

ALEXANDER REYNA

BIOGRAPHY

Born, N'Djemana, Chad

University of New Hampshire, BFA

Pratt Institute, MFA

Lives and works in New York, NY

2011-current

Creative Media Consultant-Onboard CCO

Working with a range of clients, I'm generally brought in by the CEO to help define visual identity and high level strategy for emerging companies needing guidance on brands and projects across the media spectrum. Current consultation includes an iOS serious game, a web based Nike+ for talent, and a gamified ideation product for the web and mobile devices.

2008-current

Creative Director, www.4mmgames.com

Constantly Connected Gaming

Working out of a rented room in a makeup company, I grew 4mm from four executives and an intern to a console size team in the course of a year. In this capacity, I recruited top talent from various disciplines including artists from THQ, Square, Rokkan, and more. Within the first two years of the company's existence I worked with our internal team to develop all game and web products from user experience throughout the production process. I was integral to the development of DefJam Rapstar on Wii, XBox, and PS3 and the DefJam Rapstar web community as well as several undisclosed project.

My daily involvement includes team management and direction, and occasional pitch writing and game design. Because of my art background, a fair amount of time is spent working with our inhouse creative team to guide look and feel for specific games, but at the same time I'm often involved on the strategic level.

Because of my experience in broadcast animation, I work with marketing to define branding and key art for our products in order to maintain a consistently high visual standard for our products.

2007-2008

Chief Creative Officer/Creative Director, www.thecomplexx.com

Massively multiplayer online social networking

The Complexx is a real-time 3d, web-based social and content aggregator and next generation social network. It aims to provide the 1st solution for millions of proven online social superstars to gather their friends in real-time and merge their existing social networks into a user controlled central hub. Developed through a combination of Flash, Flex, and realtime gaming techniques, the project uses a no download, low barrier to entry approach, to target both the Second Life and the FaceBook user base with one integrated platform.

As an early team member and Creative Director for The Complexx, I helped build our platform from scratch, managed our user experience, 2d, 3d and contract workers, and provided the company with creative vision. In addition, I was involved at all levels from strategic planning and top level design to

art and design production on specific application assets.

I trained 2d and 3d artists in 3dStudio and Maya and our proprietary tools for Flash integration. I developed the initial pipeline and methods for realtime 3d production as well as the manner in which we integrate 3d assets into our proprietary flash engine.

My additional work included oversight on the company identity, creative direction for all design and art output, oversight and implementation of user interface, and additional collateral design.

2005-2008

**Creative Director and Partner, Pixelplume (www.pixelplume.com)
Broadcast motion graphics, 3d animation, and realtime visualization**

Pixelplume is a New York based design company specializing in motion graphics and animation for the broadcast and visualization fields. Clients vary from fortune 500 to high profile architectural and design firms including Armani, Atmosphere Pictures, Chanel, FuseTv, Getty Images, Nike, Lacoste, Microsoft, Radical Media and more.

Because of the small size of the studio and my own interest in maintaining my skills, I work broadly across the spectrum of tasks at Pixelplume. My day to day responsibilities include providing creative direction to a team of artists and freelance staff as well as setting the visual and stylistic tone for the projects we produce. I am part of the pitch and presentation team and work in a high level capacity to determine cost and build bid proposals. I also work to develop new business strategies by providing insight and ideas for client approaches.

In addition, I am responsible for building teams, determining appropriate internal rates of pay, team leadership and assignments of tasks as well as making sure each employee is in a position which suits his/her skillsets and needs.

2007

**Art Director, Gaia Industries (www.gaiaindustries.com)
Street Trace NYC-XBoxLiveArcade**

Working with a team of eight, I was asked to help define the visual style for ingame and cinematic environments. To do this, I produced numerous conceptual sketches and an art bible to give a consistent feel to the project. Once the visual design was defined, I helped to model, light, and texture art assets. In my Art Direction capacity I oversaw both the technical art pipeline and helped to develop innovative ways to deliver content with low file sizes. Because of the severe download limit of XboxLive Arcade games, I developed an innovative lighting system using global illuminated atlas textures and normal maps to decrease polygon details and decrease download time.

Once the game was wrapped I oversaw and produced the game trailer and advertising elements to promote the project on Xbox marketplace.

2003

**Art Director (Cinematics)/Lead Art (Environment)
Stuart Little II-PC**

Hired as Art Director on all cinematic shots including conceptual design and oversight of a 5 person animation team to ensure uniformity of style and design. In addition, animated most non-character art. Modeled, textured, and built all in game environments including cinematic elements. Created hi-resolution 3d models with associated textures.

In addition, I produced translatable lighting setups to aid in production pipeline. While this product was targeted at children, gamezone.com (August 2002) called the graphics amazing, some of the best 3D style seen.

2002

**Technical Director, Video Game Break
Nickelodeon Game and Sports**

Technical Director (Lighting) for a :30 interstitial in Maya 5.0. For this project, Mental Ray global illumination and final gather was used extensively. In addition, 2d compositing and efx post work was created in After Effects.

**Technical Director , Jimmy Neutron
Universal Studios/ Nickelodeon, New York**

Hired as Technical Director (modeling, texture, animation) for the Universal Studio Nick-Toons motion ride. Modeled, textured, and animated several elements including props, Goddard and Yokian characters. In addition, created character rigs, and worked with animators to solve technical issues. Post production work includes various cgi effect shots including particle smoke and spark effects. In addition, completed preliminary rotoscoping and compositing as well as lighting setups for final render. Created 2d art and effects for various shots, built with After Effects.

2001

**Concept Artist, CBS SPORTSLINE
Nickelodeon Digital, New York**

Produced conceptual design, color studies and shaders for commercial package with different visual styles based around three unique :30 spots . In addition, built pre-production 3d models to aid in texture and lighting setups.

These commercials aired during the Superbowl (2000).

**Concept Artist, Midnight Club
Rockstargames, New York**

Created 2d conceptual studies and 3d renderings for Rockstargames Playstation 2 titles. Conceptual art exhibited at E3 2000 Rockstargames/ Take2Interactive booth.

**Concept Artist, Invader Zim
Nickelodeon Digital, New York**

Asked to produce initial 3d models and 2d textures for breakthrough television pilot. My animated concepts were eventually use as design direction for the show's intro sequences.

2000

**Art Director, Gameloft
UBIsoft Entertainment, New York**

As Art Director, my responsibilities included managing all creative aspects of www.gameloft.com and www.gameloft.net. I worked to integrate various departments (design, programming, development) to complete and launch new sites. At this position, I developed a complete technical knowledge of design (palette issues, optimization, etc) as well as a thorough understanding of HTML (compatibility, browser limitations, HTML standards) and basic scripting. In addition, I worked with Gameloft Broadcasting Network to design and implement (via 2d/3d animation) on-air interstitials and network ID for Canadian broadcast venture.

1999

**3d Artist, Batman Vengeance
UBIsoft Entertainment, New York**

As 3d Artist I worked with the Art Director to produce environmental concept sketches, 3d models, and 2d textures for the Warner Brothers video game (real-time gaming and cinematic work). My concept design, initial models and integrated 3d elements within the game engine were used to create multiuse 'kits' for production streamlining.

According to Gamespy Online (Nov. 2002), the visual quality of this game was considered "if nothing else terrific".