

MATT MCFARLAND

SENIOR COLORIST

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An innovative Senior Colorist, technically and creatively, applying more than two decades of experience in color grading for HDR, SDR, DI, 3D Stereoscopic, and VFX. Experiences born in an era of digital to photo-chemical creating and incorporating early usage of LUTs, then deftly continuing that knowledge into an era of ACES and other alternate Color Transforms from DI to DolbyVision HDR for Studio Library Preservation and Streaming. A-list client interaction in a multitude of situations including DI, Mastering, Preservation, and VFX, working artfully to balance various client and vendor needs to create a trustworthy and confident experience for all involved.

WORK EXPERIENCE

SENIOR COLORIST

2018-PRESENT

PARAMOUNT PICTURES

Integral at the onset for implementing in-house color correction of Paramount Studio's vast and impressive library of titles using the Baselight platform. Introduced ACES as the preferred method to Master in DolbyVision HDR 4000nits into other deliverables such as rec709, DCI, and Film Output. Introduced new client streams and workflows to cover VFX reviews handling EXR files with client CDL and LUT requirements. The majority of titles involve Director or Director of Photography in-room supervision. Some clients include Cameron Crowe, Jason Reitman, Warren Beatty, Adrian Lyne, and Mary Lambert (complete list upon request). Also, introduced DI workflows into the new facility to expand the scope of business.

SENIOR COLORIST

2009-2018

WARNER BROS. STUDIOS

DI and Mastering Colorist, responsible for a wide range of workflows and requirements from DI, Library Mastering and Remastering, 3D Stereoscopic Grading, Convergence, and Review. Created the in-house stereoscopic workflow for the Guillermo del Toro film, *Pacific Rim*. Used innovative Baselight architecture to create George Miller's *Mad Max: Fury Road Black and Chrome Edition*, finding innovative means to use Baselight tools to preserve the characteristics of the original look of the film with final grade being supervised by George Miller. DI grading included such titles as *Blended*, *Storks*, and *John Dies At The End*. Other client-facing interactions include VFX reviews with Zach Snyder, Sandra Bullock, and others.

DI COLORIST AND OWNER OPERATOR

2005-2009

CRANIUM FILMWORKS

Created Cranium Filmworks to address the need for DI facilities for independent and lower budget films. Graded primarily on Final Touch / Apple Color. Created and managed DI workflows with internal film scanning and internal film recording using Lasergraphics technology. Notable clients included Pietro Scalia and Oliver Stone. Managed staff, technology, and color correction. Responsible for calibrating all displays from Barco 2k projector to Cinema Displays using Rising Sun software and Gretag Macbeth Eye One probe.

COLORIST AND IMAGING SUPERVISOR

1999-2005

ASCENT MEDIA AND RIOT PICTURES/POP FILM

VFX Color Timing and Film Scanning/Recording manager, working with filmmakers and VFX artists to apply digital grades to film for photochemical finishing, creating luts and approving final color on film record-outs of VFX elements. Implemented new workflows to address a changing landscape by beginning work on trailers and full-length features, which included Oliver Stone's documentary, *Comandante*. This work translated into a move to Ascent Media tape-to-film to rejuvenate an aging department with the incorporation of new film recorders and new conversion tools and methodology.

OTHER EXPERIENCE AND EDUCATION

DIRECTOR OF PHOTOGRAPHY: (1995 – 2004) Cinematographer on four Independent Feature Films and many short films.

CINEGEAR EXPO: Presenter Speaking on the Topic of DI workflows for Independent Film.

AMERICAN CINEMATOGRAPHER MAGAZINE: Interviewed regarding *Comandante*, an Oliver Stone Film. (Other magazine interviews upon request).

ARIZONA STATE UNIVERSITY: Bachelor of Arts, English 1991, focus on creative writing – screenwriting. Accepted into the MFA program for Screenwriting.