**HORIA DOCIU**

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Seattle, Wa

**SKILLS**

art direction / concept art and illustration

pre-production and ideation / cinematic direction and storyboards

layout and graphic design / marketing art and visual branding direction

strong communication and leadership skills / project planning

art mentoring / 16 years industry experience

**ART DIRECTOR - Sucker Punch Productions** [2011-PRESENT]

_inFamous Second Son

_inFamous First Light

**DIGITAL ART INSTRUCTOR - FuturePoly** [2010-14]

_Concept Art / Digital Painting Courses, part-time freelance

**CINEMATIC DIRECTOR - ArenaNet** [2008-11]

_Guild Wars 2

_Guild Wars: Eye of the North

**ENVIRONMENT ARTIST / CONCEPT - ArenaNet** [2004-08]

_Guild Wars Nightfall

_Guild Wars Factions

_Guild Wars

**ENVIRONMENT ARTIST - Valve Software** [2001-04]

_Half-Life 2

_Orange Box Episodic Content

**TEXTURE ARTIST - Zipper Interactive** [1999-01]

_SOCOM

_Crimson Skies

**TEXTURE ARTIST - SnowBlind Studios** [1999]

_Top Gear

**DIGIPEN INSTITUTE OF TECHNOLOGY**  [class of 2003]

AA, 3D Computer Animation

Currently I am the **Art Director at Sucker Punch Productions**. I was Art Director on Second Son for the duration of the full project. From early pre-production to the post release DLC content, I worked with team leads to establish creative goals, and set visual standards to match our high technical bar. My main focus was to reach a high level of collaboration to ensure a cohesive game experience. I had to gel with an established team, learning and harnessing the strengths of the individual contributors, while identifying areas of improvement and providing artistic direction, personal coaching, team building, as well as recruiting and hiring. I worked across all departments to varying degrees of depth and detail, while maintaining a high-level view of the game's state and implementing clear and informed art direction and processes. To read about my specific contributions to each department, including concept art, characters, environments, effects, cinematics, lighting, animation and visual branding, please visit my site:  horiadociu.weebly.com

During my four years of **directing cinematics on the Guild Wars franchise**, my areas of responsibility included everything from pre-production ideation to final implementation of in-game 2D cut scenes, marketing videos, and game-play trailers. Initially I started by building a pre-rendered proof-of-concept, motion graphics test-cinematic to pitch the franchise transition from 3D cinematic into a 2D motion graphics format. This was both a strategic and stylistic change to side-step high-cost, low-return investment in expensive 3D cinematic and marketing efforts, while utilizing the company's ability to attract amazing concept art illustrators. I was then responsible for recruiting and building a team of 10 people for the cinematic team, including illustrators, mo-graph animators, 3D animators and editors. Through production, I was responsible for team management, general scoping, final script edits, drawing all storyboards and directing the in game cinematics development. I was also tasked with directing, scoping, shooting and editing all game-play and marketing trailers, along with art directing various marketing assets for the box cover, key art, web site and merchandising. Additionally, I worked with external vendors to ensure graphic design and outsourced marketing materials were always on brand, including producing a full size art book.

As an **art instructor at FuturePoly**, for five years, I shared a majority of the teaching responsibilities with the founder, Jason Stokes. FuturePoly is a digital arts training studio specifically geared toward video game development. Sharing decades of professional experience, we instructors offer a focused curriculum with an emphasis on real-world workflow solutions. With this pinpoint approach to education, serious students could quickly gain industry relevance. I've covered texture art and the introductory course to digital painting, then personally focused on teaching some of the core principles of concept art for games. Lessons took place twice a week, at night, and the class size averaged around 20 students. I designed my own full-quarter lesson plan, and presented all classes; including the creation of in-class demos, homework projects, and pain-over critiques for students. Representing the school, I've taken part in a number of online seminars and live large-format speaking engagements, ranging from educational demonstrations and promotional press to portfolio reviews and recruiting efforts. I also designed the company logo.