JEI LEE JO

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I have been involved in a variety of projects in the past ranging from the automotive industry, game production, product visualization and film.

At this moment, I am based in Beijing, China, working as a supervisor and generalist for VFX and advertising. My passion is to create immersive experiences and help solve technical and artistic challenges.

WORK EXPERIENCE

BASEFX/SUNAC CULTURE (BEIJING)

VIRTUAL PRODUCTION SUPERVISOR   **2022.08 – PRESENT**

Business:
- Help and support, business manager, producers in planning and allocating resources for a project by breakindown tasks, number of mandates and man power required from a production standpoint
- Help business managers, clients, producers to engage and discuss challenges that may be encountered in previs, techvis and during virtual production and real time projects.
- Engage with LED partners and engineers for testing, researching and explore alternative Virtual Production related solutions such as the use of HDR and extended color gamuts e.g rec2020.

Production:
- Provide supervision in the form of shortcuts, alternative workflows and general guidance to other artist in how to improve their work for a particular shot or project.
- Find and research solutions for complex effects that may be required for real-time or virtual production projects. The effects can be such as rigid and soft bodies simulations, destructions and volumetrics.
- Explore and R&D workflows whenever possible to facilitate project collaboration and data exchange between LED facility and production house by using Perforce for versioning files or using in-house tools.
- Explore ways to automate asset ingestion and optimization. For example using houdini to ingest 3D scanned data for polygon count reduction, asset clustering and randomization, asset uv mapping, asset renaming and asset batch export for Virtual Production.
- Check assets and environments provided by vendors to see if they meet the standards required for Virtual Production usage. Regular requirements are such as: frame rate, asset quality or look dev, rendering modes: Lumen or screen space, etc.

HEAD OF TECHNOLOGY   **2021.07– 2022.08**

Business:
- Engage with clients to solve previs, techvis and pre-production challenges in virtual production and real time projects.
- Research and work with VP engineer to find best solutions to integrate VP into the VFX pipeline. For

example test USD file format as a way for organizing artist work, data exchange, asset integration and compatibility
- Support VP suppervisor from a real time artist standpoint with recomendations and best practices for real-time workflow, project versioning, folder structuring, naming convention and data exchange internally and with vendors

Art/Production:
- Model and texture assets as needed
- Use photogrammetry for speed up asset production
- Create small usable asset libraries such as: auto landscape materials, water shaders, spline tools, Fxs or other tools for ideation and prototyping
- Create effects through VAT(Virtual Animated Textures) in situations where required
- Explore and R&D USD workflows whenever possible to facilitate project collaboration and file exchange between VFX department and real-time department
- Mentor Jr artist in the use of perforce for project collaboration
- Assist VFX supervisor for on-set shooting, hdri capture, reference capture, data wrangling.

PIXOMONDO (BEIJING, CHINA)
REAL-TIME LEAD   2021.01– 2021.08
- Shot assembly and creation
- Asset creation for Virtual production shows. Modeling, shading and lighting environments and props
- Collaborate with TD to create solutions to help integrate real-time pipeline with VFX pipeline
- Create tools through Blueprints inside unreal for Virtual Production needs
- Task assignment for artists in the real time department
- Create a basic a real-time workflow within unreal following public available style guides. The workflow includes, but not limited, to preferred naming convention for assets, folder structure, asset allocation and ingestion practices.
- Help with previs and techvis shows
- Provide support in show planning, budgeting and resource management at business level
- Teach and mentor new artist in the use of perforce for versioning of projects

UNREAL TECHNICAL ARTIST   2020.09 – 2021.01
- Shot assembly and creation
- Asset creation for Virtual production shows. Modeling, shading and lighting environments and props
- Collaborate with TD to create solutions to help integrate real-time pipeline with VFX pipeline
- Create tools through Blueprints inside unreal for Virtual Production needs
- Create real time shaders and effects for shows
- Help with previs and techvis shows
- Teach and mentor artists in the use of perforce for versioning of projects.

MACKEVISION (ACCENTURE INTERACTIVE, BEIJING, CHINA)
SENIOR ART GENERALIST   2017.08 - 2020.09
- Asset creation for car configurators, emotional images, key visuals, short films and marketing materials. Modeling, shading and lighting environments and props
- Shot assembly and creation
- Task assignment for Jr artists in the real time department
- Use blueprints to help asset automation and ingestion and usage within Unreal Engine

- Use Perforce for asset and project management
- Help and provide art direction through mood boards and light concept art

SEMCON (BEIJING, CHINA)
3D ARTIST / TECHNICAL ILLUSTRATOR   2015.07 - 2017.08
- Production artist responsible for creating 3D assets used in marketing and technical documentation
- Modeling, texturing and rendering assets for automotive engineering, telecom, heavy machinery and healthcare industries
- Assist engineers for production of owner manual's information, VR and AR applications by testing digital assets and hardware requirements
- Create android demo apps using Unity for visualization and marketing

VW.VO/PAWS 3D STUDIO (BEIJING, CHINA)
SENIOR 3D ARTIST   2013.04 - 2015.07
- Primarily responsible for overseeing art direction of 3D game assets, testing, updating and providing feedback of new features of the in-house game engine, Origine from Paws 3D
- Responsible for modeling, texturing and creating VFX assets for Chinese game, He Jin San Guo, using Origine game engine
- Use Unreal Engine 3 for prototyping and feature testing

STRYKER (OAKLAND, CALIFORNIA, USA)
3D MODELER SEGMENTATION SPECIALIST   2012.02 - 2013.03
- Create 3d model representations, by using MRI and CT scans, of knee, shoulder and hips used primarily for replacement surgery

PUBLICATIONS AND RELEASES

KEYSHOT 3D RENDERING BOOK   AUTHOR & ARTIST   2012.06 - 2013.02

EDUCATION

SAN JOSE STATE UNIVERSITY – B.F.A
ANIMATION / ILLUSTRATION, 3D MODELING   2006 - 2011
DE ANZA COLLEGE   ANIMATION / ILLUSTRATION, ART
2002 - 2006
UNIVERSITY OF THE ANDES
BIOLOGY / BIOLOGICAL SCIENCE, GENERAL   2000 - 2002

SKILLS

Unreal Engine 4, Autodesk Maya, Adobe Photoshop, After Effects, Keyshot, Zbrush.

LANGUAGES

English (native)   Spanish (native)   Cantonese (fluent)   Chinese - Mandarin (intermediate)

JEI LEE JO（李希）

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作品集：https://www.jeileejo.com　　　　　领英：https://www.linkedin.com/in/jeileeart/

工作经验：多年汽车、游戏、产品可视化、电影等领域的 3D 建模、动画、虚拟技术工作经验，擅于解决技术难点，打造影视沉浸式体验与极致艺术呈现，管理团队 10+人。

专业积累：毕业于美国圣何塞州立大学，3D 建模/动画专业。

个人经历：出生于南美，20 岁移民美国，目前居住在北京，担任 VFX 影视特效和广告领域虚拟制作主管负责人。

工 作 经 历

倍视视效/融创中国控股有限公司

虚拟制作部门主管　　　　　　　　　　　　　　　　　　**2022.08 - 目前**

业务层：

- 支持业务项目经理，根据项目任务量、人力成本，规划整体项目资源分配
- 帮助业务经理、客户、制片人参与讨论、并解决在前期、技术开发以及虚拟生产和实时项目中可能遇到的挑战
- 与 LED 合作伙伴和工程师合作，测试、研究和探索与虚拟生产相关的替代解决方案，如使用 HDR 和扩展色域，如 REC2020。

技术制作层：

- 监督指导团队设计师的整体项目技术效果，以更快捷的方式，提供指导性意见，提升团队工作效率，并改进特定镜头及项目整体效果。
- 查找和研究实时虚拟生产项目中复杂效果的解决方案，如：刚体和柔体模拟、破坏和体积测量等。
- 探索和研发工作流程，通过使用 PERFORCE 进行版本控制文件或使用内部工具，促进 LED 设施和生产车间之间的项目协作和数据交换。
- 探索自动化资产摄取和优化的方法。例如，使用 HOUDINI 摄取 3D 扫描数据，以减少多边形计数、资产聚类和随机化、资产紫外映射、资产重命名和虚拟生产的资产批量导出。
- 检查供应商提供的资产和环境，看看它们是否符合虚拟生产使用所需的标准。常规要求如：帧速率、资产质量、外观开发、渲染模式等。

虚拟技术总监　　　　　　　　　　　　　　　　　　**2021.07- 2022.08**

业务层：

- 与客户接洽，解决虚拟生产和实时项目中的前期、技术和预生产挑战。

- 与 VP 工程师合作，研究并产出将 VP 集成到 VFX 管道中的最佳解决方案。例如，测试 USD 文件格式作为组织设计作品、数据交换、资产集成和兼容性的方法。
- 从实时艺术家的角度支持 VP 供应商，为实时工作流、项目版本控制、文件夹结构以及内外部数据交换提供建议和最佳实践。

技术制作层：
- 根据需要创建模型和纹理资源。
- 使用 3D 摄影彩绘加快资产生产。
- 创建小型可用资源库，例如：自动风景材质、水着色器、样条线工具、FXS 或其他用于构思和原型制作的工具。
- 在需要的情况下通过 VAT（虚拟动画纹理）创建效果。
- 尽可能探索和研发 USD 工作流，以促进 VFX 部门和实时部门之间的项目协作和文件交换。
- 指导 JR 艺术家进行项目合作。
- 协助 VFX 主管进行现场拍摄、HDRI 捕捉、参考捕捉、数据设置等。

比可蒙多（北京）文化创意服务有限公司

虚拟制作总监   2021.01– 2021.08
- 图片技术装配和创建
- 为虚拟生产创建资产、建模、着色、照明、环境和道具等。
- 与 TD 合作创建解决方案，帮助合并实时文件传输与 VFX 管道集成。
- 通过 BLUEPRINTS 在虚幻中创建工具，以满足虚拟生产需求。
- 在不真实的环境中创建一个基本的实时工作流，工作流程包括但不限于资产的首选命名约定、文件夹结构、资产分配和摄取实践。
- 帮助 PREVIS 和 TECHVIS 项目。
- 为项目创建实时着色和虚拟特效，把控项目整体呈现。
- 指导初级设计师实现不同的项目效果。

虚拟技术工程师   2020.09 – 2021.01
- 图片技术装配和创建。
- 为虚拟生产创建资产、建模、着色、照明、环境和道具等。
- 与 TD 合作创建解决方案，帮助合并实时文件传输与 VFX 管道集成。
- 通过 BLUEPRINTS 在虚幻中创建工具，以满足虚拟生产需求。
- 帮助 PREVIS 和 TECHVIS 项目。
- 为演出创建实时着色和虚拟特效，把控项目整体呈现。

迈科伟城图像技术服务（上海）有限公司

高级 3D 工程师   2017.08 - 2020.09
- 为汽车配置者、图像、短片和营销材料创建资产，提供建模、着色、环境、道具支持。
- 图片技术装配和创建。
- 管理实时特效部门初级工程师的任务分配。
- 通过 BLUEPRINTS 在虚幻中创建工具，以满足虚拟生产需求。

- 使用 PERFORCE 进行资产和项目管理，以及艺术指导。

思康（北京）信息顾问有限公司

高级 3D 工程师   **2015.07 - 2017.08**
- 全面负责并指导公司营销和技术中的 3D 设计。
- 为汽车工程、电信、制造、医疗、保险等行业客户提供工业 3D 建模、贴图及动画特效制作，如：吉利、沃尔沃、爱立信、海尔、福玛特机器人等。
- 通过测试数字资产和硬件要求，协助工程师制作车主手册信息、VR 和 AR 应用程序。
- 使用 UNITY 创建安卓演示应用程序，用于可视化营销。

唯乐屋（北京）软件有限公司

高级 3D 美术工程师   **2013.04 - 2015.07**
- 监管设计团队 3D 游戏艺术及开发方向，测试、更新内部游戏引擎 ORIGINE FROM PAWS 3D 的新功能并提供视觉设计和艺术指导。
- 使用 ORIGINE 游戏引擎，负责游戏《合金三国》3D 人物及场景建模、贴图以及艺术特效，负责整体开发以及上线。
- 使用虚幻引擎 3 进行原型设计和功能测试。

美国史赛克公司 (STRYKER，美国加州奥克兰)

3D 建模师   **2012.02 - 2013.03**
- 为需要做骨骼置换手术的病人创建人体骨骼 3D 分割模型，设计虚拟关节模型的夹具及切割指南。
- 监督质量控制及虚拟手术更换分割过程。

出 版 物

撰写《KEYSHOT 3D RENDERING》图书（作者&技术）
出版于 PACKT 出版社（英国）   2012.06 - 2013.02

教 育 背 景

美国圣何塞州立大学（SAN JOSE STATE UNIVERSITY）
动画/3D 建模   2006 - 2011
美国德安扎学院（DE ANZA COLLEGE）
动画/艺术   2002 - 2006
委内瑞拉安第斯大学（UNIVERSITY OF THE ANDES）
生物科学   2000 - 2002

技 能

Unreal Engine 4、Autodesk Maya、Adobe Photoshop、After Effects、Keyshot、Zbrush

语 言

西班牙语（母语）、英语（母语）、中文（中级流利）、粤语（中级流利）