Scott Singer

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Over 20 years of experience leading teams of creative and technical people to achieve high quality results in all aspects of computer graphics including live action visual effects, feature animation and scientific visualization.

Core Strengths

- Supervising hybrid teams of artists, developers and engineers.
- Facilitating the communication of creative and technical ideas to diverse audiences.
- Architecting efficient and scalable pipelines and workflows.
- Developing new talent, mentoring and curriculum development.
- Understanding the technical, visual and cinematic issues in effects animation.

Work Experience

Tippett Studio, *Digital Effects Supervisor*   2009 – 2014

- Built a core team of artist/developers to handle creative and technical project requirements.
- Architected a scalable data and process control pipeline, reusable across projects.
- Expanded effects capabilities of the studio to take on more sophisticated challenges.
- Redefined studio workflow and data handling toward a more scalable pipeline.
- Introduced and integrated new effects animation software, rendering software and tools.
- Evaluated new work to provide cost and time estimates and worked to fit same into given budgets/schedules.

POST Magazine Online, *SIGGRAPH blogger*   2012 - Present

- Blogged for POST Magazine during SIGGRAPH conference giving my impressions of current technological advancements in VFX, software, gaming, hardware, and related emerging technologies.

Dreamworks Animation and PDI/Dreamworks

Visual Effects Supervisor   2005 - 2009

- Supervised department heads, creative supervisors and technology leads to realize film vision.
- Created cost analyses and schedules with Producers and Production Managers.
- Founded the studios' *Effects Challenge Training Program* to foster and further growth of difficult-to-find talent.
- Shaped the technology and production goals of the studio as part of the Visual Effects Supervisor group.
- Supervised development of new pipeline processes during film pre-production (*Madagascar 2*).
- Advised management on cost and difficulty of realizing film content.

Head of Effects   2002 – 2005

- Worked with show Supervisors to create cost analyses and schedules.
- Helped define the role of the Head of Effects and shape the composition of the studio effects teams.
- Trained a number of traditional effects artists in digital effects techniques.
- Developed internal effects talent to create a more skilled workforce.
- Created the role of Sequence Lead in the effects department
- Worked with studio technology groups to define the remote collaborative pipeline.
- Defined the remote effects approval process that allowed collaboration with the Glendale studio.
- Led PDI effects artists and developers at Glendale studio to bootstrap their effects production in the new pipeline.
- Supervised remote effects teams in execution of complete sequences and development of major effects systems.

Clothing/ Character Effects Co-Supervisor   2001 - 2002

- Architected a modular, scalable, data driven pipeline to automate character effects simulation.
- Developed procedural modeling techniques to preprocess and post process animation and simulation data.
- Defined the "look" development garment approval process.

Effects Lead   1997 - 2001
- Designed the world's first large scale clothing simulation pipeline for *Shrek*.
- Designed and implemented new effects systems and led small teams to deploy and run the effects in shots.
- Developed cost analyses and schedules for Shrex IMAX, taking into account reuse of Shrek assets.
- Developed a render based footprint system that worked on the intersections of arbitrary geometry.
- Developed a plugin based paint and image processing system that worked in a three dimensional raster space.
- Integrated Maya animation software into the studio effects toolset.
- Integrated new dynamics software into the PDI proprietary pipeline.
- Led the development of techniques for creating dust and pixie dust, including leading the teams in shot work.
- Co-developed the destruction pipeline including writing fracture tools.
- Expanded the studio's use of dynamics and procedural modeling to achieve effects of greater complexity.
- Developed approaches and systems for dust animation.

University of California Riverside *Programmer Analyst I*   1992 - 1996
- Visualization of data from Biochemistry, Biomedical Sciences, Mathematics, Chemistry and Earth Sciences labs.
- Researched and specified hardware and software purchases.
- Technical Producer for campus CD-ROM projects.

Invited Talks

Pipeline and Structure of Feature Animation, FMX, Stuttgart, Germany	2008
FX in Feature Animation, Academy of Art University	2008
DWA Educators' symposium: FX Challenge Training Program, SIGGRAPH	2006
Making of Madagascar, Visual Effects Society, Santa Monica	2005
Madagascar: Defining a New Visual Style: Escape From Reality, SIGGRAPH Course	2005
Collisions: Using Particles for Footprints and Body Interactions with Ground, SIGGRAPH Sketch	2005
Moving the Jungle in "Madagascar", SIGGRAPH Sketch	2005
Challenges of Creating CG 3D Curtains, SIGGRAPH Sketch	2003
Shrek Clothing, Purdue Calumet	2002
Shrek: The Story Behind The Screen: The Use of Simulation, SIGGRAPH Course	2001
Rendering Semi-Solids With Particles: The "Mud Poop" Effect from Shrek, SIGGRAPH Sketch	2001
Shrek Clothing, Alias/Wavefront	2001
Making of Shrek, Alias/Wavefront, Tokyo, Japan	2001
Visual Effects Galaxy: Issues of Scale in the Making of Antz, SIGGRAPH Course	1999

Education

Masters of Fine Arts, Painting and Critical Theory, Northwestern University, 1992
Bachelor of Fine Arts, University of Colorado, 1990
Semester abroad Japan, Kansai gaidai, 1988

Projects

Tippett Studio

The Crossing, Teenage Mutant Ninja Turtles, A Million Ways to Die in the West, COSMOS, Efexio, After Earth, Breaking Dawn 2, Breaking Dawn 1, Mirror Mirror, Harry Potter 7 part 2, Immortals, Eclipse, Piranha 3D, New Moon, Horns

DreamWorks Animation and PDI/DreamWorks

Shrek, Shrek 2, Shrek IMAX, Tusker, Madagascar, Madagascar 2, Antz, Merry Madagascar

Skills

Houdini, Maya, DreamWorks proprietary animation/lighting/rendering tools, Nuke, Shake, C/C++, Python, vex, mel, Java, JavaScript, perl, Linux/Unix, Windows, MacOS, Excel, MS Project and Powerpoint