1996
Van Cleef & Arpels Jewelers, New York, NY *World-renowned retailer for high-end jewelry*

SKILLS

Platform: Linux/Unix, Windows, Mac OS

Software: Maya, Houdini, XSI, Nuke, Shake, Digital Fusion, mental ray, RenderMan, Final Render, Photoshop, Stitcher, Painter, BodyPaint 3D, MEL

Photography: Studio set lighting, Digital photography large and small format cameras, HDRI capture

EDUCATION

GNOMON SCHOOL OF VISUAL EFFECTS, Hollywood, CA
Certificate in 3D Visual Effects for Film
Specialization: Lighting and Compositing

SCHOOL OF VISUAL ARTS, New York, NY
Bachelor of Fine Arts, Photography
Chairman's Merit Scholarship Award and Graduated with Honors
Fine Art Photography Gallery Exhibitions in New York (SoHo, Rockefeller Center) and Japan

INTERESTS: International Travel, Swimming, SCUBA Diving, Cooking, Yoga, Photography and Cinema