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EU and US Citizen

## feature films

LOST SOULS	R&D Supervisor	Ghost, Denmark 2005
HAPPILY N'EVER AFTER	Developer	BFC, Germany 2005
BLADE TRINITY	Character Supervisor	Giant Killer Robots, USA 2004
HELLBOY	Lighter	Tippett Studios, USA 2003
SCOOBY DOO 2	Character Developer	Giant Killer Robots, USA 2003
LEAGUE OF EXTRAORDINARY GENTLEMEN	Technical Director	Giant Killer Robots, USA 2003
MATRIX RELOADED	Technical Director	Animal Logic, Australia 2003
HAPPY FEET (WHILE IN DEVELOPMENT)	Animator/Rigger	Animal Logic, Australia 2002
DARKNESS FALLS	Character Developer	Animal Logic, Australia 2002

## feature film work (in detail)

### LOST SOULS

**R&D Supervisor, GHOST**, October 2005

- Led initial development of *shadow monster* character. Included complex dynamic effects, volumetric shading techniques, character concept design and character motion development.

### HAPPILY N'EVER AFTER

**Developer, BERLIN FILM COMPANIE**, July 2005 – March 2006

- Developed tools for lighting/rendering pipeline, including asset management, custom multi-layer setups, custom light linking, and integration with a custom framebuffer output system.

### BLADE TRINITY

**Character Supervisor, GIANT KILLER ROBOTS**, January 2004 – April 2004

- Led development of “Draco” creature. Supervised and led various parts of the pipeline, including modeling, rigging, texturing, shading/lighting, and rendering. Also developed custom tools and scripts, and collaborated on various R&D projects including muscle and skin system development and 3d->2d displacement methods.

Research & Development:

**Developer**, April 2004 – September 2004

- Wrote custom tools for modeling, rigging, and animation, including automatic rigging tool, character selection sets, and various modeling, and uv mapping tools.

### HELLBOY

**Technical Director-Lighting, TIPPETT STUDIOS**, October 2003 – January 2004

- Lighting and rendering for Hellboy creature shots through Tippett’s custom maya->renderman pipeline.

## SCOOBY DOO 2

**Technical Director/Character Development/Lead Rigger, GIANT KILLER ROBOTS, July 2003 – October 2003**

- Responsibilities included overseeing and developing all character rigs. Developed look, design, and animation for cotton candy monster, involving creature design, modeling, hair rendering, subsurface skin scattering, hdri rendering.

## LEAGUE OF EXTRAORDINARY GENTLEMEN

**Technical Director/Compositor/FX Animator, GIANT KILLER ROBOTS, May 2003 – July 2003**

- Developed/animated/rendered cg hair and composited final film shot of live action character to cg ash mummy disintegration. Included 30+ elements, 3k plates/output.

## MATRIX RELOADED

**Technical Director/Senior Animator/FX Animator, ANIMAL LOGIC, September 2002 – February 2003**

- Character animation, hair animation (particle dynamics), interface design & script writing (authored scripted set of tools for a team of hair animators, as well as other crew), shading/rendering

## HAPPY FEET (while in development)

**Animator/Rigger, ANIMAL LOGIC, August 2002 – September 2002**

- Character animation, character rigging (blending motion capture, forward/inverse kinematics rig), shading – addressing issues of sub-surface scattering, and HDRI projected illumination.

## DARKNESS FALLS

**Technical Director/Character Development, ANIMAL LOGIC, April 2002 – August 2002**

- Character Design, hair (development/animation), shading, pipeline development, rendering, lighting, interface design & scripting

## commercial, series and short film work

### METAPHRENIE, Berlin, Germany

**3D Supervisor** October 2005 – April 2006

- Commercial Project involving complex dust, smoke and interaction effects. Computer generated shoes, balls, and animation.

### ANIMAL LOGIC, Sydney, Australia

**Animator / Compositor**, January 2002 – January 2003

- Character animation, pre-visualization, final composites for FARSCAPE series.

### BINARY (short film), Sydney Australia

**VFX Designer, 3d Supervisor**, January 2002 – April 2002

- Designed and realized digital sequence. Including character animation, character rigging, compositing, shading/rendering/lighting, effects animation.

### KOTIJ, Sydney, Australia

**Technical Director**, April 2001 – November 2001

- Particle animation and simulation of natural phenomena for Scott's commercial and McDonalds/Coke commercial. Photo-realistic missile and wrecking ball modeling, texturing, and animation for Rugby Union commercial. Involved dynamics, cloth, and complex particle animation. Awarded "People's Choice" at Promax Awards.

### ANIMAL LOGIC, Sydney, Australia

**Animator / Compositor**, March 2001 – July 2001

- CG effects animation and compositing for sci-fi series: Farscape.

### SPARX, Paris, France

**Generalist**, February – June 1999

- Various Commercial projects.

## CURIOUS PICTURES, New York, NY

**Modeler**, July 1998 – August 1998

- Modeled and textured characters, and environment for Fisher Price commercial. Also assisted in final compositing and model import/clean-up.

## EYEBALL ON THE FLOOR, New York, NY

**Modeler, Animator**, July 1998

- Modeled props and baby parts and coordinated character and facial animation for forty second sample integrating live action environment and a CG character.

## technical projects

### PELTING TOOLS

- Developed uv peltmapping plugin for Maya. Featured on the Alias development site, integrated into major studio pipelines. Six months of development, followed by six months of rigorous beta-testing.

## teaching experience

### FILM AKADEMIE BADEN-WURTEMBERG, Stuttgart, Germany

**Workshop Instructor**, January 2006 – Present

- Leading workshops on theories and applications of computer graphics. Included in-class development of flocking systems, custom cloth solvers, and shader building.

### TRUEMAX, Copenhagen, Denmark

**Instructor, August 2004 – Present**

- Responsible for general and specific courses related to 3d computer graphics, including Particles/Dynamics, Mel Scripting, Modeling, Rendering, Animation, Rigging.

### EX'PRESSIONS CENTER FOR VISUAL ARTS, Emeryville, CA

**Instructor (Technical Direction), March 2003 – May 2003**

- Taught course in Technical Direction, primarily from a character TD's point of view, to a class of 20. Responsibilities included structuring a curriculum and process for instruction – creating tutorials, coordinating course development with other instructors in the program, as well as preparing for a 3 hour lecture and five hour lab, three times a week.

## visual education

### UNIVERSITY OF ROCHESTER, Rochester, NY

**Bachelor of Arts, Studio Arts, concentration in Painting May 2000**

- Dean's list 7 of 7 Eligible Semesters and Cumulative Grade Point Average of 3.5 (out of 4.0)
- Rush Rhee Scholarship for Academic Merit

## software and platforms

- Alias Maya 7.01, Pixologic ZBrush 2.0, Photorealistic Renderman 11/MTOR, Mental Ray 3.4, Nevercenter Silo, discreet\* 3dsMAX
- Apple Shake 3.5, EyeOnline Digital Fusion 4.02, Media 100, Adobe After Effects, Adobe Premiere, Macromedia Director
- Digidesign ProTools, Qubase, Ableton Live, Cakewalk Pro Audio, SoundForge, Soundedit 16
- Adobe Photoshop, Adobe Illustrator, Metacreation Painter 3D, Macromedia Fireworks, Macromedia Dreamweaver
- C++, Python, MEL Script, Java