

KEITH YAKOUBOFF • 3D ARTIST

VISUAL EFFECTS EXPERIENCE

The Zoo FX, Calabasas, CA (1/11, 4/12–5/12 (2 weeks))

Freelance Maya generalist. Used Maya for various kinds of projects. Duties included modeling, texturing (using Photoshop and Maya's Hypershade), animating (objects and cameras), lighting and mental ray rendering. Subject matter included detailed environments (outdoor and indoor), desktop PCs, clothing for a character, spacecraft and photo-realistic planets. Projects included a pre-visualization of a new Chinese amusement park (Xian Park), a *Limp Bizkit* music video, an independent science fiction film and two high-resolution web-based spots for a new Vizio line of personal computers.

Flight 33, Sherman Oaks, CA (7/11–1/12, 2/12–4/12)

Freelance Maya generalist. Used Maya to create stereoscopic visualizations for scientific and historical documentaries. Duties included modeling, texturing (using Photoshop and Maya's Hypershade), animating (objects, cameras, single-celled organisms), lighting and mental ray rendering, including the use of passes and layers. Some light particle dynamics also. Used After Effects to build base compositions of my render layers to aid the compositing department. Subject matter included various kinds of astronomical, biological and microscopic phenomena — e.g., colliding planets, marine environments, microorganisms, etc. Shows included *The Universe*, *Alternate History*, *History of the World in Two Hours*, and *Invisible*.

yU+co, Hollywood, CA (3/11 (7 days))

Freelance Maya generalist. Used Maya to create elements for the titling and opening sequences of *Green Lantern*. Work included photo-realistically texturing planets and asteroids, as well as animating a camera. Used both After Effects (for generating an animated texture) and Maya to create a stereoscopic version of the DC halftone eye.

The Famous Group, Culver City, CA (11/10 (9days))

Freelance Maya pre-viz animator. Used Maya to reference in geometry, lay out cityscapes and to animate cars and cameras for animatics. Shots were for a Lexus commercial campaign.

Crazybridge Studios, Glendale, CA

(10/07–4/08; 2/09–4/09; 9/09 (10 days); 7/10–8/10 (6 days))

Freelance Maya animator. Used Maya to reference geometry, lay out the scenes and to animate various objects including air force fighters, bombers, warships, tanks, spaceships and scene cameras. Some light modeling and texturing also. Projects included three broadcast documentaries: *Enterprise: Battle 360*; *Patton 360*; and *Universe*.

Furious FX, Burbank, CA (8/08–1/09; 2/10–5/10)

Freelance Maya generalist. Used Maya Unlimited to create 3D digital effects sequences for the cinematic features *Race to Witch Mountain* and *Gamer*. Duties included scene set-up, object animation, shader-creation and rendering. Some light modeling, lighting, particle dynamics and fluids. Utilized Photoshop for texture creation. In addition, was hired as texture artist, lighter and renderer for an upcoming video-game trailer. Responsible for creating photo-real shaders for two of the sets. For my assigned shots, I also lit both the set and characters. Created myriad render layers for mental ray rendering (including motion vector, ambient occlusion, beauty, mattes, etc.).

23D Films, Hollywood, CA (4/09–5/09)

Freelance Maya generalist. Used Maya to refine and down-rez high-poly cruise ship model. Also responsible for its lighting and some camera animation. Project was a pending Disney Channel sitcom.

Barbed Wire, Santa Monica, CA (7/08–8/08)

Freelance Maya generalist. Used Maya to create a commercial spot for Hot Wheels. Responsible for scene set-up, texturing, lighting, modeling and compositing (using After Effects).

Continued on next page...

KEITH YAKOUBOFF • 3D ARTIST

VISUAL EFFECTS EXPERIENCE (Continued)

Motion Theory, Venice, CA (8/06–9/07 (4 separate assignments of varying length))

Freelance Maya generalist. Used Maya to produce 3D digital effects sequences for several television commercial spots (including *Nyquil*, *Gatorade* and *Sony*, among others), and one *Modest Mouse* music video. Duties included modeling, texturing/shader-creation (using Photoshop to paint textures), animating, lighting and rendering (using both mental ray and Renderman for Maya).

Whodoo Effects, Santa Monica, CA (3/07–6/07)

Freelance Maya generalist. Used Maya to produce 3D digital effects sequences for the cinematic feature, *Charlie Wilson's War*. Duties included modeling, texturing/shader-creation (using Photoshop or Maya's own procedural textures), animating, lighting and using mental ray for rendering. Also created some test comps using Shake and After Effects.

eVox, Rancho Dominguez, CA (10/06–12/06)

Freelance Maya artist. Used mental ray for Maya to render photo-realistic stills of automobiles. Renders used for automotive company web sites. Some shader creation and light modeling.

Threshold Digital Research Labs, Santa Monica, CA (7/05–6/06)

Staff Maya generalist. Used Maya Complete for the studio's planned 3D animated feature, *Food Fight*. Responsibilities included modeling and lighting city environments, modeling two cartoon characters and creating a fireworks particle system. Used PolyTrans conversion software to convert pre-made Lightwave models into Maya-compatible .OBjs. These models included numerous buildings and characters. Also used Maya to clean and fine-tune these files.

Sassoon Film Design, Santa Monica, CA (5/05–7/05)

Freelance Maya generalist. Used Maya Unlimited to build various models for the stereoscopic Imax production, *Magnificent Desolation*. Some of the models included an astronaut's helmet, a lunar rover antenna array, lunar terrain, and other miscellaneous items for the astronauts. Also did some particle R&D for lunar dust kicks. Used SynthEyes to track some of the live footage.

Zoic Studios, Culver City, CA

(1/05–4/05 (6 separate assignments of varying length))

Freelance Maya generalist. Used Maya Unlimited to create 3D digital effects sequences for episodic programming. Responsible for various aspects of shot creation including modeling, texturing/shader-creation (using Photoshop to create texture maps), lighting, animating and rendering. Some light particle dynamics. Broadcast programming included *CSI: Miami*, *Point Pleasant*, and the Discovery Channel's *Untouchables*.

Stargate Digital, South Pasadena, CA (3/02–1/05)

Staff Maya generalist. Used Maya Unlimited to create 3D digital effects sequences for broadcast episodes and features. Responsible for all aspects of shot creation including modeling, texturing/shader-creation (including the use of Photoshop to create texture maps), lighting, animating and rendering. Created technical pre-comps in After Effects to test the Maya output and to facilitate the work of the compositing department. Episodics included *CSI*, *CSI: Miami*, *Threat Matrix*, *Twilight Zone*, *Las Vegas*, *ER*, *Crossing Jordan* and *Fast Lane*. Broadcast features included *Terminal Invasion*, *Do or Die*, *Carrie*, *Helen of Troy* and *Spartacus*. Feature film credit for *White Noise*.

SOFTWARE AND OPERATING SYSTEMS USED

- Maya
- Photoshop
- After Effects
- Boujou
- Final Cut Express
- Illustrator
- Mac OS X
- Windows

References available upon request.