

Cesar Alejandro Montero Orozco

UE4 Developer/Technical Artist

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US Permanent Resident, Greencard Holder (E16 category)

EXPERIENCE

Sr. Marketing Director / Creative Director at [Velodyne LiDAR](#) (December 2017 - present)

Velodyne is the market leader of real-time 3D vision systems used in a variety of commercial applications including autonomous vehicles, vehicle safety systems, and mobile mapping.

- Create and manage worldwide marketing strategy in alignment with executive goals for sales and branding for short-term and long-term goals.
- Work closely with the sales team to understand the needs and desires of our clients.
- Execute and Supervise creative video, animation and writing endeavors.
- Manage artists, writers and content creators in the development of media that allows us to educate both clients and public in the benefits of Velodyne LiDAR technology. This includes management and creative input for the creation of video, animation, press releases, blog posts, spec sheets among many other types of content.
- Manage and supervise PR agencies for the effective delivery of news both in magazines, websites and social media.
- Read and Learn anything and everything from the market on a daily basis, and use this information to create focused and effective marketing plans.
- Create and Manage Digital Marketing strategies for Facebook, LinkedIn, and Twitter.

VR/Real-time Graphics Advisor at [Mold3D, LCC](#) (November 2016 - Present) MOLD3D is a company that specializes in high-end 3D visuals. They offer both training and production capacity to clients. Its staff includes Pixar and ILM veterans.

- I help MOLD3D as a producer and advisor for the different VR projects being developed. This allows them to lower cost, get the best talent, set risk management strategy, manage VR approach to projects, among other things.
- Work with CEO to create production strategies that will satisfy client needs for Real Time Graphics projects.
- Locate and Recruit artistic talent for VR and real-time Graphics projects.
- Set visual standards and work procedures for real-time Graphics projects.

Strategic Advisor at [Demente Studio](#) (July 2017 - Present) Demente is an award-winning creative studio focused on transmedia communication of messages and stories.

- Work with CEO to identify key opportunities in the market, how to approach them and win critical accounts.
- Advise the studio on CG pipelines to achieve visual quality goals.

- Provide information that will allow the studio to expand its range of products and services to international markets.
- Identify risks in planning and production for CG projects, and provide solutions for such situations.

VR Technical Artist / Developer at [Stage.co](#) (November 2017 - December 2017) Stage is a startup creating a mobile VR platform to enjoy concerts wherever you are.

- Guide and provide a strategy for the 3D content creation and implementation.
- Create 3D Worlds for music venues.
- Write C# Code for VR application.
- Create UX/UI for VR application.

VR Developer / Technical Artist at [RedPill VR](#) (January 2017 - November 2017) RedPillVR is a startup creating music reactive VR/AR game experiences.

- Environment Team lead working on VR level design and UX implementation.
- Create and maintain documentation for technical art design.
- Work with Unreal Engine 4 and blueprint scripting system to create procedural 3D behaviors based on 3D math concepts, user interface, level setup, etc.
- Work closely with the R&D team to test and integrate new tools for artists.
- Help define technical art standards and techniques for the team.
- Mentor new team members in technical art and ux implementation.
- Use/Creation of functions to maintain 90fps for VR.

Lighter/Composer at [Duncan Studio](#) (October 2016 - December 2016) Duncan studios creates high-quality visuals for film and television.

- Lead Lighter/Technical Artist for “Minions Mayhem Japan”.
- Technical Lighting Lead for Arnold Renderer (physically based) and Pipeline Tools.
- Mentored non-technical artists without knowledge of Maya/Arnold.
- Helped VFX, CG and TD supervisors define the tools necessary for the team.
- Collaborated with senior leadership to ensure technical plans are in alignment with visual requirements.
- Worked with other leads to make sure pipeline was efficient enough to deploy a great looking result under a short amount of time.
- 3D Asset optimization for the film.

3D Generalist/Designer VR Interactive at [RYOT](#) (July 2016 - October 2016) Ryot is a next-generation motion picture studio telling stories that move the world.

- Developed environments that would run smoothly on their VR for mobile devices.
- Coordinated with Verizon engineers to implement 3D assets in proprietary 3D Engine.
- Created a pipeline that ran smoothly with highly efficient assets.
- Daily communication and coordination with R&D teams, and User Interface team to ensure that technical art was meeting client expectations and running smoothly on target.

- Ensured asset generation meets both artistic needs and technical workflows.
- 3D asset optimization for real-time graphics

Technical Art Director/Marketing Creative at [NXP](#) (formerly Freescale) August 2014 - July 2016) Freescale is a company that develops embedded chips (tiny computers).

- Joined Freescale as a Lead Technical Artist for real-time graphics, and after some months got promoted to Technical Art Director to lead a group of engineers/artists.
- Developed real-time demos that won multi-million accounts with Ford, Chrysler, and Nintendo.
- Created strategies, schedules and tasks for the team on a day to day basis.
- Helped customers define and implement real-time 3D artwork.
- Developed techniques for real-time graphics in embedded systems.
- Participated jointly with the Director of Marketing to define global graphic strategies.
- Worked closely with programmers and marketing teams to define new tools to create stunning visuals with lower-end graphics chips.
- Frequently traveled to different conferences to stay on top of computer graphic technologies (SIGGRAPH & CES).
- 3D asset optimization for real-time graphics.
- Left when NXP bought Freescale.

LookDev Supervisor @ Mila (short film) at [Mila Film](#) (June 2011 - 2014) Mila Film is a short-film volunteer project with 100+ artists around the world. I worked on this project pro-bono. I loved the idea of helping artists tell the story about the collateral damage of war.

- Worked as Lookdev Supervisor for artists and engineers
- Mentored artists out of school to develop assets with feature film quality.
- Developed techniques, documentation and strategy to attain the visual goals of the film director.
- Focused on guiding the team to create highly efficient assets with simple material/shading networks that still looked beautiful on screen.
- Helped develop technical art standards and best practices.
- Worked closely with the director and supervisors to make sure the architecture of asset creation was in alignment with vision and resources.

Surfacing R&D Lead at [DreamWorks Animation](#) (September 2010 - June 2011)

- R&D Representative for the Surfacing Department with 80+ artists.
- Managed the deployment of their new MetaSL shader system which was translated from their old C++ shading system.
- Created an automated test for 100+ shaders and 10,000 attributes total.
- Coordinated with Head of R&D and Surfacing supervisors to attain an optimal balance between user experience, shader efficiency, and visual outcome that satisfied production, artistic and R&D goals.
- The result was highly successful and applied directly for all ongoing productions such as Turbo and HOME.

- Documented all shaders along their new way of working for incoming productions that had to start running with the new system from day #1

Surfacing Artist at [DreamWorks Animation](#) November 2008 - March 2014

- Worked on seven different feature animation movies over the course of 6 years.
- Worked as the lead material artist for 2 of those productions that helped define the look/feel of the films.
- Mentored both old and new hires in the creation of efficient yet beautiful materials and shader networks.
- Single-handedly created two material libraries for productions such as Turbo and HOME.
- Worked with Technical Directors and R&D to create tools for Surfacing Artists.
- Created workflows and documentation for material networks which were recognized and presented several times at SIGGRAPH

Lead Lighter at [Method Studios](#) (formerly CIS Vancouver) May 2008 - July 2008

- Lead Lighting Artist in charge of mentoring others in the use of Lightwave 3D.
- Worked along Lighting supervisor to create the lighting pipeline to deploy 600 shots in less than 60 days.
- Photorealistic face replacement for over 60+ shots for feature-film.
- Helped Surfacing supervisor develop an efficient lighting pipeline to keep render times down while meeting the needs of the client and production department.

CG Generalist at Ignition Entertainment (formerly Digi-Guys) July 2007 - April 2008

- Digi-Guys was a small game company creating a game that was both game and feature film.
- I worked on the game called "War Devil".
- Created high definition 3D assets that looked great yet run fast on the PlayStation.
- I worked with the engineering team to make assets efficient for the proprietary game engine while maintaining the visual quality that matched art direction.

Multimedia Developer at [Tecnológico de Monterrey Campus Guadalajara](#) 2002 - 2003

- First job out of school as a developer for a division called CITE (Center for Educational Information Technologies).
- Created educational multimedia software for the university.
Coded animated interfaces with high-end graphics for low-end computers (486 PC).
Interacted directly with the client (department heads) and created and delivered proposals based on resources and schedule.

SKILLS

Job skills. Project management, 3D Graphics for real-time devices and film, Pipeline Strategist, 3D Modeling, Texturing, Shading, Lighting, Rendering, Compositing.

Software Skills. Unreal Engine 4, Unity, Autodesk Maya, Luxology Modo, Lightwave 3D, Solid Angle Arnold Renderer, Foundry MARI 3D, Substance Painter/Designer, The Foundry Nuke, Linux, Illustrator, Adobe Photoshop, Adobe After Effects, Adobe Premiere, Eyeon Fusion, Crank Storyboard IO (embedded), Socionext CGI Studio (embedded), Worley Sasquatch (fur), LUA, Actionscript, PHP, HTML, XML, Java/Javascript.

Programming Languages. LUA, C#, C++, PHP, HTML, Java/Javascript, Actionscript

EDUCATION

Vancouver Film School

Digital Design, Design, 2005 - 2006
DD03 Class Representative

Tecnológico de Monterrey

Bachelor, Computer Engineer, 2000 - 2004

AWARDS

- Silver at Davey Award (Sex and The Socket)
- Best Marketing Project at MI6 (Sex and The Socket)
- VFS Best Final Project
- VFS Best Project Management

PUBLICATIONS

Complete Guide to Lighting: Parts 1 to 6, 3DCreative Magazine

Wowing The Audience, Animation Reporter June 15, 2007

The Making of Rusty, 3DCreative Magazine October 14, 2006

An Interview with Cesar Montero, CGFocus October 1, 2006

Rusty - d'artiste: Character modeling 2, D'artiste: Character Modeling 2, Ballistic Publishing
April 15,

HDRI 3D Magazine, issue 11 page 69

Eggit - HDRI 3D issue 11 page 69, HDRI 3D Magazine, issue 11 page 69

Colored Perfumes, HDRI 3D issue 10 page 74

Diamond Ring, HDRI 3D Magazine, issue 10 page 74

Selected Portfolios: Cesar Montero, CG Society Newsletter 02 Oct. 2006 October 2, 2006