

Luis Ángel Villaseñor Ortiz

Professional Senior Artist

Generalist | Lighting Technical Director / Artist | Compositing |
3D Animation | CG Supervisor (Advertising)

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Profile

Accomplished Digital Artist and 3D Generalist with over 20 years of experience in film, television, and advertising, including 8 years specializing in high-end VFX for major feature films as a Lighting Technical Director/Artist at studios such as DNEG and MPC in Montreal, Canada. I bring a versatile, high-level skill set across the 3D pipeline, with solid experience in modeling, texturing and animation with a strong specialization in lighting, shading, rendering, and compositing.

I have deep expertise in physically based lighting workflows, with a proven track record of crafting complex shots and delivering photorealistic results. A strong collaborator across departments (Layout, Assets, Environment, FX, Comp), I am highly experienced in building lighting templates, troubleshooting pipeline issues, and developing solutions that blend both artistic vision and technical rigor.

Able to work under minimal supervision, I thrive in fast-paced environments with tight deadlines, consistently maintaining quality and efficiency. I'm continuously expanding my toolset and workflows, and I bring a solid compositing foundation, particularly in lighting slap comps and complex layer integration. I offer a rare combination of technical depth, artistic instinct, and production leadership, making me quick to integrate into new teams and effective in elevating the overall visual output.

Technical Skills

- Lighting: Katana, Houdini - Solaris, USD, Maya, RenderMan, V-Ray, Arnold & Clarisse.
- Compositing: Nuke, AOVs, Deep Compositing, Gizmos and basic Tools.
- General: Python (basic scripting), ChatGPT (advance user).
- Pipeline Tools: Linux, Windows, OSX, Shotgun, Google+, WorkDay, Sabba, Jira, Confluence.

Experience

SENIOR LIGHTING TECHNICAL DIRECTOR / DNEG / MONTREAL, CANADA – MAY 2019 - APRIL 2024.

As a Senior Lighting Technical Director, I contributed to the creation of photorealistic visuals for high-end VFX films, overseeing 3D scene assembly, lighting setups, light-rig creation, rendering, and optimization. I collaborated closely with upstream departments such as Layout, Animation, and FX to ensure a smooth and consistent handoff of assets into lighting, while maintaining constant communication with compositing to align on visual targets and integration needs. Additionally, I mentored junior artists and supported

the training of new team members, helping maintain the highest quality standards across the department.

KEY SHOT ARTIST (LEAD) / MPC / MONTREAL, CANADA – MAY 2018 - APRIL 2019.

As a Key-Shot Artist (Lead), I led the creation of photorealistic VFX for high-end films, overseeing final setups, 3D scene assembly, lighting, and rendering for complex shots and sequences. I developed Katana lighting setups, building both light rigs and reusable templates to streamline production. I collaborated closely with upstream departments such as Animation, Tech Anim, Environment, and FX, while maintaining constant communication with compositors to ensure seamless integration and visual consistency. I also coordinated with artists and supervisors on shot updates and revisions, ensuring all setups remained current and production-ready. Additionally, I helped establish efficient lighting pipelines and mentored junior artists and new team members, contributing to high-quality, consistent results across the show.

SENIOR LIGHTING ARTIST / MPC / MONTREAL, CANADA – AUGUST 2016 - APRIL 2018.

As a Lighting Artist at MPC, before being promoted to Key-Shot Artist, I was responsible for delivering photorealistic CG integration with live-action plates by following detailed notes and direction from leads and supervisors. I worked with supervisor-provided light rigs, ensuring accurate lighting and consistency across shots. My workflow involved closely tracking upstream publishes and identifying potential issues, which I flagged to the appropriate departments under supervision. I also created lighting slap comps and organized contact sheets with clearly labeled rendered elements, making it easier for compositors to identify and use the passes. Additionally, I presented my work regularly in dailies, clearly communicating progress and outlining what remained to be completed for each shot.

3D ARTIST / IMAGICA / MEXICO CITY, MEXICO – FEBRUARY 2016 - MAY 2016.

As a Senior Animation Artist at IMAGICA, I specialized in refining motion-capture data, cleaning and enhancing character performances, and integrating additional animation layers to achieve expressive, production-ready results. I focused on elevating the quality of the motion while ensuring consistency with the show's artistic direction and technical requirements.

CHAIR PROFESSOR / INSTITUTO TECNOLÓGICO DE MONTERREY CD. DE MÉXICO / MEXICO CITY, MEXICO – FEBRUARY 2010 - MAY 2016.

I contributed to the development of aspiring digital artists and producers as a professor at Tecnológico de Monterrey, a highly respected and internationally recognized university in Mexico. Over more than six years, I taught and mentored students across several foundational courses within the Bachelor's Degree in Digital Animation program. I managed groups of 10 to 20 students per class, totaling approximately 450 students across nine courses, helping shape the next generation of talent in digital arts and animation. Some of my former students are now working successfully as artists and producers at major animation and VFX studios, primarily in Vancouver.

COMPOSITOR / OLLIN VFX / MEXICO CITY, MEXICO – MARCH 2011 - MAY 2011.

As a Compositor at Ollin Studio—the leading provider of high-end VFX services in Mexico City at the time—I handled complex tasks including 2D/3D tracking, camera tracking, rotoscoping, and matte painting. I contributed to major ILM productions such as Pirates of

the Caribbean and Red Tails, supporting the studio's pioneering role in the industry through high-precision compositing work.

GC SUPERVISOR / MONSTER CG / MEXICO CITY, MEXICO – JANUARY 2010 - DECEMBER 2010.

In 2010, I worked as both Visual Effects Supervisor and CG Supervisor in Mexico City, leading the full CG and VFX production for major commercial campaigns. I oversaw high-performing teams, coordinated workflows across multiple studios, and ensured that every project – from concept through final delivery – met the standards expected by large, high-profile brands. My responsibilities covered technical direction, creative oversight, and the seamless integration of all CG elements for broadcast and large-scale projection work.

3D ARTIST - 2RENAISSANCE DESIGN - BARCELONA, SPAIN – SEPTEMBER 2008 - DECEMBER 2008.

At TV3 Catalunya, I worked as the sole 3D Generalist responsible for the full 3D production of the channel's animated branding screens. I handled all modeling, animation, lighting, and rendering in Maya, and delivered pre-comps in Fusion. This included producing content for major broadcast moments, such as the Champions League final featuring FC Barcelona. I managed the entire pipeline end to end, ensuring every piece met the channel's creative and technical standards.

3D LIGHTING ARTIST - LA FABRIQUE D'IMAGES - LUXEMBOURG, LUXEMBOURG – JUNE 2008 - AUGUST 2008.

At La Fabrique de Images in Luxembourg, I was invited as a guest Lighting Artist to contribute to *The Panic Show*, the studio's first full 3D production. The project combined hand-painted 2D backgrounds with Maya-based 3D assets such as characters, vehicles, and environments. I was responsible for lighting and integrating the CG elements so they matched the aesthetic and visual language of the traditional artwork, helping establish the look for a hybrid pipeline the studio was adopting for the first time.

COMPOSITOR ARTIST - ILION - MADRID, SPAIN – MARCH 2008 - JUNE - 2008.

I was responsible for an entire sequence, overseeing the gathering of rendered elements and ensuring seamless CG integration. I also developed lighting templates and pre-comps that streamlined the workflow for the lighting team. Additionally, I maintained visual continuity and consistency throughout the sequence, ensuring alignment with the show's overall look and direction.

DIGITAL ARTIST - CLARITY FILMS - VANCOUVER, CANADA – 2006.

This was my first professional project after completing my studies at Vancouver Film School. I contributed to the design, animation, and rendering of the opening credits for *Love and Other Dilemmas*, produced by Clarity Films. Using Combustion and Photoshop, I helped craft a visually cohesive and engaging title sequence that set the tone for the film.

HEAD OF MULTIMEDIA - FASTUP VIDEO - BARCELONA, SPAIN – 2002 - 2003.

I led the Multimedia Department, overseeing the full production of corporate videos, logo animations, motion graphics, and interactive CD-ROM catalogues. I managed end-to-end content creation, from concept and design through final delivery, ensuring all materials reinforced each client's brand identity and communication goals. My work played a key

role in shaping a cohesive public image and providing effective visual tools for a range of businesses.

Education

VANCOUVER FILM SCHOOL. VANCOUVER, BRITISH COLUMBIA, CANADA. 2005-2006.

Diploma in 3D Animation & Visual Effects. One year full time program.

FAK D'ART MEDIA ART INSTITUTE. BARCELONA, CATALUNYA, SPAIN. 1998-2001.

Diploma in Traditional Animation, Multimedia & 3D

UNIVERSITY OF BARCELONA. BARCELONA, CATALUNYA, SPAIN. 1997-1998.

Post Graduate Degree in Marketing Research Techniques.

CENTRO DE ESTUDIOS EN CIENCIAS DE LA COMUNICACIÓN, PLANTEL PEDREGAL. MEXICO CITY, MEXICO. 1991-1996.

Bachelor's Degree in Marketing and Advertising.

Languages

Spanish: Native

English: Fluent

French: Basic conversational