

Christopher Wooten

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Objective

My drive is to support growth of creative expression in emerging voices through the collaborative work of art and film. I support and enact social change that pushes diversity of peoples and perspectives forward and brings people up, *together*.

Education

San Francisco State University — BFA & MFA, School of Cinema, San Francisco, CA

Skills & Abilities

Visual art and film: Cinematography, Directing, Editing, Production Design, Screenwriting, Design, Painting, Storyboard, Animation(2D and 3D), Modeling (3D), Compositing, Color Correction

Teaching Experience

Lecturer — San Francisco State University 2021 - Present

Cine 713 Effects and Animation - is designed to prepare graduate students to refine their first year MFA film with post production techniques. The course covers a variety of techniques and practices from color correction, graphic design, compositing, rotoscoping, and animation.

Cine 710 *Production practice workshop - Cinematography* is designed to prepare graduate students to effectively design, plan for and shoot their first year MFA film. The course covers a variety of tools and practices from film to digital cameras, lens choice, lighting, staging, blocking as well as building skills around motivated choices of aesthetic, color, movement and performance.

Cine 630 *Experimental Documentary* considers alternative filmmaking and post production techniques to enable fresh perspectives on messaging, audience experience and thematic relevance when creating documentary films.

Cine 620 Advanced Fiction Filmmaking I, covers the development, pre-production, and production (shooting) phases of thesis film projects. It is focused and intensive as it leads into a second semester course in post production, marketing, and exhibition.

Cine 622 Advanced Fiction Filmmaking II - Builds on the previous course with the bulk of the focus being on post production practices of edit, sound design, score, color correction and distribution.

Cine 601 *Film Curation and Exhibition* builds an annual exhibition through creation of committees to oversee various aspects of running a film festival. Focuses are on film festival history, building a brand and curating films representative of the department, the school and the community.

Cine 616 *VR for Immersive Filmmaking* explores methods of building a narrative in this immersive format and navigates a number of constraints with perspective, compositing, problem solving in cameras, software, and storytelling techniques.

Cine 435: Explorations in XR: Developing Immersive Experiences Through VR, AR, MR, and Beyond
This course focuses on exploring of the art and techniques of immersive storytelling through the creative technologies in Extended reality.

Cine 420 *Projects in Editing* is an intermediate level editing course. We focus on skills building, guiding around resolving technical and narrative problems, as well as promoting mindfulness through timing, pacing, screen direction, sound design and color.

Cine 418 *Production Design* introduces several aspects of the production design experience. Breaking down scripts into visual components, designing sets, set decoration, storyboarding and prop design. Projects center on composition, design, color, tone, mood, perspective, storyboarding, staging and blocking, all in support of the over-all theme, narrative and story beats.

Cine 204 *Introduction to Filmmaking LAB*: an introductory lab course that supports the Cine 202 lecture course providing hands-on experience with cameras, lenses, lights, audio equipment, composition and story-telling.

Cine 202 *Introduction to Filmmaking* an introductory lecture course providing an introduction to motion picture production. The primary goal of this class is to familiarize students with understanding the tools, techniques, and vocabulary to enable growing competency as they move through higher level film courses.

Lecturer — University California Santa Cruz 2022

Film 197 *Senior Exit Workshop in Digital Media*. Each student in this course designs their own projects to ultimately be used at portfolio pieces. Media types, styles, and methods are varied and range from experimental, to game development, to 2D and 3D design and animation.

Lecturer — California State University East Bay 2022

Art 104 *4D Process* takes art students off the 2D, static art page and incorporates time and motion into their work. This foundational class prepares students for more advanced courses in a variety of majors from film, to animation, to game development, and beyond.

Freelance Work Experience **2018 - Present**

Talking Tiki (2024) Creative producer, editor, design, lighting, audio, cinematography

Waging Peace (2023) Creative producer, camera operator, audio, animation

Enough Already (2023) Graphic design, animation, editing

National Parks 360 Project (2022) Camera, Audio, VR experience design

Isolation (2020) Development, Camera, Edit, Score, Sound design, Compositing

Mindful Sound: Japan (2020) Director, Producer, Camera.

You're a Good Manson Charlie (2019) Development, Script, Camera

Waiting (Animated 2019), Writing, Directing, Animation, Score

Bite Me, Please (2018), Script, Camera, Edit

Awards & Accolades

Semi-Finalist - Short Film Screenplay **Cinequest Film Festival** 2021 - *Thank You, Come Again*

Official Selection **BLOW-UP International Arthouse Filmfest**, Chicago 2020 - *Mindful Sound*

First Place in 360 film category **Athens Digital Arts Festival** 2020 - *Isolation*

Official Selection **Mix-Tape-In-Place Film Festival** 2020 - *Isolation*

Official Selection **SFSU Film Finals** 2020 - *Isolation*

Best Use of Genre **48 Hour Film Festival** 2018 - *You're A Good Manson, Charlie*

Official selection **Oaxaca Film Festival** Global Script Challenge 2018 - *Caffeine Sanity*

Official Selection **SFSU Film Finals** 2018 - *Bite Me, Please*

References

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