

# philip owens: editor



[www.philipowens.com](http://www.philipowens.com)

phone: +1 310 578 2400

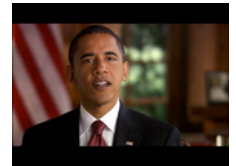
email: [info@philipowens.com](mailto:info@philipowens.com)

**Philip Owens'** idiosyncratic approach has made him a go-to editor for directors such as **Doug Pray** (*Hype!*, *Scratch*, *Surfwise*), **Alejandro González Iñárritu** (*Amor es Perros*, *21 Grams*, *Babel*), **Steve James** (*Hoop Dreams*), **Guy Ritchie** (*Lock, Stock and Two Smoking Barrels*, *Snatch*, *Rock n Rolla*), **Tony Kaye** (*American History X*), **Rob Devor** (*Zoo*), and **Ondi Timoner** (*Dig!*, *We Live in Public*). Since *Boards* magazine named him one of the top new commercial editors in North America in 2002 he has continued to expand beyond commercials to build an eclectic body of work. He is currently wrapping a documentary feature on the life of renowned B-movie king, **Roger Corman**.



His keen storytelling abilities with unscripted dialog and sharp visual style made him the perfect collaborator for noted documentarian **Doug Pray's** documentary feature on the advertising business, '*Art&Copy*', which ran in competition at the **2009 Sundance Film Festival** and went on to win a wide national release and much critical acclaim. **Alejandro González Iñárritu** and **Brad Pitt** came to Owens to create a quirky series of commercials for the #1 jeans brand in Japan, **Edwin**. And President-Elect **Barack Obama's** team chose

him to cut the candidate's historic network broadcast in November 2008. With a deep production background, he's cut on laptops with **Guy Ritchie** on Malibu beaches, on set with choreographer **Vincent Paterson** in Toronto, and supervised visual effects at 15,000 feet on Mont Blanc. An early technology adopter, editorial companies consult him as post production reinvents itself. A deep understanding of CGI and visual effects comes from his background in the design and effects business and adds rich technical and design abilities to his storytelling skills.



He began his film-making career in Ireland in 1986 as the first computer animator and digital compositor in the country, eventually becoming Head of Graphics at **Windmill Lane Pictures**. In 1992 he was a key member of the design team on **U2's** revolutionary "Zoo TV" tour - he directed, animated and edited a multiscreen xerox stop-motion sequence for the show opener "Zoo Station", among others. US production company **FM Rocks** spotted his work on MTV and signed him to direct music videos, bringing him to the US for the first time.

Moving to California in 1995, he helped build **Windmill Lane Productions** into a top flight production company that produced large budget VFX-driven commercials for brands such as **NASDAQ**, **Lexus**, **GM** and **Toyota** with Owens editing and VFX supervising all the work. In 1996, he directed a harrowing PSA about heroin abuse for the **Partnership for a Drug-Free America** – national media attention and awards followed. Keen to expand beyond the VFX business and to get closer to the narrative, he has focused exclusively on editing since 1997.



In addition to his achievements as an editor Philip has been a director, visual effects supervisor, CGI and stop-motion animator, satellite imagery analyst, hydrologist, DJ and music journalist.

Philip Owens is represented for commercials by **Chrome**, Santa Monica ([www.chrome.tv](http://www.chrome.tv)), **Cutters**, Chicago ([www.cutters.com](http://www.cutters.com)), and **1080**, Austin ([www.1080.com](http://www.1080.com)). Clients include **Barack Obama**, **Ford**, **Edwin Jeans**, **Quiksilver**, **Lexus**, **Saatchi & Saatchi**, **Aero Films**, and many more. Reels, client lists and more can be seen at [www.philipowens.com](http://www.philipowens.com). Contact him at +1 (310) 578-2400 or [info@philipowens.com](mailto:info@philipowens.com).