

# Asi Sudai

Senior pipeline developer and technical-director with 10+ year's experience as an artist, cg-sup and pipeline-sup.

Experienced in most aspects and disciplines of a CG pipeline. Highly proactive and oriented to solve production roadblocks and other technical issues before time. Avoids being reactive, when possible, by forward thinking and planning ahead.

I'm self-taught and keep learning from my environment throughout my career. I consider myself a creative person and that's why I rooted myself in the animation industry.

- Programming skills: Python, Mel, JavaScript/jQuery, PHP, actionScript, HTML, CSS
- Platforms/tools skills: MySQL, pyQT, Shotgun, Django, Qube
- Experienced user in: Maya, Nuke, Fusion, Shake and other industry standard softwares
- Studio Experiences: Nerd Corps, Goldtooth, DD, Rainmaker, MPC, Vanguard, Stars/DKP, Mainframe
- Feature Films: [Ender's Game](#), [Escape from Planet Earth](#), [Watchmen](#), [Everyone's hero](#), [Space Chimps](#), [Happily N'Ever After](#)

Three things I love doing and wish to continue:

- Lead, build and/or support artist and TDs in their career path.
- Express my ideas in a team-oriented, creative work environment.
- Keep myself challenged by new experiences and technologies.
- Be an active link between artists and production.

## Work History

**DHX/Nerd Corps, Canada** current time

Pipeline Supervisor, TV Animation

- Oversees the studio's transition from an XSI pipeline to a Maya/Nuke/Renderman pipeline.
- Supervising and guiding Pipeline, Rigging and Shorts-Development departments.
- Research and implement a large render farm.
- Working with production and IT on budgets, schedules and bids for potential new projects.
- Work with Software vendors to ensure support, testing and purchase recommendations.
- Recruiting and mentoring talent and caring for their career growth.

**Goldtooth Creative, Canada** 2013 - 2014

Pipeline Supervisor, Animation & Game cinematics

- Oversees pipeline development, projects and infrastructure to meet production needs.
- Wrote many pipeline tools: asset-management, review-process, shotgun-syncing and more.
- Transitioned the studio to Shotgun for review process, asset management and tasks planning.
- Together with IT, established a stable render farm, network, storage systems, backups.
- Worked with Software vendors, recommended Software purchases for future growth.
- Supervised a small team of TDs and Riggers, conducted code reviews and tech-support.

## Digital Domain, Canada

2012 - 2013

### Pipeline TD, Live-action feature - *“Ender's Game”*

- Wrote a webapp (Flask) to track asset versioning in shot or by artist. to help artist monitor any changes coming upstream. Exposing information as which asset was used in each frame/shot.
- Extended many existing pipeline process after animation publish: generated geometry-cache and a Quality-control render of those caches, which allow reviewing and approval of those.
- Support lighting department and been a bridge of communication between them and other developers over at LA.

## Rainmaker Entertainment, Canada

2009 - 2012

### CG Supervisor, Game cinematic, *“Driver”* and an IP project.

- CG-Sup two productions, led a team of 16 artists and worked closely with Production.
- Developed importer/exporter to exchange camera-data between Maya to UbiSoft game engine.
- Supported team members and team-building, when individual issue arose.

### Pipeline TD, Animated feature – *“Escape From Planet Earth”*

- Integrated Shotgun-software into an existing pipeline. Installed a variety of triggers to sync between two databases, as well as a multi-threaded daemon to monitor and process Shotgun events. Also developed a range of tools to join the data together in a user-friendly way.
- Enabled an easy workflow for Lighting to catch up with assets changes upstream by creating a Django web-app that collects relevant information per shot ( latest work file, layers information and rendered images ), and allows for a quick way to review and send a re-render to the farm using the latest assets/animation without the need of artists opening any files
- Developed Inventory Manager app, both webapp ( Django ) and native ( pyQT ) to allow good and easy way for Layout to manage inventory on a Shot/Sequence level.
- Developed Dailies framework to filter and view Takes and Playlist ( WxPy ) . Also enabled webapp to transfer Takes and Playlists to a remote dailies/scratch system.
- Developed a workflow for creation of corrective deformations as layers above history inputs. an approach similar to Maya's tweak-nodes that allows layering of corrective fixes. Created a QT-GUI that allows the creation and arrangement of tweaks as layers, which allowed Simulation and ShotFinaling to create, mute, merge and multiply those layers to their needs.
- Developed Shotfinaling tool to enable deformation of shapes in a layer style approach using node similar to Maya Tweak, but with enhanced control.
- On going support for artists “on the floor” having technical issues by both education and support with scripts for “quick hot fixes”.
- Developed a Lighting workflow to easily share and keep continuity between shots. with a user friendly framework to create and publish complex lighting-components such as light-rigs, assets, layers, constraints and more. Then share those lighting-setups between shots.
- Enabled disk-space cleanup without interruption to artists and production. Analyzed disk-space usage and categorized it into assets, caches, work files and others. Safely targeted those redundancies for cleanup while protecting vital/live production files.

**MPC, Canada** 2008 - 2009

Creature TD, Live-action feature – “*Watchman*”

- Senior Rigger for the Vancouver studio. Rigged 2 of the main characters.
- Supported animation team with animation and rigging issues throughout the show.
- Created Crowd-Simulation, using MPC proprietary crowd system, for all shots done in Vancouver.
- Animated a technical shot using both dynamic system and key animation.
- Lit and rendered a number of shots using MPC proprietary Lighting pipeline.
- Modeled cars and set dressing in the beginning of the show.

**Vanguard Animation, Canada** 2007 - 2008

Lighting TD, Animated feature – “*Space Chimps*”

- Supported lighting team render issues in RenderMan.
- Helped development of lighting workflow and tools to speed up work.

**AFILM Copenhagen, Denmark** 2007

Creature TD, Shorts team – “*Astrix and Obelix*”

- Prototyped and rigged main characters using cartoon deformation systems.
- Shading-development for main characters.
- Supported animation team with education and a variety of tools.

**Stars Animation Toronto, Canada** 2006 - 2007

Lighting TD, Animated feature – “*Yankee Irving*”

- Supported lighting team by preparing assets and caches in pre-lighting stages.
- Supported lighting team render issues in MentalRay.
- Developed texture tools for surfacing department.

**Mainframe Entertainment Vancouver, Canada** 2005 - 2006

Creature TD, Direct to DVD – “*Tony Hawk*”, “*Max Steel*”

- Facial system development in XSI.
- Rigged characters and props.
- Built a dynamic hair-rig system to speed up simulation time.
- Modeled and textured characters and props.

**DPSI, Jerusalem, Israel** 2003 - 2005

Creature TD, Animated feature – “*Happily Never After*”

- Built prototype rigs and a “Rig Builder” framework to procedurally create rigs in an easy and fast way.
- Rigged facial system using nurbs and on mesh controllers.
- Developed animation tools and supported animation team.



Thank you for having interest,  
Asi Sudai