

## + EDUCATION

**Bachelor of Fine Arts**  
**Graphic Design** // minor in Photography  
Osaka, Japan. 1997 - 2001  
Osaka Kyoiku 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
- Chara & Enviro Design
- Color Key Development
- Story Boarding
- Typography
- Logo & Icon Design
- Animation
- Web Design
- Mood Boarding

### 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
- Figma
- Gaea
- Unreal Engine
- Unity Engine
- Red Shift Render
- Vray Render
- Arnold Render

### Knowledgeable in the use of:

- Axiom
- Marmoset
- Marvelous Designer
- Rive
- Speed Tree
- Final Cut Pro X
- DaVinci Resolve Studio
- Fusion Studio
- Cavalry
- Blender



### Operating Systems:

- Mac
- Windows



## + EXPERIENCE

### CREATIVE LEAD

December 2024 - March 2025  
Mountain Top Studios - [www.mountaintop.gg/](http://www.mountaintop.gg/)  
Fully Remote

LATEST

As Creative Lead, I work in the marketing department, and collaborate with the executive, core art and creative leaders to explore and execute a marketing & branding solution for the genre-evolving 3v3 tactical shooter, **Spectre Divide**.

### ART DIRECTOR \ ARTIST \ ILLUSTRATION

December 2022 - March 2024  
Hashbang Games - [www.hashbanginc.com](http://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](http://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](http://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 characters (both real and sparks), the environments, the VFX, the branding and some user-interface (UI).

### ART DIRECTOR

July 2020 - October 2022  
Square Enix Montreal - [www.square-enix-montreal.com](http://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](http://www.gameloft.com)  
Montreal, QC, Canada

10 YEARS

I was the art director of the packaging, motion graphics & video art department at Gameloft Montreal. I was in charge of overseeing 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](http://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.



# SPECTRE FLASHPOINT

## SPECTRE DIVIDE : FLASHPOINT

### CREATIVE LEAD

MOUNTAINTOP STUDIOS - CREATIVE LEAD  
2024 - 2025

Branding \ Brand Maintenance \ Graphic Design \ Layout \ Motion Design \ Editing \ Marketing Assets

SPECTRE is a GENRE-EVOLVING 3rd tactical shooter driven by Duality. Set as a popular underground sport that utilizes military technology, codenamed Duality which enables the competitors to play using one mind, two bodies. Santal battles can pop up anytime, anywhere, and are beloved by the rabid fan

Spectre Divide takes place in the year 2100 in the thriving city of Breakwater. Breakwater is a gritty, booming metropolis comprising nine unique districts, each with its own culture and personality.



### CLEAN GRAPHICAL READ - THE ANIME LOOK

With the use of hand-painted environment textures, vibrant character palettes and crisp line weights, Spectre's characters pop off the background creating a clear & fast read.

This unique and intentional graphic style is unique to Spectre and captured in 2D across key art and also replicated inside the game engine in 3D environments.



### SEASON 01 MOTION GRAPHICS LOGO REVEAL

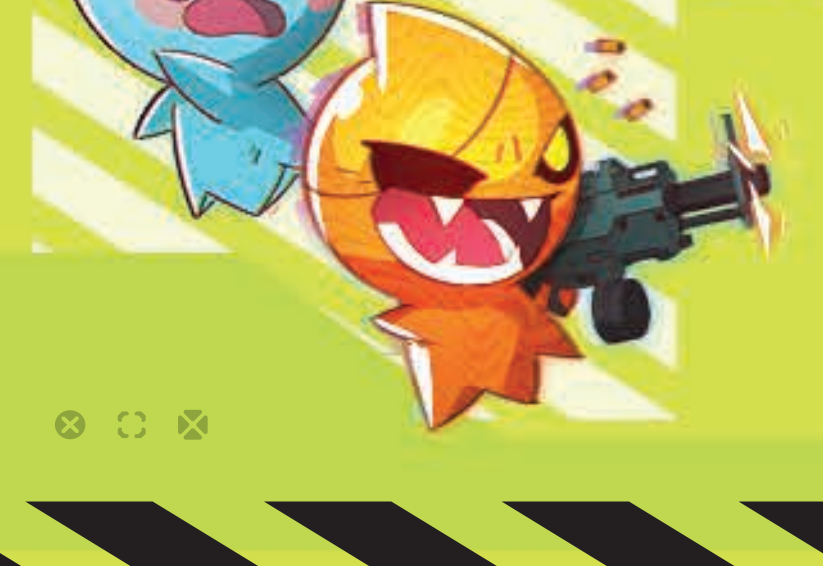
Based on the original logo reveal for Season 0, I built a motion graphics logo reveal for Season 1 : Flashpoint using After Effects.

The electrical effect was the most challenging aspect as it was illustrated by hand as a frame for frame animation. The electrical effect needed to feel very 'anime' classic references. That movie will never get old for me, I'll always look for some reason to watch it again.

Using onion skinning techniques, I was able to have the lightening effect coincide with the block 'duality' effect for a rich feeling logo reveal, that is loyal to the original, with a touch of chromatic aberration for color.

I had loads of fun creating this reveal, as well as all the funky variations.

### AFTER EFFECTS PROJECT



### ANIMATED COMIC PAGES

My first task at Mountaintop was to animate this comic book and bring some life to the static 2D graphics.

Using AfterEffects, I was able to add depth and a sense of parallax to the art and enhance the drama to create a slick little promotion clip for the game that launched on our social platforms. That was so much fun!

The plan was to create a new animated comic for each new season. Would have been so dope!

# FP STUDER

KARMA & MOTION RESEARCH

PERSONAL PROJECT 2024

Plasticity \ Houdini \ Modo \ Mari \ Marmoset \ Nuke

What started as a joy for music, soon turned into an obsession with the power of good tunes. As a result, the tape deck has represented a symbol of success in my young eyes, and my nerd brain always being attracted to lots of buttons.

After finding a cut out of the Studer A810, I birthed this project to pay homage to the classic mechanics, and the chance to research in-depth Houdini 20's Karma render, and find comfort in the Solaris module.



## HOUDINI'S KARMA + SOLARIS

After many years of using Autodesk's Arnold Render, an incredible render engine that I love, and hope continues to do incredible things, I decided to try something new.

SideFX had recently released its Houdini 19, with its new native render engine Karma, and I was determined to learn it thoroughly.

As well as get comfortable with Material X and Solaris, Houdini's Karma render module.

It was also my chance to get to know Plasticity in depth. It's a CAD for artist that has revolutionized how I create 3D.



## DESIGN / MOTION / 3D CINEMATOGRAPHY

Inspired by some amazing racing bike designs, I've fabricated my own unique version of the Studer A810 with some minor embellishments.

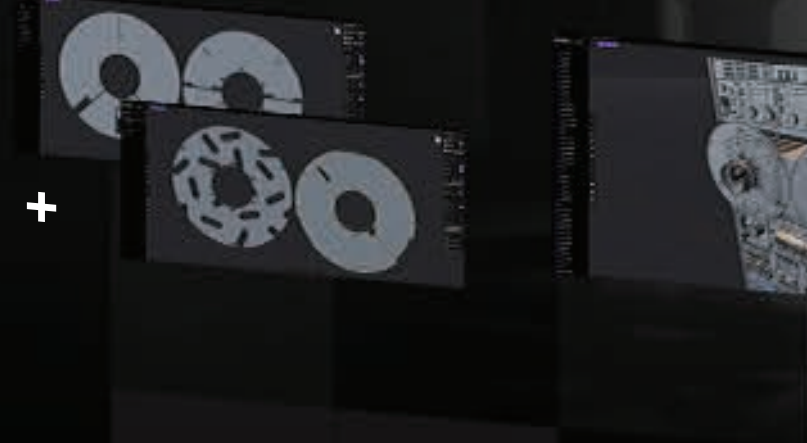
Using Plasticity (CAD for artists), I was able to quickly prototype a variety of designs and looks for some cool, physically accurate models.

I was able to quickly Retopo and UV using Modo & Blender.

I textured with Mari and Marmoset and sent the set to Houdini for rigging, animation, shader dev (Material X), lighting & render.



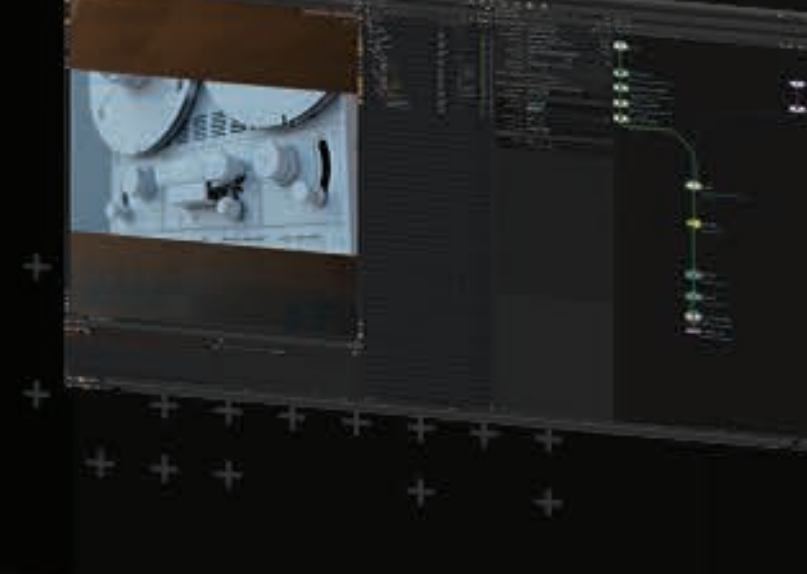
## PLASTICITY



## MARMOSET



## HOUDINI'S SOLARIS MODULE



## SOLARIS + KARMA

After completing all the animations and building my camera sequences, it was time to bring everything into Solaris and begin lighting my shots.

I like bringing the lights to life by animating the various properties of the individual lights, intensity, shape & color, and creating drama and emotion through illumination.

When I'm finally happy with the lighting, all in conjunction with the motion graphics and based on the pre-prod 2D look-dev, I establish my render passes and begin the render optimization process.

## COMPOSITING IN NUKE

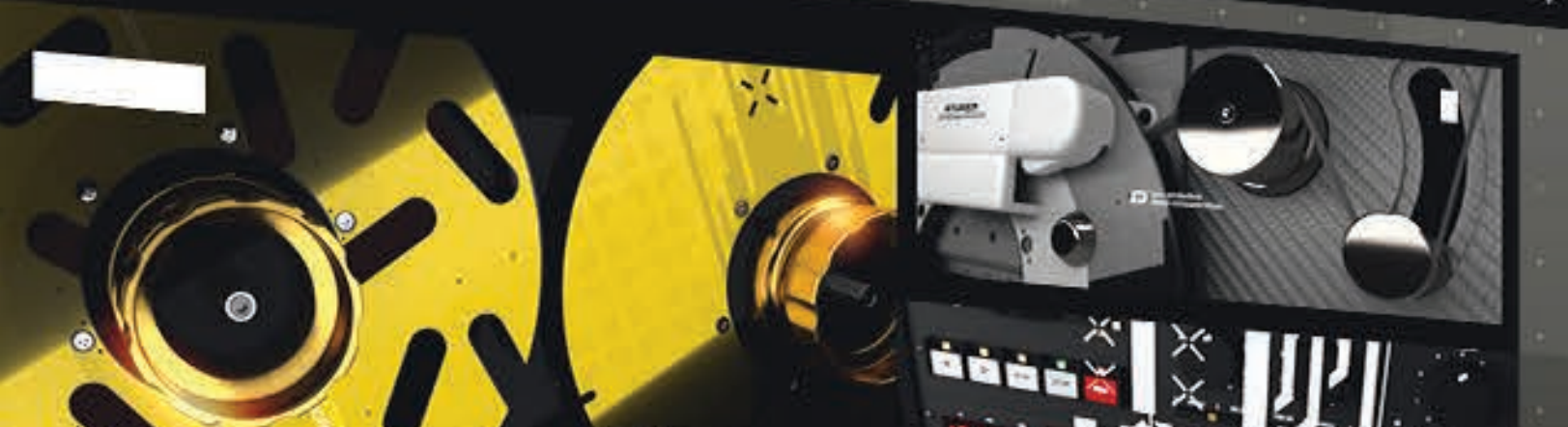
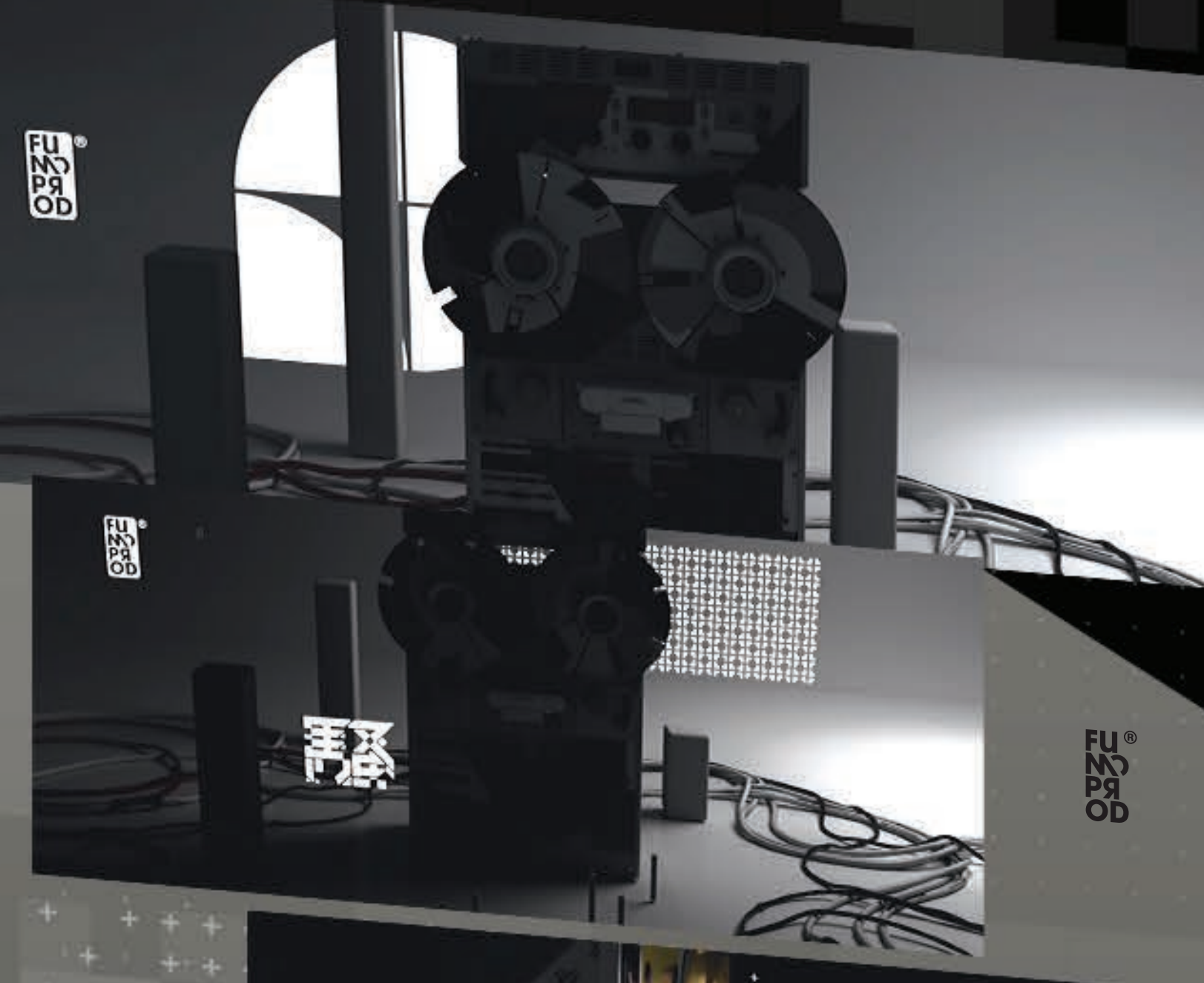
The final step is compositing the motion with the render passes in Nuke. Re-assembling all the rendered components, adding the final polish, LUT and VFX, and exporting to my selected formats and resolutions.

Its this final step that the final look and animation reveals itself to me.

While the final look is anticipated from the look dev stage, the motion, polish and VFX create a final composition that is fresh and inspired.

I love this final compositing process and is an art in itself that I will never get tired of. I'm a fan of the entire pipeline as it fully feeds my OCD needs.

## FINAL NUKE COMPOSITE



## OBSERVATIONS

Inspired by the outcome, I am eagerly watching Karma + Houdini's evolution. I can't wait to see how the rendering process evolves and improves over time.

I'm very excited for the future and look forward to the cool things I'll be able to produce with these tools, and the process to come.

I'm quite interested in doing this same process, but in real time. Might be interesting to set these scenes up in Unreal Engine or Unity.

Can't wait to get the next project started :)



# 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

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

Yet has become a visual benchmark for modern mobile games.



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.



### 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 trademarked rifles. They needed to look modern and believable, 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 with-in 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.

YHK T1A, NBF-114N

MARINCORP, TARRAGON SVD

DESERT BALLISTICS, VGA-72

RAIFURU, K65 TACTICIAN

SINTAC INC., 5200

PRECISION GLOBAL, MCAX

MAP 01  
THE LODGE

### ENVIRONMENTS

In developing the environments, we would start from a gray block, or rough 3D 'sketch' from the game-play designers (below is a sample of an early gray block of the Observatory 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

MAP 02  
THE OBSERVATORY

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 glares 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-play, 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 over-all 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.



STONE

KNIGHT

KOLZAK

SOJI

KIYA

ESPELHO

# 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 virtual material 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.



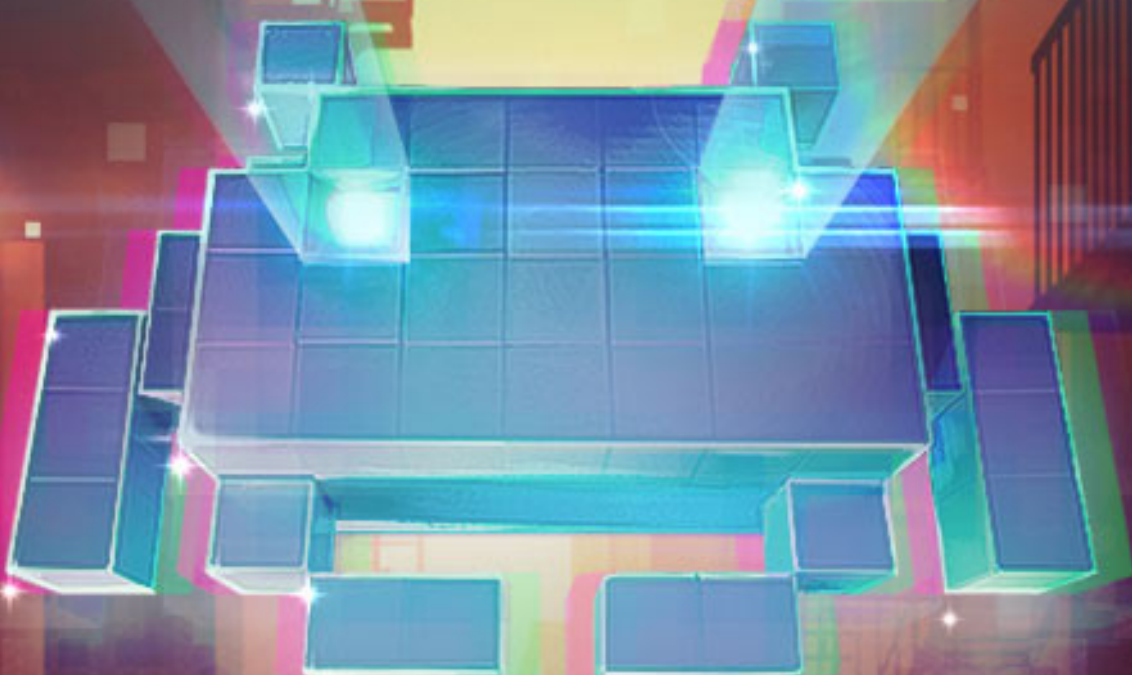
## THE INVASION

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. Invader are relentless, and will continue to attack, so you must be prepared.



# FORTNITE



## FORTNITE GUN WRAP TEST

\\ ART DIRECTION \\ ILLUSTRATION \\ 3D

MASSIVE BLACK – FREELANCE  
2023

Gun wrap design and implementation for the various guns in the game.  
Unreal Engine \\ Mari \\ Photoshop

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.



ART BY HANGSHU ZHANG



The request involved creating a gun wrap based on the Lightning Dragon character concept (a character not yet implemented in game). This design appeals to me in many ways, and I was delighted to have the opportunity to work with it.

### LIGHTNING DRAGON \\

We started by identifying cool elements extracted from the design we got. Then we created multiple iterations using the colors and elements we had 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 I picked up 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 ;)





# 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 \ hdri \ 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 games. 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.



MODERN COMBAT  
**VERSUS**

PREORDER NOW!

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 E-SPORTS 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.

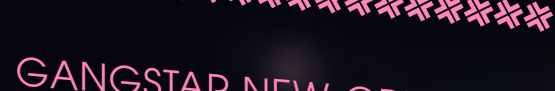
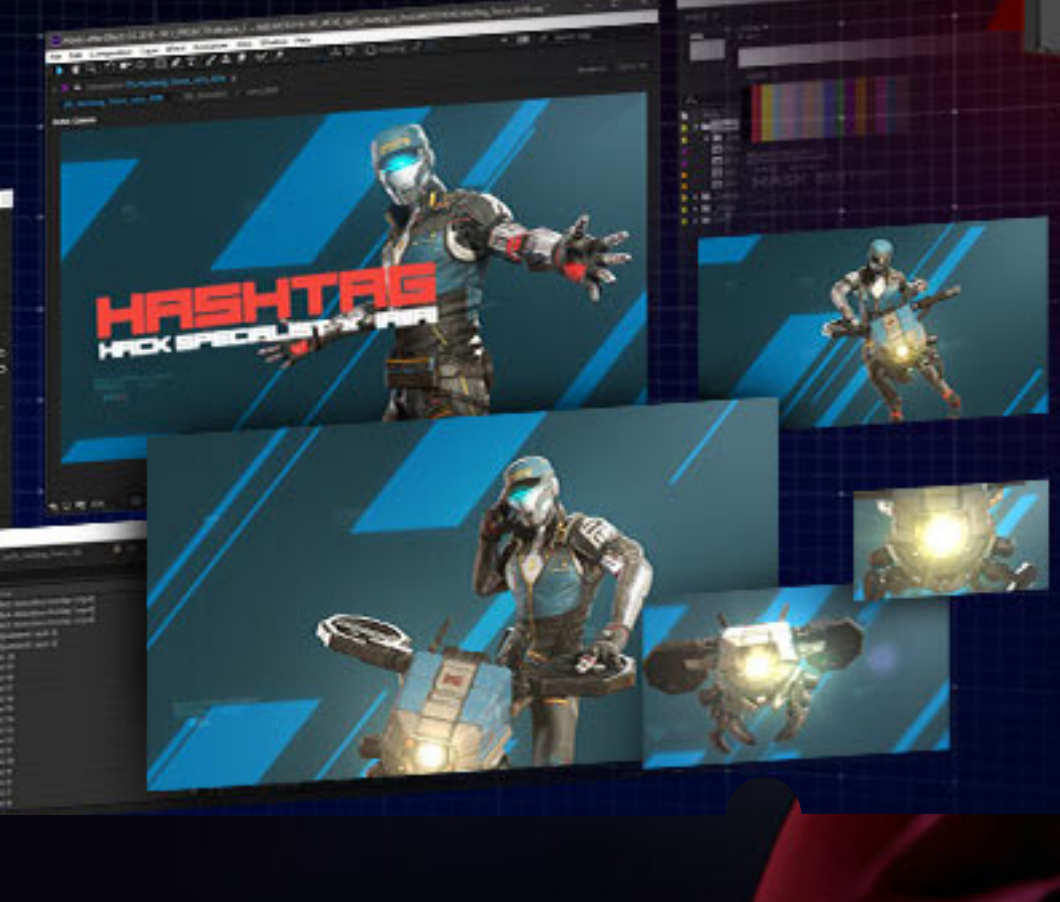


### CHARACTER REVEAL ANIMATIONS

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

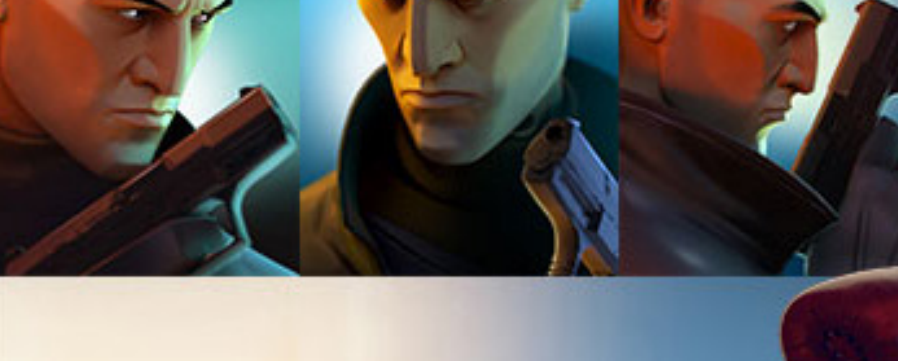
In-game assets and special modelling  
2.5 weeks modelling, painting & polishing

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

This was another super fun project for me. I was tasked with 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 \ hdri \ 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 HDRis. I later assembled the passes in Photoshop and did some detailing and polishing as usual. The 3D and polin 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 \ hdri \ 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 HDRis. I followed 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 modelling, the texturing, the camera work, lighting, animation, render, comp & fx, etc. 2 weeks model, UV & texture, 2 weeks animation & render set-up  
2 weeks comp, polishing & FX

3D modelling \ UV \ texture \ lighting & hdri \ animation \ camera work \ render \ comp \ FX & polish  
Mado \ Zbrush \ Mari \ Maxwell Render \ Nuke Studio \ RedFlow \ Photoshop

This was a logo intro animation I had done based on the game 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 :)



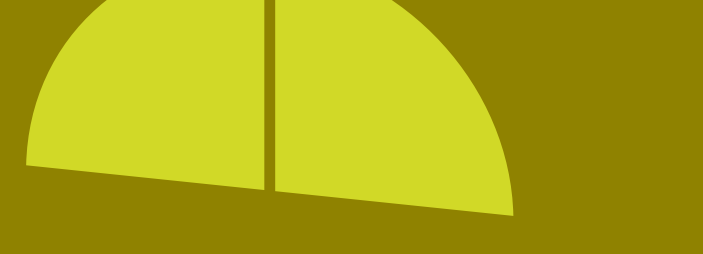
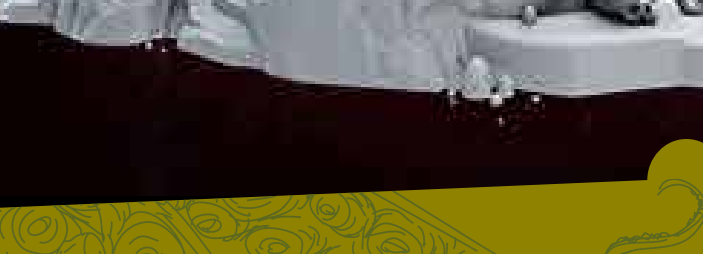
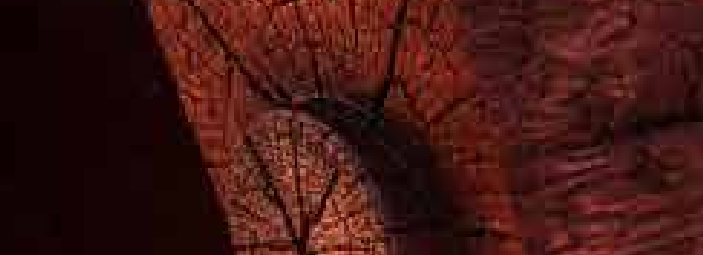
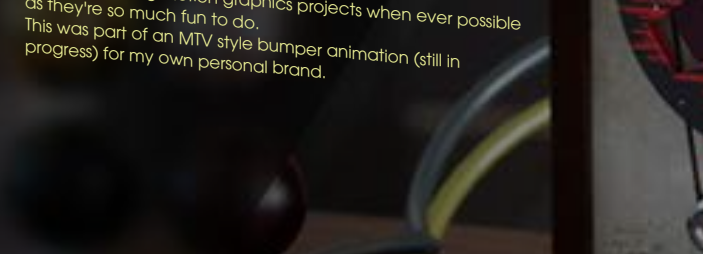
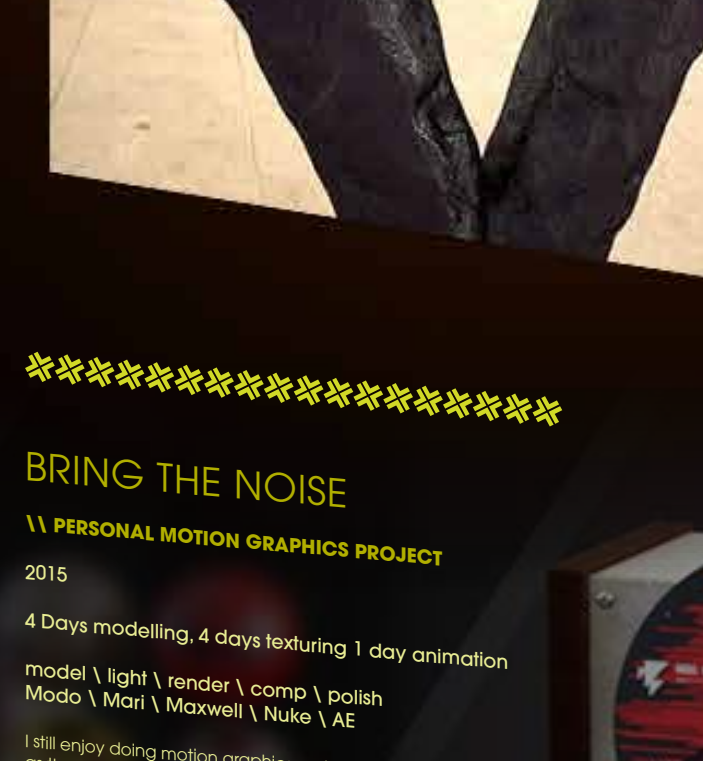
TEST RENDER OF ONYX LOGO FOR SHATTER SIMULATION



CHAIN TEXTURE IN MARI



COMP & FX OF PASSES IN NUKE STUDIO

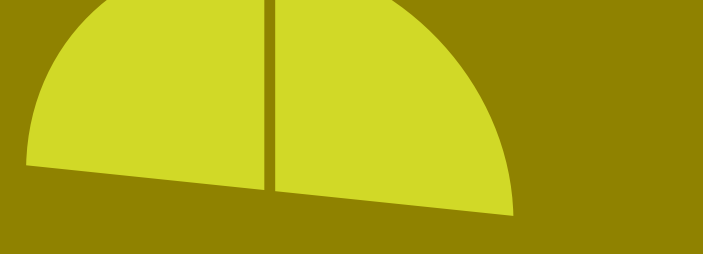
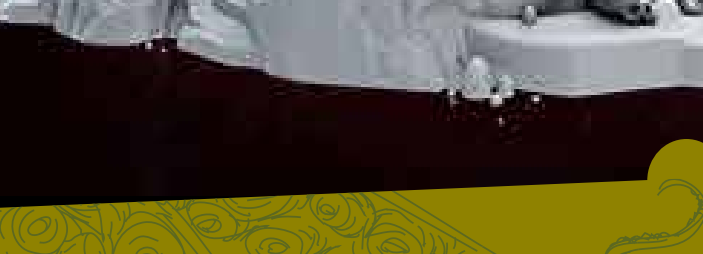
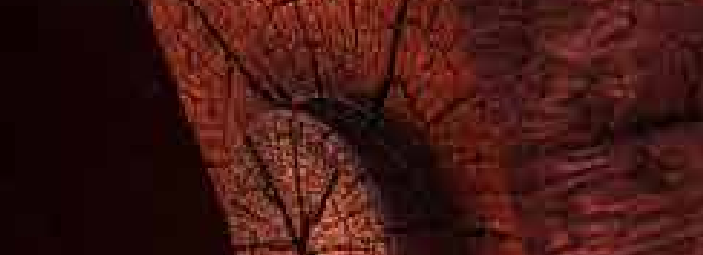


## BRING THE NOISE

PERSONAL MOTION GRAPHICS PROJECT  
2015

4 Days modelling, 4 days texturing 1 day animation  
model \ light \ render \ comp \ polish  
Mado \ 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 MV style bumper animation (still in progress) for my own personal brand.



## ORION'S KARMA

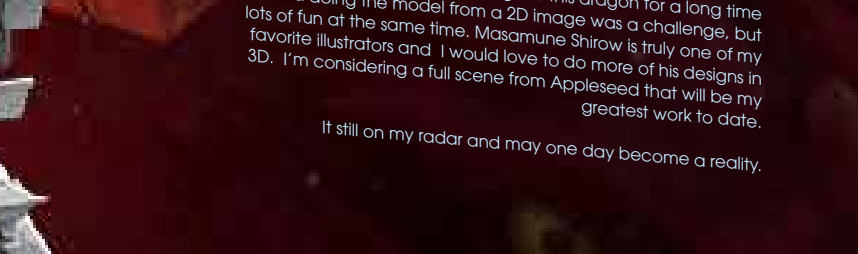
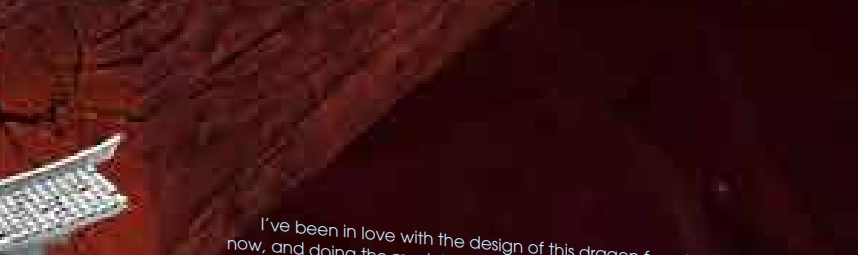
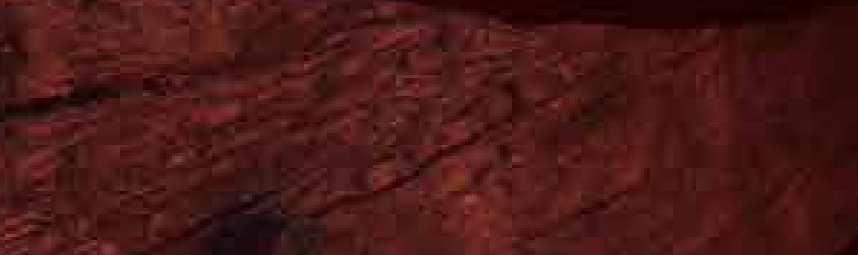
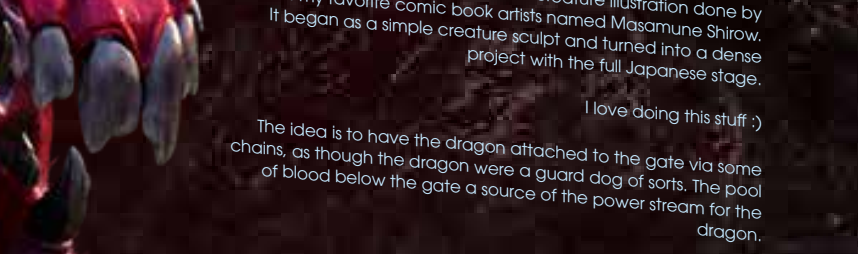
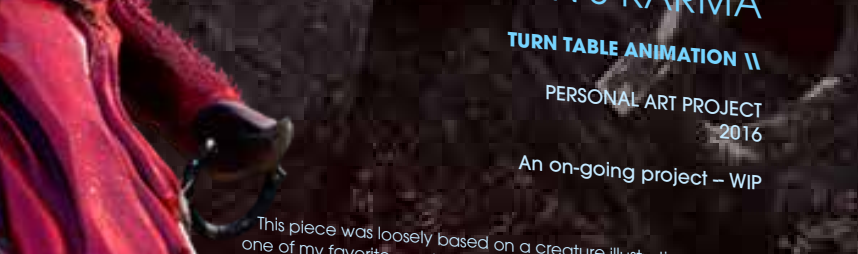
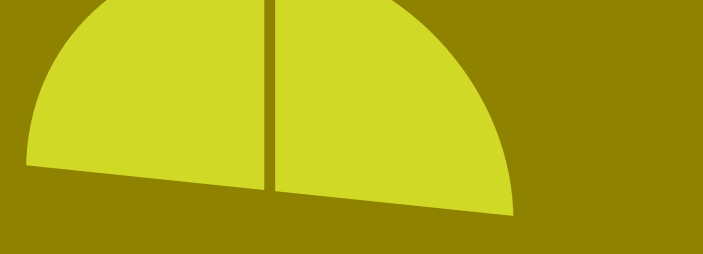
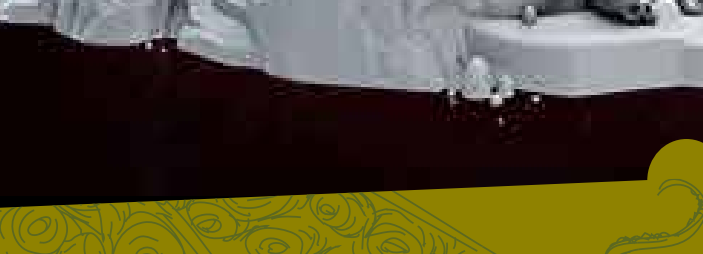
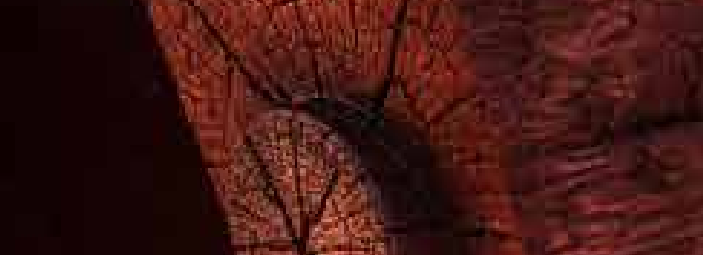
TURN TABLE ANIMATION  
PERSONAL ART PROJECT  
2016

An on-going project - WIP

This piece was loosely based on a creature illustration done by one of my favorite comic book artists, Masamune Shiro. I 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 a source of the power stream for the dragon.



director \\\ artist director \\\ comping  
cg generalist \\\ motion graphics \\\ graphic design

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motion \\\ design

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宜しくお願いします

