

The Tec graduate and digital artist who worked on lighting movie 1917



The screening had finished and the **movie theater** was starting to empty. **Ana Luisa López** stayed in her seat and was suddenly elated to see her **name in the credits** of the movie **1917**.

The **Tec de Monterrey** graduate worked as a **digital artist** on the creation of certain **effects** for the movie that won the **Oscar for Best Visual Effects**.

"I was so proud to see my name in the credits. I thought, 'Wow! Everybody's seeing this!'" said the **Tec graduate** to **CONECTA**.



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Ana Luisa worked for **6 months** at the **Moving Picture Company (MPC)** studio at its offices in Canada, where she **lit several scenes** in the war movie alongside other digital artists.

During her time at **MPC**, she also worked on the **digital lighting** of **Sonic the Hedgehog**, which will be released soon.

HER EXPERIENCE ON 1917

After graduating with a degree in **Art and Digital Animation** from the **Monterrey campus** in 2015, Ana Luisa began a career as a **3D** digital artist, working on the production of **video games**, **commercials**, and **short films**.

She acknowledges that **lighting** is her specialty, but she's also skilled in **texturing**, **making models**, and working on scenes in a **three-dimensional digital environment based on a 2D design**.

Production had already begun on **1917** when Ana Luisa joined the **lighting team** at **MPC**, and she got the chance to work on a couple of sequences.

*"That movie was really great. As the whole thing is a continuous shot, **it was a huge technical challenge**. I was given very simple things because I'd just started.*

*“For instance, I got to **light elements** in a scene where there are some petals flying around and there are some others on the ground, the soldiers are walking, there’s a metal thing outside one house, and then they see a living cow and two dead ones,” she summarized.*

https://twitter.com/MPC_Film/status/1226708569745170432?s=20

Although she acknowledges that she wasn’t on production of **1917** for very long, she says that the lessons she learned from the **international entertainment industry** were invaluable.

*“I worked on a **production** where there were really **talented** and **patient** people who helped me. **When one of my shots was approved, they congratulated me.** That was incredible, seeing the **working culture** that the artists had,” she said.*

A total of **600 people** (including digital artists and software and production engineers) were involved in making the **special effects on 1917**.

*“It makes me proud to know I took part and I was there, seeing **the standard they had for approving shots. It’s on another level,**” said this Tec graduate.*

The movie **1917** won 3 Oscars: Best Sound Mixing, Best Cinematography, and Best Visual Effects.

“When one of my shots was approved, they congratulated me. That was incredible, seeing the working culture that the artists had.”

<https://twitter.com/1917/status/1226706558576402433>

‘LIGHTING’ THE WAY FOR A NEW SONIC

While she was still working on **1917**, Ana Luisa was asked to join the lighting team on a new version of **Sonic**.

This happened due the controversy caused when the first trailer was released, as the fans didn’t like the way the character looked, and it was decided to redo the character.



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That was a challenge for this **Tec graduate**, due to the adaptations it involved.

*“Many elements had already been **lit** in the previous edition and these had to be adapted to the new model.*

*“I was given the task of **lighting the character of Sonic and the effects around him**. As the character had fur, it caused a lot of noise problems, and I had to do a lot of optimization to fully clean up the image,” she explained.*

*“I have a shot where **Sonic** runs out onto a baseball field and gets dragged along the ground. That’s where I had to light **Sonic**, the dust, the stones, everything,” she added.*

Although she’s not a fan of **video games** (apart from **Tetris**), the **Tec graduate** says she already knew who the blue hedgehog was.

<https://giphy.com/embed/RiQKQ8POqNR9IJ1hhY>

*“I like him because he’s a very entertaining character. I knew him from **Smash Bros**, which my brothers play. I don’t remember them playing a **Sonic** game, but I obviously knew who he was.*

*“When I told them I was going to light **Sonic**, they said it was a very cool movie to work on,” she added.*

Ana Luisa says that, just like on **1917**, working on this production has been a milestone in her career. She says the movie is entertaining and above all for the whole family.

HER CAREER AS A DIGITAL ARTIST

*“My love of doing **3D** began when I was studying my degree. I think that was when the penny dropped that **3D** was what I wanted to do,” she recalls.*

After graduation, this Monterrey native discovered an opportunity to work in a **startup** that was developing video games for kids. However, the company shut down two years later, taking some of her work with it.

*“It was a bad experience, but I wanted to keep doing something in 3D. For a while, I taught **Digital Expression** at **PrepaTec**, and took advantage to move over to programs I hadn’t seen on my degree course.”*



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Ana Luisa ended up being hired to work at the [Pixel Perfect](#) studio (created by **René Allegretti** and **Edén Muñoz**, also Tec graduates), where she did all kinds of projects.

I worked there as **project coordinator and lighting artist** on **commercials, Mexican short films, music videos**, and even a **Canadian feature-length movie** in the **gore** genre.

*“The Canadian movie was called **Funhouse**. It was really gory, but the truth is I had fun making it. It was a lot of work and it really helped my portfolio.*

*“I think working at **Pixel boosted my career and my practical knowledge of the industry**. After having worked there for a year, I started looking for opportunities in **Canada**.”*

When a friend told her about some job opportunities, she went to the **MPC** studio website to check out vacancies and sent a demo of the work she'd done.

“I sent my video on Sunday night and they'd already got back to me for an online interview by Monday,” she recalled.

She emphasizes that she's very proud to have found other **Mexican digital artists** in **Canada**, such as the ones who also worked on **Sonic**, although she doesn't know how many there are.

*“As we **Mexicans are so hard-working and so creative**, we really want to learn more or work to another standard. I think that's why so many successful Mexicans are there, and it shows in the work.”*

Ana Luisa believes that the **Tec** was where she found her calling as a digital artist and learned values that helped her reach the international stage.

*“**The Tec taught me how to work**, to go the extra mile. That's something the teachers repeat a lot. You know that putting effort into what you're doing is what's going to take you far. I want to learn more and improve the industry in Mexico,” she concluded.*

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