

Matthew Foley

fattmoley@gmail.com

3d and 2d artist for hire.

EXPERIENCE

Fattmoley, Thailand based — freelance work

Sept 2000 - present

Using my knowledge and experience to be temporary art support for various companies. 3D animation/assets, 2D comp, 2D print, Illustration to web design I've been fortunate the gamut for clients under my Fattmoley LLC brand. See below for some examples of clients and services provided.

Soovii, Beijing China — Production Director

July 2016 - January 2017

Crafted the pipeline for concepts moving through the studio's 3 major departments (concept, scanning, asset creation) to digital assets prepped for vendor shops. As a large start up (200 + employees) with major film works and tv shows currently active, my role was to manage the staff (60+ in the departments) and assist the A.D. in getting his vision made.

Lead Artist role in all departments also fell to me as HR was held to only hiring students or mid level support. Drawing up tutorial sheets and videos, reviewing work, doing the more complex assets were parts of my daily tasks on top of admin duties.

SciFutures, Burbank CA — Studio Director

March 2012 - March 2014

I had the pleasure to help get this futurist studio off the ground. Overseeing the creation of their digital projects and leading their team of artists, my 2D editorial skills were used in helping Art Direct the comic book publishings while building the 3D pipeline for large scale projects. When not in the production mode I joined admin in running budgets and tackling approaches to finish tasks on deadline. AR and VR projects run in Unity

Think tanking new approaches or new ideas for installations

Smiling Gator, Orlando FL — Art Director

July 2004 - May 2006

Coming onboard this start up as the Art Director, I was tasked to build up the art department and helped guide the novice game coders and owners into how games are created. While there I oversaw content creation, designed the pipeline, was lead artist, and took part in admin discussions about how to push the game forward. Very proud of the aging shader system for ingame characters and for the real time

SOFTWARE

Maya

Zbrush

Photoshop

CREDITS include

Captain America : Civil War

X-Men : Last Stand

Luke Cage

Daredevil Season 2

LOST

CSI

HALO 3

SHADOWRUN

Disney Park castle light show

Films

Broadcast TV

Commercials

Music Videos

AR/VR apps

Print works

Prototyping

Installations

Studios:

Microsoft Games

Mocean

Ignition

New Deal Studios

Blind

Scholar Gentleman

King and Country

Bungee

360FX

BUCK

FRAME

METHOD

11:11 Media

SciFutures

StarDust

Laundry

SALT

Picture Mill

Mousetrapp

interactive weather system designed for the large scale world's different climate zones. This project was an MMORPG at an immense scale with a team of 8 artist / coders and 2 admin.

Brand New School
Shilo West

Digital Animation and Visual Effects School, Orlando FL — Character Creation Instructor

Feb 2002 - sept 2004

An adult training center where I was tasked to be the advanced organics instructor.. I taught the main courses in Lightwave while also holding a weekend class in Maya. My goal was to have the students understand body mechanics, motion, appeal then instruct them how to properly make digital versions that would animate and emote effectively.

Gorrilla Systems Corp, Oldsmar FL — 2d/3d art department

Feb 1999 - Mar 2002

Created 2D illustrations / concept designs / sprite frames / UI interface

Created 3D assets / animations / rigs / and final renders

Was on the team to create third party hardware functions for kids games. This studio produced budget games on mass for Mattle, Disney, Nickelodeon and other children's entertainment brands.

EDUCATION

Full Sail, Winter Haven FL — Computer Animation studies

August 1999 - May 2001

Keiser College, Melbourne FL — A.A. Computer Graphics

June 1997 - Sept 1998

Tampa Bay Vo-Tech, Tampa FL — Commercial Art

June 1995 - June 1997

sample of FREELANCE PROJECTS

Captain America : Civil War — at Crafty Apes

Modeling / texturing / rigs for character elements and set extensions.

Built Bucky's metal arm stub as well as rigged and animated it in place.

Built the futuristic lab set.

Daredevil Season 2 — at Ignition Creative

Modeling and sculpting assets for the gothic church environment.

Created statues in old renaissance style of characters from the show as easter eggs for fans. Also modeled / textures for church scene.

X-men 3 : Last Scene — *at New Deal Studios*

Jean Grey House lift/fall scene. Animated the characters, created Particle systems, modeled and textured the house.

LOST — *at Look Effects*

Animated the Smoke Monster. Created Particle systems, various 3D works for many shots in season 6.

Halo 3 — *at Bungie*

Bungie was a sub-studio of Microsoft games at the time. Moved to Bungie to help model/texture prop assets and damage maps.

Shadowrun — *at FASA Studios*

Modeled / textured first person arms for all characters. Environment creation and some third person character texturing.

Disney Theme Park Experiences — *at MouseTrappe*

Created designs and animations for the various projection mapping light shows that make the Princess Castle appear to change.

Various Commercials — *at Mocean*

I was 3D lead for a campaign of 10 spots, fully animated TV monitors that would have many plots for each commercial. I created the pipeline and created the entire campaign's 3D content. Also did some Discovery Channel shark week ads with an amazing team that won an Emmy for their efforts.

Various Commercials — *at Shilo West*

Modeling, texturing, rigging, animating, dynamics many tasks for the many projects I was brought onto. I helped create environments for fully digital car and tire commercials, created anime style energy ribbons, and co-designed a modular city building system.

Various Commercials — *at Famous Group*

3D Generalist. Zbrush, modeling, character work, animation, and environment models. Hair systems, cloth sims. My work for this studio was wide ranged and challenging on timelines and demands.

Game Scans — *at 36ofx*

Scanning data and modeling character work. Actors were scanned for facial structure and expressions. We converted the data to usable lower resolutions meshes.

