

Curriculum Vitae – Florian ‘Utsi’ Martin

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Objective

To contribute my skills, knowledge and talents as a Digital Colorist in high quality feature films and commercials.

Capabilities

- thorough knowledge in digital color grading
- effective team coordinator in a deadline driven environment
- strong planning, organizing and monitoring abilities for large, data-intensive projects
- extensive expertise of grading digital shot footage
- proficient in the process of transferring film into digital and vice versa and the professional color management involved

Screen-credits (selection)

| Feature Film: | Director, Production Company | Screen Credit: |
|--|--|-------------------------------|
| “The Lovely Bones” | Peter Jackson, WingNut Films | Lead Digital Colorist |
| “Men on the Bridge” | Asli Özge, Endorphine Production | Lead Digital Colorist |
| “Flame & Citron” | Ole Christian Madsen, Nimbus Film | Digital Colorist |
| Bodil Awards Denmark - Won Best Cinematography | | |
| “Perfume, The Story of a Murderer” | Tom Tykwer, Constantin Film | Lead Digital Colorist |
| “Tristan and Isolde” | Kevin Reynolds, Apollo Media | Supervising Digital Colorist |
| “Takva” | Özer Kiziltan, Corazón International | HD Digital Colorist |
| Toronto International Film Festival - Cultural Innovation Award | | |
| Berlin International Film Festival - Fipresci Prize | | |
| Sarajevo Film Festival - Jury Prize | | |
| “Adam and the devil” | Baris Pirhasan, IFR | Supervising Digital Colorist |
| “Seven Swords” | Hark Tsui, Film Workshop Ltd | Consultant Technical Director |
| “NVA” | Leander Haußmann, Boje Buck Produktion | Supervising Digital Colorist |
| “Don’t come knocking” | Wim Wenders, Reverse Angle Productions | Supervising Digital Colorist |
| “Vom Suchen und Finden der Liebe” | Helmut Dietl, Diana Film | Supervising Digital Colorist |
| “Lord of the Rings, The Return of the King” | Peter Jackson, WingNut Films | Lead Digital Colorist |
| “Lord of the Rings, The Two Towers” | Peter Jackson, WingNut Films | Lead Digital Colorist |
| “Lord of the Rings, The Fellowship of the Ring” | Peter Jackson, WingNut Films | Lead Digital Colorist |
| “All the Queens Men” | Stefan Ruzowitzky, Atlantic Streamline | Digital Film Composer |
| “The Calling” | Richard Caesar, Fanes Film | Digital Film Composer |
| 1st Place Animago 2001 - Compositing Visual Effects | | |
| “The Princess and the Warrior” | Tom Tykwer, X-Filme | Title Design |
| Guild Film Award 2001 Category German Film – Gold | | |
| German Film Awards Category Outstanding Feature film – Silver | | |

Work Experience

- Jan 09 - Aug 09 **Lead Digital Colorist : ARRI Film & TV, Munich, Germany, “Men on the Bridge”, “Bon Appetit”, “Die Tür”**
- Sep 08 - Nov 08 **Lead Digital Colorist : Dreamworks Ltd, New Zealand, “The Lovely Bones”**
- Feb 08 - Jan 09 **Lead Digital Colorist : ARRI Film & TV, Munich, Germany**
integrating a software grading system into a telecine based commercial department; development of new commercial grading workflows; grading of commercials, clients include: Mercedes Benz Germany, Kellogg’s Germany, BMW Germany
- Dec 07 - Jan 08 **Digital Colorist : Duckling, Copenhagen, Denmark, “Flammen & Citronen”**
- Feb 07 – Dec 07 **Freelance Commercial Digital Colorist**
- Feb 07 – Dec 07 **Consultant Digital Colorist : ARRI Cine Technik, Munich, Germany**
testing and evaluating products for the digital intermediate post production market; training of clients on the ArriScanner and creating individual workflows and look-up-tables
- Dec 06 – Jan 07 **Supervising Digital Colorist : Sinefekt, Istanbul, Turkey**
- Nov 06 **Supervising Digital Colorist : Spirit Media, Hyderabad, India**
- Mar 06 – Jul 06 **Lead Digital Colorist : ARRI Film & TV, Munich, Germany**
“Perfume, The Story of a Murderer”, digitally grading over 80 minutes, development of various looks to archive a dirty and smelly 18th century France, colorful rich scents of flowers and perfumes
- Jan 05 – Feb 06 **Consultant Technical Director : Digital Pictures, Melbourne, Australia**
“Seven Swords”, “Macbeth”, consultant to the Technical Director, responsible for the implementation of a lustre grading system into an existing hardware based color grading pipeline
- Aug 04 – Sep 05 **Supervising Digital Colorist : ARRI Film & TV, Munich, Germany**
defining the DI pipeline and workflow; training of all lustre grading staff and I/O personnel; creating and maintaining all look-up-tables for the DI department including look-up-tables for a 2k projection environment; working closely with the research and development department to integrate the ARRI scanner into an existing database structure; grading the following projects in this environment:
“Tristan and Isolde”, digitally grading a strong desaturated look for a medieval film
“ The Fisherman and His Wife”, creating a very saturated look for a fairy tale based film
“NVA”, “Siegfried”, “Vom Suchen und Finden der Liebe”
grading partly digitally:
“Don’t come knocking”, grading several exterior shots and effect shots which seamlessly integrate into a cut anamorph negative
- Mar 01 – May 04 **Lead Digital Colorist : The PostHouse Ltd, Wellington, New Zealand**
“Lord of the Rings, The Return of the King”, **extended cut version**; digitally grading over 40 extra minutes; work includes look development based on a directors and DOP brief and the look of the theatrical version, overlooking the color-conversion and grading for the DVD and HD masters
“Lord of the Rings, The Return of the King”, **theatrical version**; digitally grading over 60 minutes; working closely with the director and DOP in the creation of different scene looks, including the creation of 2d tracked mattes for a sun-dabble effect
“Lord of the Rings, The Two Towers”, digitally grading over 60 minutes; working closely with the director and DOP in the creation of different scene looks, including the creation of digital cataract for eyes
“Lord of the Rings, The Fellowship of the Ring”, digitally grading over 45 minutes; work includes scene-based color grading, the creation of various promist and glow effects for different elf looks, programming a FileMaker based database to track all i/o traffic including all shots, filmouts and tapes
General Duties: helping in the process of look and wedge development, assembling all optical sequences and titles, training and supervising of color grading staff, assisting in the improvement of grading software, quality check of final recordouts on film
- May 98 – Mar 01 **Digital Film Compositor : ARRI Film & TV, Munich, Germany**
- Jun 97 – Apr 98 **Freelance Multimedia Graphics Designer**
- Mar 97 – May 97 **Post Production Assistant : German Answer Production, Munich, Germany**

Conference Speeches:

- Mai 02 **"Color correcting Lord of the Rings, The Fellowship of the Ring"**
fmx 2002, Stuttgart, Germany
- Feb 05 **"The possibilities of a digital intermediate today"**
Digital Intermediate Panel, Arri, Munich, Germany
- Nov 07 **"Digital Intermediate, advances in technology in recent years and its effect on creative workflow's"**
Plus Camerimage 2007, Lodz, Poland

References available on request.

Education:

- Oct 96 – Apr 97 **German Answer Production, Munich, Germany**
Post Production Trainee
- Sep 94 – Jul 96 **Mario Batko Berufsoberschule, Munich, Germany**
School-leaving examination
- Oct 90 – Feb 93 **Siemens AG, Munich, Germany**
Apprenticeship as an Industrial Manager
Departments: Purchase, Logistics, Production, Finances, Personnel Development and Sales
- Sep 80 – Jul 90 **Elementary School and Secondary School**
including a three and a half year stay in a private school in England

Language Skills: German
English (fluent, reading and writing)
Italian (basic skills)

Computer Skills:

- Software:** Lustre (Autodesk Certified Instructor), Baselight, Nucoda Film Master, Quantel Pablo, Shake, Flame & Inferno (Discreet Advanced Training Course), AfterEffects, Photoshop, Avid Media Composer (Basic knowledge), Final Cut Pro (Basic knowledge)
- Operating Systems:** UNIX (especially IRIX), Linux, MacOS X, Windows XP
- Programming Languages:** C-Shell programming, Objective-C, HTML, Perl (Basic Knowledge)

Munich, August 2009