

DORI ARAZI

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CINEMATIC/ANIMATION DIRECTOR

Seasoned Cinematic Art Director with over 10 years of film and video game experience

- Experienced leader, builder and manager of multi-disciplinary teams including out-sourcing and cross-location teams
- Proven in-depth knowledge and hands-on accomplishments in the full production pipeline
- Strong leadership and management skills on large creative teams
- Excellent communication and mediation skills, both written and verbal
- Expert in combining tools and resources to meet creative demands in face of budgetary restrictions
- Expert in Virtual Production
- Deep understanding of camera language and visual story telling with a strong background in photography
- System minded problem solver. Experienced in adapting new tools and “Next Gen” technologies
- Unique cross functional training that allows for integrating the artistic and technical aspects of production

- Key Competencies -

- Cinematic script treatment
- MoCap and virtual production
- Cinematography / visual storytelling
- Camera design / editing
- Cinematic pipeline development
- Previs / layout / motion editing
- Character and practical rigging
- Lighting
- Particle system and simulation

- SOFTWARE PROFICIENCY -

Maya, Motion Builder, Unreal3, FrostBite2, After Effects, Photoshop, Mental Ray, Painter, Boujou, Syntheyes, Premiere, Final Cut Pro, Lightroom, Microsoft Office

PROFESSIONAL EXPERIENCE

Sony (S.C.E.A.) – San Diego: (April 2013 – July 2013)
Cinematic Motion Editor: *“Kill Zone 4 – Shadow Fall” / “The Order – 1886”*

- Cinematic layout
- Cinematic motion editing

Electronic Arts – Los Angeles: (July 2011 – October 2012)
Cinematic / Animation Director: *“Command And Conquer – Generals 2” / “Medal of Honor ”*

❖ Medal Of Honor

- Cinematic animation and facial animation

❖ Command and conquer

- Worked with marketing to provide media content
- Directed Audio, final look and lighting
- Managed and direct storyboards and animatics
- Direct motion capture sessions
- Animated and directed camera work and pacing/editing
- Worked with motion capture facilities to develop data processing techniques and deliver the highest quality motion, including facial data. Creatively working within budgetary restrictions
- Interfaced with company executives to pitch game directives
- Accurately executed on a pre-determined visual style in close communication with the Art Director
- Independently built a cinematic team across 3 locations (domestic and overseas)
- Directed, trained and mentored a multi-disciplinary team of 7-15 individuals
- Secured production assets within budgetary restrictions; from facilities to contractors

THQ - San Diego:

(August 2009 – July 2011)

Cinematic / Animation Director: "WWE AllStars"

- Provide trailers and materials for marketing department
- Directed motion capture sessions
- Directed audio recording and editing sessions
- Designed and directed final look and lighting
- Developed a facial animation/motion capture tool-set
- Merged creative demands with budgetary restrictions
- Motion editing and facial animation

Midway Home Entertainment - San Diego:

(October 2008 – August 2009)

Cinematic / Animation Director:

- Executed and maintained a focused artistic style and mood throughout the project
- Directed animation and animated cinematic assets
- Directed and edited cinematic storyboards and camera performance
- Worked closely with the audio department in editing sound for cinematic scenes
- Directed motion capture sessions and actors
- Merged creative demands with budgetary restrictions
- Worked with game designers to implement a cinematic asset integration pipeline
- Designed a next-gen cinematic pipeline to push the creative limits of next generation engines

High Moon Studios - San Diego:

(May 2006 – October 2008)

Cinematic CG Supervisor: "Bourne Conspiracy"

- Lead the effort to construct a game-engine based cinematic team from the ground level, including:
 - Supervised and mentored the Cinematics: animation, FX and lighting artists
 - Lead the effort in implementing film-like animation methods
 - Interfaced with external departments
 - Designed and implemented a facial mocap toolset
 - Designed the game and cinematic character rigs
 - Designed cinematic pipeline tools
- Lead and participated in the creation of over 30 minutes of cinematic sequences:
 - Character animation and mocap cleanup
 - 3D generalist

Giant Killer Robots - San Francisco:**Film work**

(August 2003 – May 2006)

- **Spiderman 3 (2007):** Technical Director / Animator
- **World Trade Center (2006):** Animator
- **Poseidon (2006):** FX Artist / Technical Director / Animator
- **The Producers (2005):** Technical Director / Animator
- **Fantastic Four (2005):** FX Artist / Technical Director / Animator
- **Mask 2 - Son of the Mask (2005):** Technical Director
- **Blade Trinity (2004):** Technical Director / Animator
- **Scooby-Doo 2 - Monsters Unleashed (2003):** Environment Artist
- **Wise Men (2006):** James Blunt music video - Technical Director / FX artist
- **Existence (2006):** AFI master's thesis project - Technical Director

-EDUCATION -

- Global Cinematography Institute – Los Angeles, CA
- BA with Honors, **Computer Arts and Animation**, Academy Of Arts University, San Francisco, CA