

# KEVIN A. BOGGS

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<https://www.artstation.com/kboggs117>

## WORK EXPERIENCE

**June 2016 to Present**      **Ubisoft Red Storm Senior FX Artist and Technical Artist**      **Cary, North Carolina**

Senior FX Artist and Technical Artist for AAA Games, Tom Clancy's *The Division and Division 2*, and Heartland for current and next gen Xbox, PlayStation, and PC platforms in the Snowdrop Game Engine. Most recently responsible for VFX, cinematics, shader creation, technical aspects of world content creation, and open world and multiplayer optimization.

Tom Clancy's *The Division*, Heartland:

- Responsible for all aspects of new VFX including new dynamic environmental FX, skill FX, UI FX, weapon FX, vanity FX, character FX, and much more to support Art and Design teams.
- Responsible for all aspects of FX implementations including scripting, UI logic, placement in the world, performance optimization, and bug fix
- Responsible for implementing all cinematic sequences and cutscenes including camera layout and animation, scene assembly, FX, scripting, and UI FX. Worked closely with Character Animation teams and Directors to create strong player onboarding sequences.
- Prototyped and created new shaders and assets for art teams.
- Assisted with all aspects of world optimization and served as the main point of contact. Was directly responsible for all FX related optimization and support.
- Was the primary TA contact for World Art, Design and Audio teams, and facilitated communication between Art and Engineering
- Assisted in training several people in Tech Art as well as Content Validation, and FX. Authored detailed documentation for all teams

Tom Clancy's *The Division 2*:

- Responsible for helping to create the Substance Painter pipeline specifically authoring custom Painter GLSL shaders that mirror functionality of engine HLSL node-based shaders, increasing Art team productivity and giving them real time visual feedback in DCC.
- Created shaders to support the 3 different Dark Zones visual styles as well as the dedicated PvP maps
- Fleshed asset streaming tagging system from previous DLC so that it was integrated into the Snowdrop Engine and used at all studios
- Helped design and implement a new in-engine way to author interior room volumes, decreasing complexity to the point where Level Artists could implement them, saving Tech Art months of time during optimization phase by reducing bugs and maintenance
- Assisted in optimization of all the Dark Zones and dedicated PvP maps
- In charge of asset performance validation, and managed and trained several people to handle Content Validation and Tech Art

Tom Clancy's *The Division - West Side Piers*:

- Created multiple cloth simulation FX assets, authoring VAT cloth shader and 3ds Max tools to facilitate asset creation, baking, and looping of cloth simulated objects
- Authored a new automated system for asset streaming tagging that used rule based layer tags to automate asset tagging on nightly builds, saving Tech Art time during optimization phase and decreasing streaming based bug counts by 90%
- Helped to optimize both the PvE open world, and the new Horde, and dedicated PvP game modes
- Created all interior room volumes, used for occlusion, audio, and GI light probe propagation.

Tom Clancy's *The Division - Last Stand*:

- Created shaders to support game design and Art teams used in the new Last stand PvP game mode.
- Create tools and scripts to analyze performance and speed up asset creation/iteration.
- Created tool (MAXScript) to generate light blocker shells from interior volumes in order to fix LOD holes and light bleeding in interiors, decreasing Prop and Level Artist workload by several weeks and streamlining asset creation and iteration.
- Created all interior room volumes, used for occlusion, audio, and GI light probe propagation.
- Developed asset validation tool (Python) to analyze assets in the game and ran optimization filters to create lists of problem objects.
- Wrote Gym Generator tool (C#) to take a selection of assets and rearrange them in an organized test level for analyzing performance and creating categories of objects for artists to choose from in order to speed up Level Art propping.
- Assisted with world optimization for Dark Zones

**August 2015 to May 2016**      **Graduate TA 3D Modeling/Maya and Production Pipeline TD**      **Clemson, South Carolina**

Teaching Assistant and Substitute Teacher for DPA 8070: 3D Modeling and Animation, graduate level 3D Modeling and Animation. Responsible for grading projects, teaching lectures, labs, holding office hours and tutoring sessions. Pipeline TD for the graduate student animation production. Provided technical support for artists and solved all technical problems encountered during production.

**August 2013 to August 2015**      **Graduate Research Assistant Motion Capture**      **Clemson, South Carolina**

Team Manager charged with setup, calibration, capture, post processing/ clean up and exporting of motion capture data into Maya and Unity game engine using Vicon Blade, and Vicon IQ software.

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## June 2014 to August 2014      Electronic Arts Tiburon Technical Artist Intern      Orlando, Florida

Collaborated with the Artworks team on the following AAA game titles: *Madden 15*, and *NBA 15* for Xbox One and PS4. Developed scripts and supporting documentation to speed up Artworks onboarding process.

- Developed tools for converting preexisting assets from one game engine to another using Maya Python.
- Wrote C# and bash scripts to automate the Artist, and TA setup process for Madden, decreasing setup time by 90%
- Converted old Mel scripts to Maya Python with an intuitive GUI to increase Artist usability, and TA maintainability.
- Documented for all aspects of my work, providing future Artworks team members with detailed reference material.
- Repaired art assets and automated build errors for *Madden 15* as well as skin weight corrections for *NBA 15*.

## June 2013 to August 2013      Sony Pictures Imageworks IPAX Production Service Technician Intern      Culver City, California

Trained on Imageworks's proprietary software for managing the render farm, data flow throughout the facility, and the creation of media for dailies. Responsible for writing Python and Shell scripts for various tasks utilized by the Production Services and Resources Department. Maintained the organization and storage of archived digital assets. Assisted PST's working on *Cloudy with a Chance of Meatballs 2*, *The Amazing Spiderman 2*, *Edge of Tomorrow*, and *Smurfs 2*.

- Consistently pushed 3D assets through the Imageworks pipeline in less than 15 minutes through a well-practiced workflow.
- Improved potential PST candidate quality by designing new Python and Shell scripting questions for the interview challenge.
- Decreased the handling time by 50% for the retrieval, loading, storage, and maintenance of tapes through an improved workflow.
- Passed the Imageworks intro to Katana lighting training course and attended *Edge of Tomorrow* lighting training.
- Successfully completed the *Cloudy with a Chance of Meatballs 2* lighting training shot using Nuke and Katana.

## June 2010 to August 2012      Appia (Formerly PocketGear Inc.) Developer Intern      Durham, North Carolina

Worked closely with the Development team to develop more robust automated tests. Assisted QA Department with automation research creating an automation tool used to generate and submit test applications using JRuby, Celerity, and XML.

- Saved \$27k/yr by creating a program to test the ad server more efficiently using a series of Spring configuration files.
- Built a POC automation tool to generate test applications and submit them to the developer portal.

## ANNIMATED PRODUCTION EXPERIENCE

- *To Shell and Back* – Lead for Rigging, Lighting, Rendering and Compositing on a 4-person team in an intensive 10 week summer program designed to create a professional quality digital short. Directly mentored by Dreamworks animation artists.
- *Misfit Mice* – Lead for Lighting, Rendering, Compositing, and Render Wrangling. Modeled and Surfaced Assets for the animation. Directly mentored by Moondog Animation
- *Peanut Butter Jelly* – Modeling, Surfacing, Lighting, Rendering, Compositing, and Render Wrangling Manager

## SKILLS

- Platforms – Windows, Mac, Unix/Linux
- Programming Languages – Python, C++, C
- Software – Unreal Engine, Autodesk Maya, Nuke, Substance Designer and Painter, Photoshop, Houdini, Embergen, Vectoraygen

## EDUCATION

- MFA Digital Production Arts, Clemson University May 2016
- BS Computer Science (Concentration in Digital Arts), University of North Carolina Wilmington May 2013

## ACTIVITIES

- Moderator of multiple Real Time VFX Communities, helping others build their careers in the game industry and offering free critiques and educational materials for VFX and Tech Art. Was awarded Affiliate of the Month on one social media platform for my FX work
- Responsible for organizing college student outreach and mentorship programs at Red Storm, for Clemson, UNCW, NCSU, and more
- Was selected to represent Red Storm at E3, Pax West, and press events in DC, offering specialized Tech Dev support.
- Student Volunteer at ACM SIGGRAPH 2012, and attended several other industry conferences including ACM SIGGRAPH, ECCG

## PORTFOLIO/DEMO REELS

- For my latest work please see my Artstation Portfolio: <https://www.artstation.com/kboggs117>
- Programming Samples: <http://kevinboggsportfolio.weebly.com/programming.html>

## REFERENCES

- Available on request