

+ EDUCATION

**\\ Bachelor of Fine Arts
\\ Graphic Design \\ minor in Photography**
Osaka, Japan. 1997 - 2001
Osaka Kyokai Daigaku 大阪教育大学
(Osaka University of Education)

Osaka, Japan. 1996 - 1997
Osaka Gaikokugo Daigaku 大阪外国語大学
(Osaka University of Foreign Language Studies)

\\ Houdini Training Certification
Montreal, Quebec Canada. 2021
Institut Grasset (Grasset Institute)



+ SKILLS & EXPERTISE

Specialties:

- Art Direction
- Look Development
- Post Effects & Polishing
- Graphic Design
- Motion Graphics
- Compositing
- Camera Work
- Modeling & UV
- Digital Sculpting
- Texture work
- CG Lighting & HDRI
- Matte Painting
- Photography
- Vector Graphics

Other Skills:

- Illustration
- Concept Art
- Color Key Development
- Story Boarding
- Typography
- Logo & Icon Design
- Animation
- Web Design

Proficient in the use of:

- Houdini
- Plasticity
- Cinema 4D
- Modo
- Maya
- 3D Studio Max
- Zbrush
- Nuke/Studio
- After Effects
- Mari
- Substance Painter
- Substance Designer
- HDR Studio Pro
- Rizom UV
- Photoshop
- Illustrator
- InDesign
- Cavalry
- Gaea
- Arnold Render
- Maxwell Render
- Red Shift Render
- Vray Render
- Octane Render

Knowledgeable in the use of:

- Axiom
- Marmoset
- Marvelous Designer
- Unity Game Engine
- Unreal Game Engine
- Final Cut Pro X
- DaVinci Resolve Studio
- Fusion Studio
- Premiere
- Blender



Operating Systems:

- Mac OSX.x
- Windows 2000/XP/7/11



+ EXPERIENCE

\\ ART DIRECTOR \ ARTIST \ ILLUSTRATION
December 2022 - Present day
Hashbang Games - www.hashbanginc.com
Kenmore, WA, USA

I did general art direction and production work, including, but not limited to 3D modeling & sculpting, UV & texture, lighting, illustration, UI, concept art, motion design, and marketing work for a variety of gaming projects.

I worked on a variety of titles, including but not limited to **Atomic Titans** (Light Violence), **Magic Eights** and **Arenify**.

\\ FREELANCE ART DIRECTOR \ ARTIST \ ILLUSTRATION
December 2022 - JUNE 2023
Massive Black - www.massiveblack.com
San Francisco, CA, USA

I did general art direction and production work, including, but not limited to 3D modeling, texturing, lighting, illustration, motion graphics, concept and design work.

\\ ART DIRECTOR

October 2022 - November 2022
Onoma Studios - www.onoma-studios.com
Montreal, QC, Canada

I was the art director for the game **Space Invaders : Hidden Heroes**.

I over-saw the entire art department, doing some concept art and give feedback to each of the artists for all the art/visuals of the game, which includes the environments, the characters, the weapons, the vehicles, VFX and some user-interface (UI).

\\ ART DIRECTOR

July 2020 -October 2022
Square Enix Montreal - www.square-enix-montreal.com
Montreal, QC, Canada

I was the art director of the game **Hitman Sniper: The Shadows**, based on the IO interactive title Hitman Sniper.

I over-saw the entire art department, doing some concept art and give feedback to each of the artists for all the art/visuals of the game, which includes the environments, the characters, the weapons, the vehicles, VFX and some user-interface (UI).

I also worked closely with the marketing department to ensure the core game and branding work harmoniously, and at times, aide in the production of various marketing visuals.



+ LANGUAGE SKILLS

- English (Native proficiency)
- Spanish (Professional working grade proficiency)
- French (Semi working grade proficiency)
- Japanese (Semi working grade proficiency)



\\ ART DIRECTOR \ LEAD ARTIST \ COMPOSITOR \ MATTE PAINTER

August 2009 -July 2020
Gameloft - www.gameloft.com
Montreal, QC, Canada

I was the art director of the packaging, motion graphics & video art department at Gameloft Montreal. I was in charge of over seeing the entire production pipeline, from inception through to the final polishing and delivery.

I over saw and critiqued the entire team of artists, all ranging in disciplines, and give artistic direction, ensuring quality and maintenance of title branding.

I was also lead matte painter & CG generalist for some of the game trailers and cinematics. My responsibilities also include tasks such as look development, concept art, motion design, 2D & 3D compositing, and special effects.

I also developed a few logos and some of the in-house corporate communications artwork.

\\ ART DIRECTOR, GRAPHIC\MOTION DESIGNER, ILLUSTRATION, CG GENERALIST & MATTE PAINTER

2008 -Present
Freelance
International

Freelance art director, graphic & motion designer, illustration and CG generalist.

Designing websites and print material, including branding & on-line identity.

I also do concept art, 3D sculpting & texturing, as well as matte painting, lighting and camera work.

\\ LEAD GRAPHICS & MOTION ARTIST

2005 - 2007
Epic Point - www.epicpoint.com
Vancouver, BC, Canada

Graphics/branding/print & motion design, as well as 3D animation, photography, video filming/editing and web production.

I championed many clients & worked directly with them. I designed & created custom branding solutions, while working closely with our copy writers, all based on strategies developed by the marketing team.

I also developed custom typography and created rich flash animations for web deployment.



HITMAN SNIPER

THE SHADOWS



HITMAN SNIPER : THE SHADOWS

ART DIRECTION \\
 SQUARE ENIX MONTREAL - ART DIRECTOR
 2020 - 2022

Weapons \\ Characters \\ Vehicles \\ Environments \\ VFX \\ UI \\ Marketing assets

This game is based on the original Hitman console video game franchise published by IO Interactive (IO) in Denmark.

Hitman Sniper: The Shadows is the Square Enix Montreal sniper live-ops mobile game version with campaign and player-vs-player (PVP) modes.

In my role as Art Director, I work directly with the producer, the art team, creative teams, user interface and outsourcing to establish the visual look and over-all art direction of the game.

I also had a hand in developing the branding, and working with the marketing and live-ops teams in creating the social assets being published through the social channels.

Hitman Sniper: The Shadows was nominated for 3 awards on its launch, although it did not win.

Yet it has become a visual benchmark for modern mobile games.



THE CHARACTERS

The characters in HS:TS are all unique in their design and personality. Each character was carefully crafted to stand-out from one another, and break with the stereotypes regularly seen in video games, but still feel believable in the Hitman universe.

Each character has unique personalities, abilities & affectations, and were designed to appeal to the widest possible audience.

Below are just a few samples of the concept work I did for the outfits of the 'Espelho' character in the game.

ESPELHO CONCEPT



THE RIFLES

The unique nature of each character needed to be matched by the uniqueness of each of the rifles.

Each weapon was carefully designed and crafted to reflect the owners personalities, while not infringing on any existing trademarks, while not being sci-fi or too elaborate. The focus should stay on the characters.

To facilitate a consistent re-loading sequence animations for each gun within the game, the 'bolt' was specifically placed on the right-hand side of each rifle, yet dressed to look good on every angle.

The scopes and coinciding reticles are also unique to each rifle and change based on the characters specific abilities selections.



MAP 01
THE LODGE



MAP 02
THE OBSERVATORY



MAP 03
THE YACHT



ENVIRONMENTS

In developing the environments, we would start from a gray block, or rough 3D 'sketch' map. After establishing the main game-play elements for each map and making sure the game was fun to play, we would do concepts, and begin dressing the 3D.

A rough color block was then established that would feel realistic yet simple, allowing us to make sure that the characters & targets would stand out and maximize their visibility for 'first glance' recognition of all targets and playable interactive objects.

Visual noise was controlled by using flat simple textures and bringing the attention and focus of the players to the gaming areas that were important, and have more elaborate details in only those areas.

THE OBSERVATORY GREY BLOCK



Achieving a strong lighting set-up was instrumental in the rich visual appeal of each map. As the efforts to minimize visual noise were crucial, the lighting and environmental effects needed to add value, without adding over-head.

Environmental effects like bloom, glows and glara were used to create rich feeling maps, and lights placed carefully to be subtle enough not to over-whelm the scenes.

Matte paintings were used where ever possible to reduce the need for excessive geometry, and environmental weather effects, like fog, clouds and smoke helped to create variety and richness in the few maps we had created.

'Times of day' were also developed to help increase the map variety, and 'weather' was also used to add an extra level of difficulty to the game-play, like rain, fog and snow

SOME 'SNIPING SPOTS'



LOOT BOXES

For the loot box design, I drew upon the lore and history of the Hitman franchise, and went with the iconic briefcase showcased through out the history of the games.

I created the concept for the 3 tiers of loot boxes needed. A simple brown leather case, a black matte metallic case and a shiny silver case (shown here). The cases needed to be realistic, yet simple to follow with the overall art direction, and still be believable within the Hitman universe.

Elaborate loot box opening ceremonies were created as rewards were revealed by means of motion graphics.



FORTNITE



ARTISTS: HUANG SEN // ZHU BANSHI



FORTNITE GUN WRAP TEST

ART DIRECTION \ ILLUSTRATION \ 3D

MASSIVE BLACK – FREELANCE
2023

Gun wrap design and implementation for the various guns in the game.

I was presented with an amazing opportunity to lead a team of artists in creating an animated gun wrap to be applied to the various guns in the MMO game Fortnite.

The challenge involved extracting useful elements from the character design, and finding creative ways of implementing those elements in a cool and responsive way.

As well as understanding the custom Epic Games Unreal engine shader system and being able to create a compelling design, compliant to that system.



LIGHTNING DRAGON !!

The request involved creating a gun wrap based on the Lightning Dragon character concept (a character not yet implemented into the game). This design appeals to me in many ways, and I was delighted to have the opportunity to work with it. We started by identifying cool elements extracted from the design we got at our disposal. Together with the 2 other artists I worked with, we created a ton of slick designs.



UNREAL ENGINE SHADER DEVELOPMENT

All work done needed to be compliant to the requirements of the Fortnite team, so we needed to design concepts that could be projected, and would look cool on all the guns.

We found the limitations to be extremely challenging as this system doesn't follow a traditional texturing pipeline, but was still an amazing learning experience for me.

I had the opportunity to delve much deeper into the UE shading system than ever before, and picked tricks for my own pipeline.



RESPONSIVE SKINS

For the final design proposal, we included elements we liked from all the proposals, and included the feedback from everyone, including the client to create a truly collaborative design.

With the design set, we then looked to create a reactive skin that would use the emissive component of the shader to react to the players actions.

The lightning bolt on the front of the design would throb and flash when the player fired his/her weapon. For this process, I worked closely with a Senior Technical Artist to coordinate the functionality and look of the reaction.

Also included was an idle animation of a half-tone pattern that passed over the bolt when not fired.

This experience was super intense, but gave me an inside look behind the magic curtain of Epic Games.

I'd do it again in a heart beat :)



SPACE INVADERS HIDDEN HEROES

ONOMA
STUDIO



SPACE INVADERS : HIDDEN HEROES

ART DIRECTION

ONOMA STUDIOS – ART DIRECTOR
2022

Character look and development \ Sparks re-work \ Environments \ VFX \
UI \ Branding \ AR world creation

Space Invaders : Hidden Heroes is a game that combines the classic Space Invaders characters, with an AR (augmented reality) character discovery component. You collect Sparks to help fight off the invaders. You scan every day items with your phone and this releases Sparks. Each Spark has a unique power and personality, and your goal is collect as many as possible to help fend off the coming invaders.

I came on to this project at the request of the team leaders. They had lost their Art Director and were in need of help. It was such a different art style to Hitman Sniper : The Shadows that was an exciting prospect to work on, so I decided to come on-board to do what I could.

THE SPARKS

SPARKS RE-WORK

The Sparks are creatures found in scanning real world items with your phone in AR, and are helpers in fighting the invading forces of the classic Space Invaders. And while many had been well designed, the translation from concept to 3D lacked in many areas.

A certain character appeal was lost in the 3D model creation and it was one of my tasks to bring back this appeal by re-working the models and texture work. Below is a sample of some of the many amazing Sparks that were done for the game.



LITE

THE LITE CHARACTERS

LITE CHARACTER DESIGNS

The LITE members are a group of people working with the Sparks, located around the world to act as envoys in the fight against the invasion. Working together with the Sparks, the LITE envoys act as messengers, notifying you of eminent invasions, giving hints and assisting you in collecting the resources to power up and upgrade your Sparks to further your fight to free humanity from the invisible menace that is the invasion.

Each member of LITE is unique, both in character and personality, and assist you in different ways.



The LITE character outfits and personalities were developed, as well as accessories based on the Sparks themselves. Each LITE member would be paired with a Spark and have a special bond.

4 factions were also designed to group the members to the various Sparks families.



AUGMENTED REALITY (AR) SCANNING

To discover a Spark from the real world universe, a player would scan real world items using their phone via augmented reality (AR).

Once discovered, a player would need to tame the Spark and add it to your collection. As you build your collection, you combine the Sparks unique powers to defeat various waves of invaders.



THE INVASION

CLASSIC SPACE INVADERS

The invaders come from another dimension and are perfect beings in search of pure data energy. 1s & 0s in order to expand their perfect universe.

Our earth is a place of raw data, held within the molecules of everyday life. The invaders have come to extract this data and assimilate it into their universe. Uncaring and completely lacking in emotion, the invaders will reduce the world to nothing and consume everything. This is why they must be stopped, so that humanity can survive with our world intact.

Using the power of the Sparks, you must prevent the invaders from taking over the world, and save the planet one wave at a time. Invaders are relentless, and will continue to attack, so you must be prepared.





LEGO TEASER ANIMATION

\\ ART DIRECTION \\ MODELING \\ TEXTURING \\ COMPOSITING

GAMELOFT – ART DIRECTOR
2017

High-Resolution modeling, texturing, motion, VFX and compositing
2.5 weeks modeling, texturing. 1 week VFX & compositing

Modo \\ Maya \\ Mari \\ Arnold \\ Nuke \\ After Effects

I began the project by modeling and texturing the main Pirate character, and getting approval from Lego on the final asset. I then sent the Pirate asset to our animator to rig and be animated.

After that was completed, I proceeded to model & texture the main box prop, and with the help of another 3D modeler, we modeled and textured the entire attic space.

I then proceeded to build the scenes and camera work, and used official Lego pieces provided by the team at Lego.

The animation was rendered out in passes using Arnold, and the passes composited and final polish done in Nuke.



PIRATE CHARACTER \\

I used one of my son's actual Lego character to get measurements and test lighting and surfacing. I ended up giving the texture some exaggerated wear and tear so as to be visible in small size in the animation. I also prepared an extensive face expression texture sheet, in vector, for the Pirate based on the performance from the story board. It was fun timing the pirates facial expressions with help from our lead animator.

Below is a simple turntable of the resulting shading and lighting tests.



\\ THE ATTIC MODELING, TEXTURE & LIGHTING

For the attic, I worked along side another 3D generalist and together, we modeled each of the props to produce the final set.

I wanted the attic to have a slightly cartoony feel, but still feel rich and believable with in our games universe. A lot of care was taken in weathering all the elements and making the feel old as though they've been in the attic a long time.

Small Easter eggs were also placed around the set as a nod to Gameloft's other games, as well as a wooden duck created by Lego in 1932, before the company moved to plastic blocks in 1949.

Lego builders manuals for actual vintage sets were also placed on the walls as posters on the background walls.



\\ THE 1932 LEGO DUCK



In the end, the attic took a long time to produce, but was a fun process that I enjoyed.

Texturing all this was a blast.





MODERN COMBAT VERSUS

ONLINE MARKETING ASSETS \\
 GAMELOFT - ART DIRECTOR
 2018

2 years of asset development. Both animated and static. 3D lighting \ hdi \ camera work \ render \ comp \ polish C4D \ ArMarmoset \ Nuke \ After Effects \ Photoshop

One of my favorite titles in Gameloft library of games, to this point. Modern Combat Versus mobile game. The art work and character development is the highest caliber so far, and has made working with the assets fun and compelling.

The production team made all their characters available to us, and I would take the 3D files, and using Marmoset, I would set the cameras, light the shot and do renders that I comped in Photoshop afterwards. This became a powerful marketing tool as I had the freedom to explore high level imagery, without the need of the production team.

Using the same method, I developed a bunch of animated motion graphics assets (which can be seen on my animations reel). Along with the games art director, we would concept an animation that the production team's animators would prepare.

I would later take that animation to C4D, light & render the scene in Arnold render, and do the compositing in Nuke. I would also do VFX in Nuke and AE and add motion graphics titles and graphics.

The work flow we developed will be one of my favorite work flows to date.



THE WARZONE IS YOUR PLAYGROUND



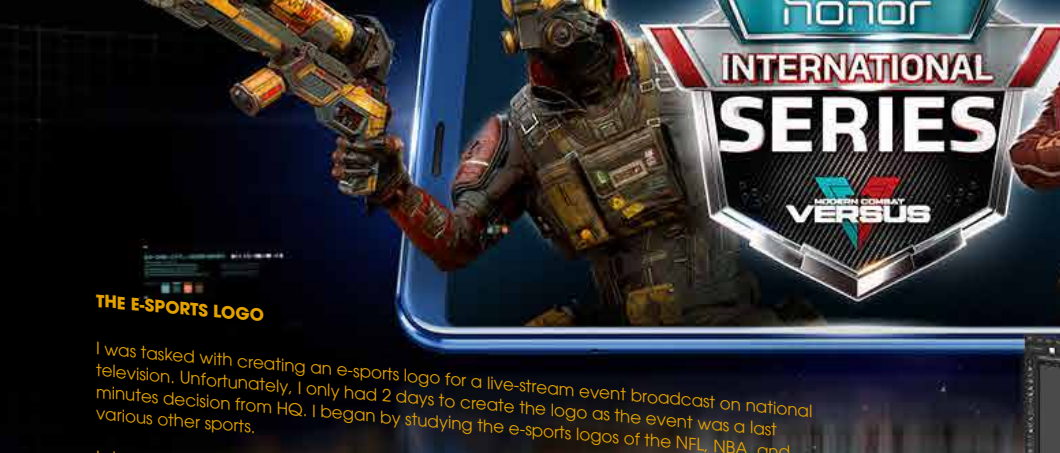
THE GAME ICON

The above 2 pieces were strong candidates for the game icon for the App store. The characters needed to really pop amongst the array of other gaming icons, as well as the reading of the silhouette. I chose 2 characters with simple egg shaped heads, and designed them for high contrast.

The Swift icon (the left version) is still my favorite option, even though it was never used. Oh well.



THE WARZONE IS YOUR PLAYGROUND



THE ESPORTS LOGO

I was tasked with creating an e-sports logo for a live-stream event broadcast on national television. Unfortunately, I only had 2 days to create the logo as the event was a last minutes decision from HQ. I began by studying the e-sports logos of the NFL, NBA, and various other sports.

I designed the logo in Illustrator and used Modo to model and UV the base. I then used C4D and Arnold to light and render the logo out, then I touched it all up in Photoshop. We were going to do a reveal animation, but due to time constraints, we never found the time.

Its not my favorite design, but based on how long I had, it didn't turn out too shity.

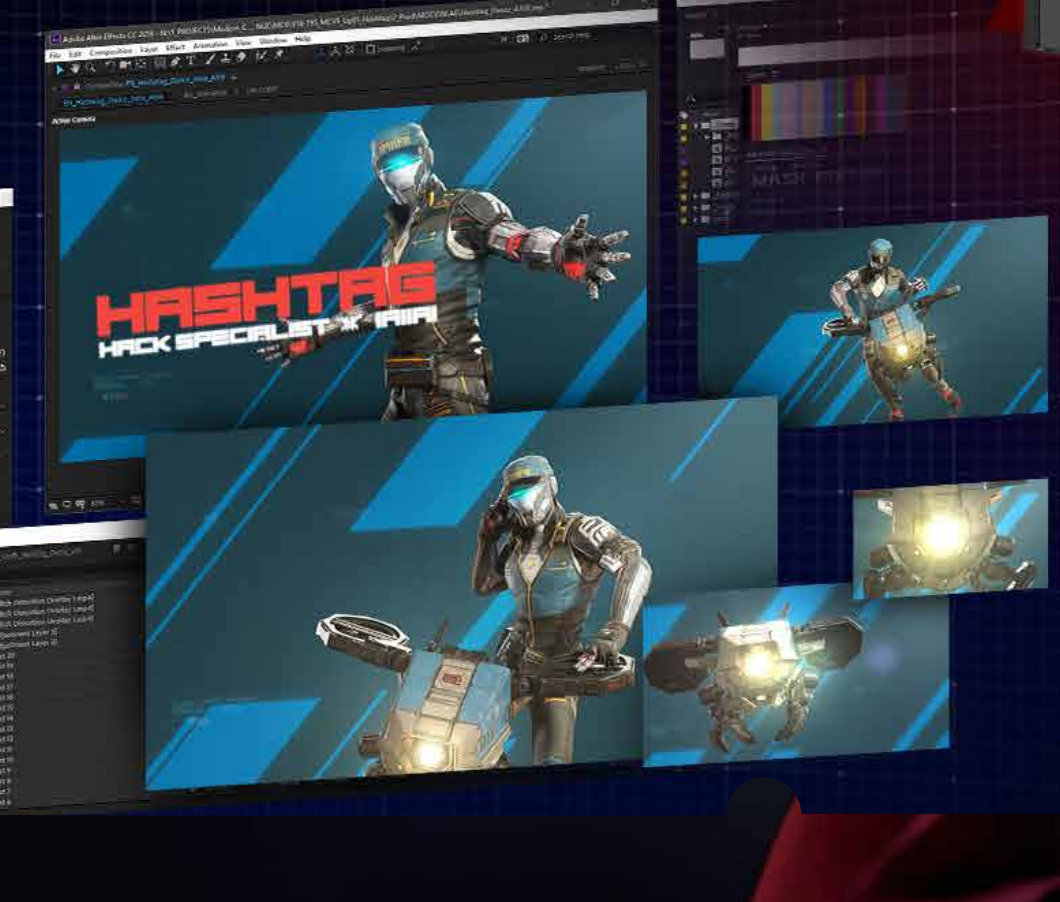


CHARACTER REVEAL ANIMATIONS

One of my favorite works for MCVS was doing the character reveal animations with the MCVS production team. They provided the animations in Max, and I would shade, light, and render the animation in Arnold.

I would then comp the animation in Nuke and do the VFX in AE. I created titles and the motion graphics for this piece in After Effects.

These animations were done for many of the characters and were probably my favorite projects of all. They gave the chance to be very creative and explore design. These were so much fun.



GANGSTAR NEW-ORLEANS

\\ GAME STORE ICON & ON-LINE PROMOTION

GAMELOFT - LEAD ARTIST
 2016

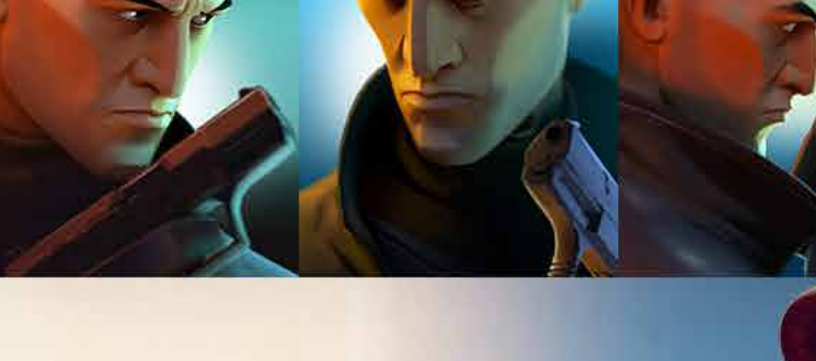
In-game assets and special modelling
 2.5 weeks modelling, painting & polishing

Pose \ light \ render \ comp \ polish
 Zbrush \ Modo \ Maxwell \ Photoshop

This was another super fun project for me. I was on-lane coming up some compositions for all the various on-line campaigns that needed to have bold & dramatic, almost cartoony lighting and feel.

I loved the games art direction and I found the project loads of fun. I'm grateful for the awesome chance I had to work on this project and all freedom I was given.

Here are some of the explorations I did.



The character images above (including the big character image on the header) are part of an icon collection for the release of the game.

The image to the right of the old man in the chair and the image below were separate compositions that I created and art directed the game on the various social media sites.





**NFL 2014
THE RUSSELL WILSON**

**GAME COVER AND ICON \\
GAMELOFT - LEAD ARTIST
2015**

Roughly 3 weeks of model & texture development
4 days polishing 1 day concept

3D lighting \ hdr \ camera work \ render \ comp \ polish
3D Studio Max 2012 \ Vray \ Photoshop

This project was particularly interesting for me as I enjoy the challenge of a photo realistic graphic composition. I created the Vray shaders and a three point studio lighting set up as well as set up the physical camera and custom HDRs. I later assembled the passes in Photoshop and did some detailing and polishing as usual. The BG and polish turned out almost Sci-Fi... good fun for me :)



SPIDERMAN

\ \ GAME COVER & GENERAL PACKAGING

**GAMELOFT - LEAD ARTIST
2015**

Roughly 2.5 weeks of model development
1.5 weeks polishing & concept art

3D lighting \ hdr \ camera work \ render \ comp \ polish
3D Studio Max 2012 \ Vray \ Photoshop

I began the project by collecting various reference from the web, movies & popular imagery. My team then created the 3D model, and also provided a base texture.

I art directed the pose, and then set up the physical camera. I then created a lighting rig as well as custom HDRs. I followed by creating the shaders & rendering out the final passes. I later assembled the passes in Photoshop and did some detailing and polishing.

I then used this graphic to create some concept art for look dev for the final comp which also required matte painting.



DH5 LOGO ANIMATION

\ \ LOGO INTRO ANIMATION & STILL FRAMES

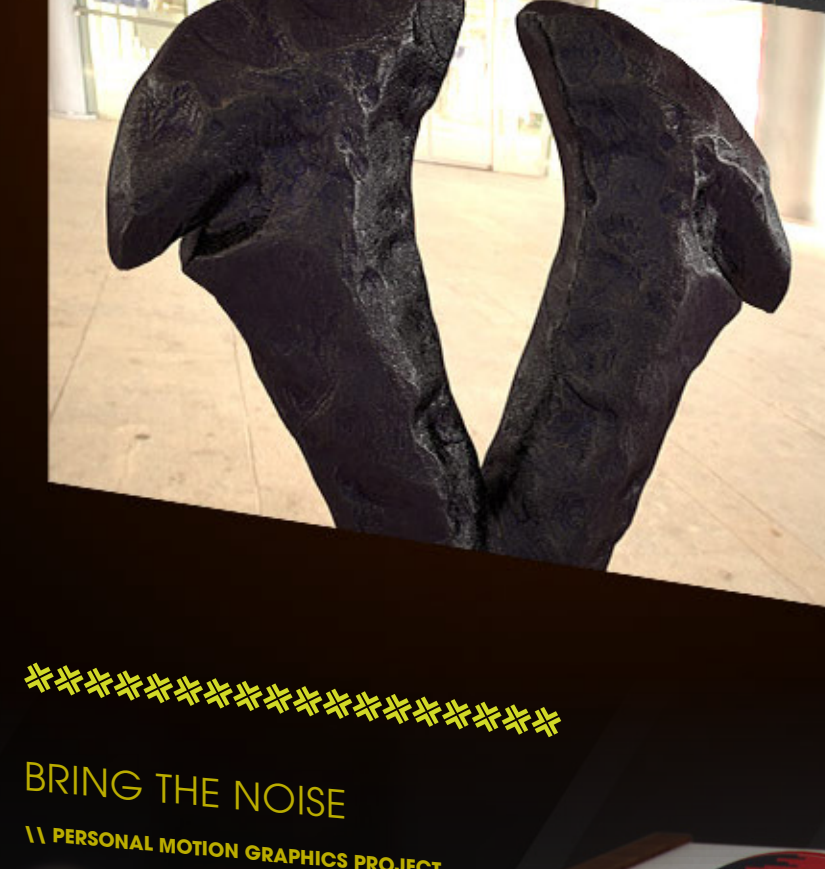
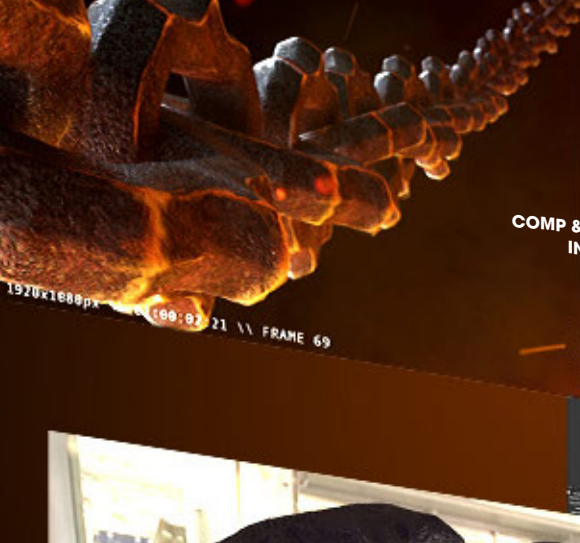
**PERSONAL ART PROJECT
2016**

I created every element. The modeling, the texturing, the camera work, lighting, animation, render, comp & fx, etc. Setup 2 weeks model, UV & texture, 2 weeks animation & render 2 weeks comp, polishing & FX

3D modelling \ UV \ texture \ lighting & hdr \ animation \ camera work \ render \ comp \ FX & polish
MODO \ Mari \ Maxwell Render \ Nuke Studio \ RealFlow \ Photoshop

This was a logo intro animation I had done based on the game that was a personal project of mine. I had to create every element from scratch, and I did the animations and simulations on my own. I had to develop a entire animation pipeline for my small home studio. This is the project where I fell in love with Maxwell Render.

From now on, I'm doing all my stuff in Maxwell :)



**TEST RENDER OF ONYX
LOGO FOR SHATTER
SIMULATION**

**CHAIN TEXTURE
IN MARI**

**COMP & FX OF PASSES
IN NUKE STUDIO**

The above images are single frames from the beginning sequence of the logo being lifted from the black liquid in onyx form. The onyx then shatters as the logo is lifted and comes to a rest in a frame.

Sort of like whats above the sequence, but with out the chains.

All the models were done in MODO & Zbrush with UV Layout for my UVs. I later took the models to Mari and Substance Painter to do the various texture passes. I brought back some of those passes to Zbrush to add further richness to the final asset.

I then began developing the textures and final Maxwell shaders, while doing the entire animation in MODO and Realflow, with seamless integration with Maxwell Render.

I lit all the shots using custom HDRs and lighting in Maxwell Studio. Based on my heavy compositing and painting background, I now exactly what passes to render out for comp and special effects in Nuke Studio.

Rendering this project was time consuming, but well worth the wait. I am looking forward to my next big project.

BRING THE NOISE

\ \ PERSONAL MOTION GRAPHICS PROJECT

2015

4 Days modeling, 4 days texturing 1 day animation
model \ light \ render \ comp \ polish
MODO \ Mari \ Maxwell \ Nuke \ AE

I still enjoy doing motion graphics projects when ever possible as they're so much fun to do. This was part of an MTV style bumper animation (still in progress) for my own personal brand.



ORION'S KARMA

**TURN TABLE ANIMATION \\
PERSONAL ART PROJECT
2016**

An on-going project - WIP

This piece was loosely based on a creature illustration done by one of my favorite comic book artists named Masamune Shirow. It began as a simple creature sculpt and turned into a dense project with the full Japanese stage.

I love doing this stuff :)

The idea is to have the dragon attached to the gate via some chains, as though the dragon were a guard dog of sorts. The pool of blood below the gate is a source of the power stream for the dragon.

ROCK BASE WIP WITH BONES

I've been in love with the design of this dragon for a long time now, and doing the model from a 2D image was a challenge, but lots of fun at the same time.

Masamune Shirow is truly one of my favorite illustrators and I would love to do more of his designs in 3D. I'm considering a full scene from Appressed that will be one of my greatest works to date.

It's still on my radar and may one day become a reality.





GT RACING 3

GAME COVER & GENERAL PACKAGING

GAMELOFT - LEAD ARTIST
2014

Model received by licensor
1 week prepping model, 2 days shading
1.5 weeks comp, polishing & original concept art

3D lighting \ hdri \ camera work \ render \ comp \ polish
3D Studio Max 2012 \ Vray \ Photoshop

I spent a lot of time exploring camera angles and focal lengths, until I was happy with the direction. No textures or shaders were provided by the licensor, so I created the shaders for 2 render sessions to be combined in post.



I then created a lighting rig, as well as a custom HDRI. I rendered the final passes and later assembled them in Photoshop. I finished by doing some detailing and final polish.

ALTERNATIVE ANGLES NOT USED



SIEGEFALL

GAME COVER & GENERAL PACKAGING

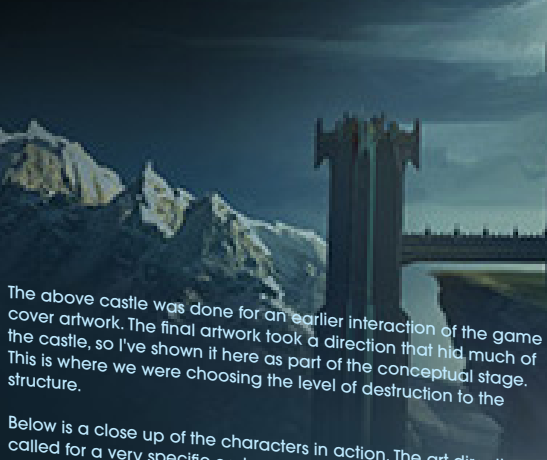
GAMELOFT - LEAD ARTIST
2016

Recycled artwork from previous updates, repainted
2.5 weeks painting & polishing

pose \ light \ render \ comp \ polish
3D Studio Max 2012 \ Vray \ Photoshop

This was a very strategically executed project. I needed to recycle as much as possible, and recreate in 2D the look and feel of 3D renders, as fast as I could.

I had some great fun painting out the BG and I was able to use my rocks on several other projects. Doing paint-overs over previous paint-overs. I still really enjoyed myself on this IP, I'm going to miss it.



The above castle was done for an earlier iteration of the game cover artwork. The final artwork took a direction that hid much of the castle, so I've shown it here as part of the conceptual stage. This is where we were choosing the level of destruction to the structure.

Below is a close up of the characters in action. The art direction called for a very specific cartoony realism for the fire that required a lot of hand painting. I enjoy this thoughtful way of composing as it gives the final piece some personality.



ASPHALT 9

GAME COVER CONCEPT

GAMELOFT - LEAD ARTIST
2015

Roughly 4 days of concept work

3D lighting \ hdri \ camera work \ render \ comp \ polish
Mado \ Photoshop

I love working with cars and their need for detailed polishing and highlight work. Bringing in that futuristic lighting and 90's disco ball loads of fun for me.

These concept pieces helped to position the marketing as a mood board, but was never used as a final marketing piece.

The below logo is a stand-in and not the final game logo & should be disregarded.



ASPHALT ABSOLUTION

director \ \ \ \ art director \ \ \ \ compositing
cg generalist \ \ \ \ motion graphics \ \ \ \ graphic design

fumoprod motion design



NIETO Cris \ \

fumo.dek@gmail.com
www.fumoprod.com

宜しくお願いします

