

GOAL:

Offer my expertise in Cloth/Hair Simulation and Character Rigging in a collaborative spirit

WORK EXPERIENCE:

Nov 12- Present **Sony Imageworks** (Vancouver, Canada)

Cloth/Hair Technical Director on feature film **Smurfs 2**

- Used **Maya nCloth** and proprietary software **Tango** for cloth/props simulation
- Worked on multiple characters and shots simultaneously and delivered them before quota deadline
- Simulated shots using **Maya Hair** involving complex hair interactions
- Used proprietary software **Grease** and **Katana** for character hair simulation
- Set up simulation parameters for both to achieve desired look
- Simulated wind turbulence when characters are moving with high velocity

Feb 12- Aug 12 **Framestore** (London,UK)

Cloth Technical Director on the feature film **Gravity**

- Simulated high resolution mesh to create shapes to be incorporated into rigging workflow
- Wrote **MEL** script to automate simulation rigs clean up before rig publish
- Simulated range of garments (space suit components- torso,gloves,shorts,pouch)
- Build custom set up for shots where default sim rig set up was not adequate to achieve desired look
- Modified cloth for final look using deformers
- Gained expertise on usage of internal cloth simulation UI to create, cache and publish scenes

Feb 11- Aug 11 **Sony Imageworks** (Culver City, USA)

Cloth/Hair Technical Director on the animated feature film **Arthur Christmas**

- Used **Maya nCloth** and proprietary software **Tango** for character garment simulation
- Finalized about 70 shots involving multiple assets (hero bipeds,quadruped,background characters)
- Wrote **MEL** script to build rig for additional dynamics on existing simulation
- Used proprietary software **Grease** and **Katana** for character hair simulation
- Modified cloth and hair in maya, for final look, using deformers and custom tools
- Used **Maya nCloth** for props(reins and letters simulation)
- Simulation of character garments and hair/fur in windy environment

Jan 10- Jan 11 **Digital Domain** (Venice, USA)

Rigger/Cloth Simulator on the feature film **Real Steel**

- Used maya dynamics to create rig for simulation of wires dangling from broken robot parts
- Wrote **MEL** scripts to automate the rig building process
- Used **Maya nCloth** to simulate behavior of chains and ropes interacting with robots
- Used **Maya nCloth** dynamics to mimic loose skin behavior for a fully CG bull
- Used maya hair dynamics to simulate a mohawk for one of the robots
- Set up for joints for low res characters in order to hand over the joint rig to mocap studio
- Compared ragdoll tests on a robot using softwares **Endorphin** and **Motionbuilder**

Sep 09- Dec 09 **Digital Domain** (Venice, USA)

Rigger on the feature film **Percy Jackson & the Olympians: The Lightning Thief**

- Used **Maya nCloth** to simulate loose skin behavior and create wrinkles for the creatures
- Worked with **Maya Muscle** to create jiggle behavior for creature body
- Did **MEL/Python** scripting to speed up some tasks which were repetitive for all shots
- Modified base simulation rig, added deformers to enhance the performance of the creatures

SKILLS:

Packages: Autodesk Maya, Autodesk Motionbuilder, Endorphin, Adobe Photoshop, Adobe Premier Pro
Programming: MEL, Python
Platforms: Windows, Linux

EDUCATION:

2007-2009 **Carnegie Mellon University** (Pittsburgh, USA)

Masters in Entertainment Technology

Academic Projects: **Serious games project for Lockheed Martin**, Spring 2009

Rigger/Animator and modeler

Independent Study in Rigging, 2008-2009

2003-2007 **R V College of Engineering** (Bangalore, India)

Bachelors in Computer Science and Engineering