ALEXANDER REYNA

BIOGRAPHY

Born, N'Djemana, Chad
University of New Hampshire, BFA
Pratt Institute, MFA
Studio Assistant, Sean Scully, New York, NY
Lives and works in New York, NY

TEACHING EXPERIENCE

Adjunct Professor (2000-2008),
Computer Arts Department (BFA, MFA)
School of Visual Arts, New York NY

MFA Computer Arts, Thesis Advisement
Thesis involves helping second year students prepare and develop the means to implement their thesis. My student's work has ranged from video to 2d and 3d animation to interactive installations with basic device control. Because the MFA program at SVA is driven by theory, my real interaction with students involves helping them develop a sense of how their projects worked within their theoretical framework and how this impacts production.

MFA Motion graphics for Fine Artists
Students will learn to analyze, understand, and interpret video art and learn the technical methods to produce experimental video in both SD and HD. This course explores the potential of video as an expressive artistic medium. Projects are studio based and centered around the conceptual needs of the studio.

MFA Digital Fine Arts Studio
Coursework includes classes that aim to expand student's aesthetic vocabulary with digital technology and use that knowledge toward the creation of a work of art. Attempting to recreate the studio environment, students build on solid creative conceptualization and learn how to apply color, light, and theory to digital projects. As a hands-on development course for artists, the classroom is structured to help students explore the connection between their vision and new technologies.

BFA Dynamic Media
Attempts to combine digital techniques using compositing to integrate various media through good aesthetic and design. To this extent, course work has included 2d match moving, 3d match moving, 2d/3d Integration, 2d and 3d particle systems and dynamics, color correction, television editing, motion graphic design, multi-pass compositing , and rotoscoping. All courses are taught through the use of design examples and are project based. A typical sequence includes in-class work evaluating the aesthetic and technical aspects of a various company or artist, followed by a technical demonstration of methods to accomplish a similar look.

BFA 3D Courses (3D Studio, Maya)
These courses include a broad overview of all aspects of 3d animation including modeling, texture painting, lighting (traditional and global illumination), forward and inverse kinematic rigs, and

animation. In addition, low polygon modeling and game texturing have been covered as well as preparing models for export to video games.

BFA Game Design
Deals with basic theory of game play and development and advanced methods for building game elements through a combination of traditional art skills, 3d applications and commercial game engines. Interactivity and the technical issues involved in creating successful interactive imagery are covered. Game Design I focuses on the mechanics of play and what makes a successful game engaging and enjoyable. Using pencil, paper and software, students learn how to create games, playtest and critique games, and revise games. Game Design II is split between a six week character modeling for games seminar and a nine week production studio where students interact with an actual game development studio to get a sense of how games in the real world are put together.

Assistant Professor (2004-2006),
Computer Art and Technology
Mercy College, White Plains NY

BFA Digital Animation I (MAYA)
introduces technical and theoretical methods which are used to produce broadcast quality animation. Successful animation is accomplished through proper planning and procedure and, as a result, this course is modeled after the production pipeline [**concept art**> **modeling**> **lighting**> **shading**> **animation**> **compositing**]. As an introduction, all methods are taught through non character mechanical modeling with a focus on environmental design for animation.

BFA Digital Animation II (3dstudio or MAYA)
serves as a follow up to Animation I. Class lectures specifically covers modeling for character and facial movement as well as rigging, and animation techniques. Theoretical topics include edge looping for character modeling, articulation for animation, and an introduction to animation based upon reference material.

This course is taught through an understanding of human anatomy and musculature and how these structures determine digital modeling and animation workflow. Students are asked to display a working knowledge of anatomy in order to create realistic and lifelike characters.

BFA Game Design I
is taught through a blend of various areas of emphasis dealing with game theory and cultural notions which makes play interactive, fun, and engaging. Students are asked to play, make and critique both digital and analog games. In addition, students create 3d digital levels and implement these into commercial game engines. Topics include modeling and shading for 3d games, digital lighting, and using 3rd party applications for cinematic cut scenes.

Instructor (2002-2004),
Center For Advanced Digital Application, Master's Program
New York University, New York NY

Maya: Introduction to Modeling
introduces a general overview of modeling techniques including polygon and subdivision surface modeling, followed by an introduction to NURBS modeling. In addition, class lectures specifically cover modeling for character and facial animation and non character mechanical modeling. Technical topics include edge looping, extruding for organic characters, lofting, patch modeling, and subdivision refinement.

Maya: Intensive Computer Animation & Visual Effects
is a fast paced, intensive, 4 week course which deals specifically with theoretical and technical aspects of character development, from storyboards to postproduction. Class topics include basic production

theory, production pipeline and workflow, followed by compositing and rendering theory. The aim of this class is to create seamlessly composited 3d animation.