



WOMEN IN COLOUR

AS PART OF OUR SERIES PROFILING WOMEN IN THE FILM INDUSTRY, WE SHOWCASE THE FEMALE COLOURISTS ON OUR RADAR

COMPILED BY LARISSA MORI & JULIAN MITCHELL



NSPCC campaign



CAROLINE MORIN

Job title: Colourist at WASH
Location: London, UK
Recent work: Campaigns include Champion-branded content, Adidas-branded content, Ama Lou music video and a NSPCC campaign

“My first experience in the film industry started when I decided to move to London,” Caroline Morin explains. “I started out as a runner as part of the Erasmus programme for a boutique facility in Dalston. During my spare time, I was helping the editors and quickly learned the skills of a good assistant, but my interest was always in the amazing work done by the colourist.”

Initially hired as a colour assistant at CHEAT, Morin spent evenings and weekends outside work practising her grading skills to become a junior colourist.

“It is important to learn to work under pressure and long hours in this industry, but if you are motivated and know what you want, the hard work will pay off,” she adds.

Morin has now moved to WASH as a colourist, alongside Jon Dobson. WASH is a boutique post-production facility in Farringdon, London, specialising in colour grading and VFX finishing.

Portfolio: thewash.tv/showreel-caroline-morin

“It is hard to get started in the industry for anyone, you have to really want it”



Balmain online boutique



SIMONA CRISTEA

Job title: Head of Colour at Coffee & TV
Location: London, UK
Recent work: Advertising campaigns and brand films for the likes of Superdry, Jo Malone and Balmain

From a visual arts background, Simona Cristea studied Fine Art Painting at the National University of Arts in Bucharest before being recruited to learn colour grading at post-production house, Abis Studios. She next worked at Prime Focus in London and Mumbai, before becoming the first female head of Colour at Rushes. Now at Coffee & TV, she works with a lot of her old colleagues from Prime Focus.

“Historically, colour timing with film in the lab was considered more of an engineer’s job, a career path dominated by men, so it’s been great to see women galvanise on an international level over the past couple of years,” Cristea says. “I have now had many female assistants, and it is with great joy that I have seen them become colourists in their own right, such as my colleague at Coffee & TV, Katie Dymmok.”

She adds: “Always remember film is a collaborative art form and your relationships with people matter. In my experience, some of the most successful people I have met have been the nicest. There are also great organisations for women in this industry, such as ‘Women in Advertising Production’, ‘Free the Bid’, ‘Good Girls Eat Dinner’ and ‘illuminatrix’. I actively support and involve myself with these where possible.”

Portfolio: coffeeand.tv/work/grading-reel



The Levelling



VANESSA TAYLOR

Job title: Senior colourist at Molinare
Location: London, UK
Recent work: Red Joan, Anne, Lady Macbeth, The Levelling, Calibre, The White Princess and Avengers: Age of Ultron

Vanessa Taylor has worked internationally on many prestigious projects over the past 20 years. She started out in online editing and visual FX before changes in technology brought her to the newly formed Digital Intermediate Department at Peter Jackson’s company, Park Road Post.

This is where her passion for colour truly began. The following decade saw her grade more than 60 feature films and she has trained many colourists around the world. Recently, she joined the prestigious Molinare in London as a senior colourist. Her recent projects include *Red Joan*, starring Judi Dench, and the upcoming ITV drama *Anne*, starring Maxine Peake.

“It is hard to get started in the industry for anyone,” Taylor explains. “You have to really want it, but that shouldn’t put anyone off. There is certainly more of a push to promote women in recent years, and I’m doing what I can to keep the momentum up. I’m working with a lot more women in key roles these days. *Adult Life Skills*, *Lady Macbeth* and *Old Boys* all had female DOPs, and *The Levelling* – which was written and directed by a woman – also excelled with a fully female camera department. I’m really excited by all the new stories being told from a female perspective,” she says.

Portfolio: molinare.co.uk/people/vanessa-taylor



American Horror Story



Phantom Thread



My House



LAUREN MALIS

Job title: Colourist at The Colonie
Location: Chicago, US
Recent work: *It Happened Again Last Night*, *Our Longest Drive*, various broadcast and online commercial campaigns

Born and raised in Chicago, Illinois, colourist Lauren Malis has emerged as a young talent in the commercial editorial industry, expressing her emotion and artistic background in her style of colour grading.

"My love of art developed early on," she explains. "I was featured in many art gallery shows and continued to practise my craft as I attended DePaul University with a focus on digital cinema and animation. It was at this time that I began to incorporate my formal artistic training into my work."

She is known for her work as a colourist on the short film *It Happened Again Last Night*, winner of Best Short from the Beverly Hills Film Festival, North Hollywood CineFest and Sutter Creek International Film Festival, as well as numerous commercial campaigns delivered via broadcast and online.

Malis is currently employed by Chicago-based creative editorial and post house, The Colonie.

The Colonie is an award-winning creative editorial and post-production house with a full-service approach to creating innovative spots and cross-platform content that engages, entertains, informs and moves multiple audiences.

The Colonie was established in 2008 and is WBENC and CPUC certified, as well as a member of AICE.

Portfolio: vimeo.com/thelaurenrachel



JODIE DAVIDSON

Job title: Colourist
Location: Technicolor, London
Recent work: *The Souvenir*, *Rialto*, *The Space*: *Theatre of Survival* documentary, and *Phantom Thread*

Hailing from Vancouver, Jodie Davidson joined Technicolor, London, in 2009. She worked as DI colourist on the Bafta-nominated *45 Years*, on which she collaborated closely with DOP Lol Crawley. Her first DI feature was the Wachowski's blockbuster *Jupiter Ascending*, on which she worked with double-Oscar winner John Toll. It was Toll who brought her on to the DI after seeing her work on the dailies.

Davidson has worked with some of the biggest names in cinematography, including Emmanuel 'Chivo' Lubezki on multi-BAFTA and Oscar winner *The Revenant*, shot on the brand new (at the time) ARRI Alexa 65. She has also worked with DOPs such as Dion Beebe on *Into the Woods*, Phedon Papamichael on *Snow White and the Huntsman*, and most recently Paul Thomas Anderson, director and cinematographer, on *Phantom Thread*, a beautifully crafted movie shot on 35mm film. Other work includes the Daniel Radcliffe movie *Victor Frankenstein*, on which she was a dailies colourist.

Portfolio: technicolor.com/jodie-davidson

“My work as a colourist is informed by an engagement with how images communicate and tell a story”



SHANNA MAURIZI

Job title: Colourist at Dungeon Beach and teacher at NYU School of Film and Television
Location: New York, USA
Recent work: *Sunken Treasure*, *Viceland's My House*, *Weediquette*, *States of Undress*

A professional colourist, artist and filmmaker in New York, Shanna Maurizi brings nearly two decades of background in photochemical processes and colour theory – as well as an impressive depth of technical expertise – to the colour suite.

"I come from a visual art background and so my work as a colourist is informed by an engagement with how images communicate and tell a story," she explains.

"I spent many years in darkrooms, and so I like to build LUTs with different gamma curves, and I use printer lights a lot because they are very intuitive for me. I work primarily in DaVinci Resolve on a Tangent control surface, and use Flanders Scientific for monitoring."

Maurizi's films, videos and artworks have been exhibited nationally and internationally, and her most recent film *Sunken Treasure* won the Art and Science Award at the 56th Ann Arbor Film Festival. She currently teaches in the School of Film and Television at NYU.

Portfolio: shannamaurizi-color.com →



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