

Stefano Dubay

2023

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SOFTWARE KNOWLEDGE

3D Modeling: Autodesk Maya

Digital Sculpting: Pixologic Zbrush, Autodesk Mudbox

Painting and texturing: Adobe Photoshop CS4, Substance Painter

Scandata Processing: Paraform, Leios, Freeform, Rapidform, GSI studio, CyStudio, MeshLab

OS: Windows, Linux, OSX

WORK EXPERIENCE

Redefine Studios – Barcelona

July 2022 – Present

Build Supervisor

Responsibilities:

Supervise and assure QC on asset development on several different projects within a tight timeframe.

Supervise asset development in all the relative disciplines: Modelling, Texturing and Lookdev

Credits:

- Gen V
- Beacon 23
- Fighter
- Boys season 3

MPC – Character Lab

July 2021 – July 2022

Lead Character Modeler

Responsibilities:

Worked with the Character Lab team to develop A+ assets on a number of new shows.

On one side I led artists both in Character-Lab as from the build department offering guidance on how to make performance-driven assets, refining both functional topology and design improvements in the main shapes in the detail treatment.

I also offered concept art support on developing character further (mouth interiors, eye structure, physiological behaviors).

On the other I offered experienced support to handle problematic assets as with the latest Jordan Peele movie Nope where I helped develop the Entity there and with Dungeons and Dragons – The Movie where I handled the high resolution detailing and topological adjustments of the dragons.

Credits

- Dungeons and Dragons : sculpted the high poly pass on both dragons and topology on the black one.
- Nope : modelled and conceptually developed the Entity AKA Jean Jacket and performance driven blendshape sculpts.
- Aquaman 2: Led a team of 10-12 in developing topologies and details for the characters on the show.
- Kraven the Hunter: Modelled the lion called Czar.
- The Little Mermaid: Modelled the giant version of Ursula.

- Transformers: Rise of the Beasts: Conceptual development of the falcon's groom.

DNEG – Feature Animation

June 2020 - July 2021

Lead Character Modeler

Responsibilities:

Led a team of about 12 while working on the soon-to-be release feature film Under the Boardwalk. Developed with the team a working-method on interpreting character designs with the art departments as 3D maquettes, helped the individual artists on addressing client and Animation Director's notes, defined topology layout in collaboration with the Rigging department and following animator's needs. Helped individuate and R&D of needed tools and pipeline workflows.

Credits

- Under the Boardwalk (upcoming 2022)

DNEG – Concept

April 2018 – May 2020

Concept Artist

Responsibilities:

Created concept design work (character development and design, effects previsualization, key moment design, pitch development) under the art direction of Andrew Williamson and Ravi Bansal.

Credits

- Brahmastra
- Venom
- Shadow and Bone
- Man In Black : International
- Ghostbuster : Afterlife
- Little Shop of Horrors
- Other pitch work for several other unreleased shows

DNEG – VFX

January 2017 – April 2018

Senior Character Modeler

Responsibilities:

Worked on Pacific Rim 2. I Modeled and detailed one of the Kaijus, the six limbed one, code-name Hakuja. Did extensive rework and concept development on the original concept sculpt. I worked extensively with concept artists and Art Directors to address notes for client and at the same time offer a model that was anatomically sound and with appealing detail work that was grounded in Nature.

Credits

- Pacific Rim

BROWN BAG FILMS

June 2015 – January 2017

Modeling Supervisor

Responsibilities:

- Supervised the Modeling Department and ensure the modeling workflow and pipeline is implemented by the team with a primary focus on maximizing efficiency while also meeting the required 'Look' for the projects.

- Identify and outline bottlenecks and deficiencies in modeling workflows, technical or otherwise to the Head of CG and Pipeline team. Propose and Implement solutions.
- Define, document and communicate standards and techniques for modeling that ensures a consistent quality under the technical specifications of the project.
- Provide leadership and support for the Modeling Team, both creatively and technically, and ensure they partner effectively with Production Management and they deliver on their goals.
- Promote and Facilitate effective communication on asset production between Art directors, Production management and the dependent CG departments.
- Partner with Head of CG and Pipeline team to determine appropriate use of applications as they apply to Modeling in the studio, either in development or as they are phased into the productions.
- Advise on the set-up of large scale environments from a modeling perspective.
- Supervise the quality control (both technically and visually) of the external asset assignments and ensure the outsource partners have clear direction from the Modeling Leads.

Credits

- The Stinky And Dirty Show
 - Doc McStuffin 4
 - Vampirina
 - Butterbean Cafe'
- Several others that kept developing after I left among others:
- Sadie Sparks
 - Get Rolling with Otis

WALT DISNEY ANIMATION STUDIOS

May 2011 – April 2014

Character Modeler

Responsibilities:

Modeling characters and assets for feature animations.

I also collaborated with other departments to create new tools to integrate modeling better with the other departments and automating redundant modeling tasks. I also developed the new generic topology to be used in all the human characters since Big Hero 6. There I combined the standard radial face topology layout with the grid layout used by Pixar to provide enhanced deformability for facial expressions.

Credits

- Wreck it Ralph (2012) Modeled several of the characters. Notably the “Zombie” character, the “Neff” character from Altered Beasts (the pink Rhino also featured in the posters distributed worldwide), two of the Space Marines (Heads only, armor had been adapted across characters), a few of the realistic humans that inhabited the arcade and all the candy-made variants of the Cybugs towards the end of the movie. I sculpted facial expressions for the Zombie character that had a vast expression range that couldn't be covered by rig alone. I also helped as support staff for matte painting and in creating other assets.
- Frozen (2013) Modeled Characters and Assets. I began making the Hans's sleigh and then moved to characters, I created several secondary and tertiary characters and notably the big Ice Monster nicknamed “Marshmallow” that is also featured in the cameo at the end of the movie.
- Big Hero 6 (2014) Modeled two of the six hero characters in the movie. As mentioned above I created the generic topology that had been used for all the characters, from crowds to hero characters. Created facial expressions for one of the hero characters I made. Modeled also many less secondary characters variants and props.

SONY PICTURES IMAGEWORKS

January 2010 – May 2011

Character Modeler

Responsibilities:

Character modeler: modeled one of the protagonists and several hero and sub-hero characters for the upcoming

"Arthur Christmas" the latest 3D animation feature by Aardman in collaboration with Sony Pictures Imageworks.

Environment Modeler: Always for Arthur Christmas I made a broad variety of environments from mechanical docking bays to African desert terrains, from the organic forms of underwater glaciers to chiseled ice caves.

Credits:

- Arthur Christmas (2011)

PSYOP

January 2009 – December 2009

Resident staff modeler at the new headquarter in Venice, CA.

Responsibilities:

Asset Creation: Props, Vehicles and Characters for high end 3D visual effects on commercials for clients such as

Coke, Skype, Nissan, Axe and Peugeot.

RHYTHM & HUES

April 2008 – December 2008

3D Artist - Texture artist, 3D Modeler, digital sculptor and Zbrush consultant. Responsibilities:

Maquette creation from concept, detail sculpting in Zbrush and Mudbox, topology reconstruction, UV Mapping, and a lot of ZBrush consulting to integrate the output of this software in the preexisting production pipeline

Credits:

- Land of the Lost (2008)

GENTLE GIANT STUDIOS

September 2006 – April 2008

3D Modeler - October 2007 to April 2008

3D Intern - from September 2006 to September 2007

Responsibilities:

3D Scan equipment setup, 3D scanning data acquisition, Data processing, high resolution Organized mesh generation, UV mapping and Texturing. Clients: movie industry, video game production houses and rapid prototyping / commercial for product makers. Digital sculpting on high resolution meshes both on organics and hard surfaces (accessory detailing) for movies and video games.

Optimized low resolution ingame meshes creation with normal mapping from the over mentioned high resolution models.

Credits:**Movies**

- Iron Man (2008): scandata resurfacing for the 3D model of the Iron Man suite #1 (low tech version)
- Thundercats: resurfacing the Lion-O character sculpted by Jim McPherson
- John Hancock (2008) On site Lidar scanning and data processing on vehicles
- The Mummy 3: Tomb of the Dragon Emperor (2008) - Lidar Survey data processing. Digital set scandata creation
- The Dark Knight (2008) ... Scandata processing
- 10,000 B.C. (2008) ... Scandata processing
- The Spiderwick Chronicles (2008) ... Scandata Processing
- I Am Legend (2007) ... Scandata processing
- The Golden Compass (2007) ... Scandata processing
- Harry Potter and the Order of the Phoenix (2007) ... Scandata processing – product creation
- Spider-Man 3 (2007) - Scandata Cleanup

Commercials

- 3D modeling for the New Balance shoe collection 2006-2007

- 3D modeling on Ryobi cordless power tools 2007
- 3D Modeling for Nike

VideoGames

- GoldenAxe (2008) character creation, low res, high res assets creation, texturing and surfacing.

EDUCATION

Gnomon School of Visual Effects (September 2005 – June 2007)

High-End Computer Graphics Certificate Program. Hollywood, CA

High Level training in every aspect of the 3D/Special effects industry with special focus of digital sculpting on high resolution organic models for creatures, characters and fine arts.

Darkside Studios (2005) Verona,

Italy

Intensive Introduction to Maya course (6 weeks)

University of Rome Tor Vergata (2000-2005)

Bachelor Degree in Mathematics for the Computer Sciences

Istituto Superiore Classico "Dante Alighieri"

(5 years High School education with focus on Classic Literature)

Latina, Italy

EXTRA CREDITS

Speaker at the event "The Union" - San Paulo, Brasil – March 2011

I had the honor of talking about character and creature creation with other prestigious speakers such as Naville

Page, Alex Alvarex, Fausto de Martini and Neil Huxley during the foundation event of the joint venture between Saga and Gnomon leading visual effects schools in Brasil and USA respectively.

Speaker at the CTN 2011 – Burbank, CA – November 2011

I explained the new features that make sculpting in Zbrush much more clay like. The process involved taking an animal head and converting it in an anthropomorphic creature in less than an hour. I had the pleasure

to explain this to an audience consisting, between many others, of the amazing artists Terry! Whitlatch and John

Mahoney.

Author in the book "Secrets of Zbrush Experts" Wise/Anderson – 2011

In a chapter of this book I explain the basics of my techniques by building the Formic model that you can watch online on my website

I wrote also a second chapter covering High Definition detail sculpting that had been omitted from the final release of the book. The samples online are, though, of the finished product.

AWARDS

Academy Award

- Frozen
- BigHero 6