

BO MOSLEY – 3D Artist

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PRIMARY SOFTWARE:

Maya, Mari, Substance, Zbrush, uvlayout, UnrealEngine4-5, 3DEqualizer, Houdini

AWARDS:

23rd Annual Gemini Award Winner for 'Best Visual Effects' 'The Tudors (Episode 110)'

Bob Munroe, Terry Bradley, Lisa Carr-Harris, Bret Culp, Bill Halliday, Warren Leathem, **Bo Mosley**

WORK EXPERIENCE:

Gerrard Studios, United Kingdom

Game Project: **Cranial Alpha (in production)**

Duties: Unreal Technical Art Director

Consultant: Nov 2023-Present

Rune Entertainment, London Ontario Canada

Game projects: **2 unannounced game projects (in production)**

Duties: Unreal Assets and Generalist

Contract: Feb 2023 –Nov 2023

Agora Studios, Montreal

Film Project: **Into the Lost Lands**

Freelance April 2023 – July 2023

Tippett Studios, Berkeley, CA

Project: **Beacon23**

Duties: Models

Contract/Consult: April 2022 – Oct 2022

Big Time Games

Game Project: **Neon City**

Position: Unreal Environment, Vehicle, Prop, and Asset Artist

Freelance for Big Time Games: Feb 2022 – Nov 2022

GhostVFX (formerly Techicolor), Toronto, ON

VFX Projects: **'The Horror of Doloris Roach', 'Kids in the Hall reboot', and 'Fraggle Rock reboot'**

Position: Senior Generalist

Freelance contractor for Ghost: April 2021 – Nov 2021 and March 2022 – Oct 2022

Chicken Bone VFX Studios

VFX Project: **Manifest**

Position: CG Supervisor

Employed by CBFX: Nov2021 - March 2022

Deviation Games, Los Angeles, CA

Game Project: **'Unannounced Sony Game'**

Position: Senior Unreal Environment Artist

Employed by DG: Nov 2020 – April 2021

Tippett Studios, Berkeley, CA

Project: Undisclosed Ride Film

Duties: Models and Textures

Remote Freelance for Tippett: March 2020 – May 2020

Avalon Visual Effects, Forest, VA
Film Project: '**Advent Rising**'
Duties: VFX and Everything Else
Consult for AVE: Jan 2018 – Nov 2019

Rocket Science, Toronto, ON
Project: '**Into the Badlands**', '**The Expanse**'
Duties: CG Supervisor
Employed by Pixo: May 2017 – Jan 2018

Pixomondo, Toronto, ON
Project: '**Ocean Giants**', '**Star Trek Discovery**'
Duties: CG Supervisor
Employed by Pixo: Dec 2016 – May 2017

Cowpunk Digital and Prototype Advertising, Central VA
Advertising, Educational, Archaeological and Entertainment Freelance
Duties: Everything Feb 2004 - Oct 2016

KJ Productions, Honolulu HI
Film Project: '**White Tiger Legend**'
Duties: Senior Modeling and Texturing
Remote freelance for KJP: May 2016 – Nov 2016

Arc Productions, Toronto, ON
Film Project: '**The Star**'
Duties: Senior Modeling and Texturing
Remote freelance for Arc: May 2016 – Aug 2016

SPIN Productions, Toronto, ON
Film Project: '**Heroes Reborn**'
Duties: Character Models
Freelance for SPIN : Jun 2015 - July 2015

Arc Productions, Toronto, ON
Film Project: '**Barbie and the Great Puppy Adventure**'
Duties: Senior Modeling and Texturing
Employed by Arc: June 2014 – Dec 2014

Moore and Giles, Forest, VA
Commercial Project: '**Leather Marketing Campaign**'
Duties: Modeling, Texturing, Lighting, Look Dev and Consulting.
Contract work for M&G 2013-2014

Difference Engine Films, Forest, VA
Film Project: '**Solus/Span**'
Duties: Pipeline, Modeling, Texturing, Lighting, Look Dev and Consulting.
Remote affiliation with D.E.F. Is ongoing since 2011.

Weta Digital, Wellington, New Zealand
Film Project: '**The Hobbit**'
Duties: Environment Department; Texturing and Look Dev
Employed by Weta : June 2012 – Nov 2012

Image Engine, Vancouver, BC
Film Projects: '**Elysium**', '**R.I.P.D.**'
Duties: Modeling and Texturing.
Freelance for IE : March 2012 – June 2012

NewBreedVFX, Montreal, QC

Film Project: '**Resident Evil: Damnation**'

Duties: Modeler, Texture, LookDev

Freelance for NewBreedVFX : Jan 2012 - March 2012

Difference Engine Films, Forest, VA

Film Projects: '**Unbroken**' and '**Span**'

Duties: Modeling, Visual Effects

Freelance for Difference Engine : Oct 2011 – Present

Weta Digital, Wellington, New Zealand

Projects: '**Rise of the Planet of the Apes**', '**Avatar**',
'**Gullivers Travels**' and '**The Adventures of Tintin: The Secret of the Unicorn**'

Duties: Modeling

Employed by Weta : June 2009 – Oct 2011

C.O.R.E. Digital Pictures, Toronto, ON

Projects: '**The Tudors (seasons02 and 03)**', '**The Spine**' and '**Splice**'

Duties: Modeling and Texturing Supervisor for Environments

Employed by C.O.R.E. : July 2007 – June2009

Prototype Advertising, Lynchburg, VA

Freelance CG artist on PT campaigns for: '**Hermle**', '**Stormcatcher Films**',
'**CentraHealth**', '**CB Fleet**', '**Bigfoot Sports**' and others.

Freelance for PT : 2006 - Present

SPIN Productions, Toronto, ON

Film Project: '**Outlander**'

Duties: Creature Texture Lead

Employed by SPIN : Jan 2007 - July 2007

Image Engine, Vancouver, BC

Projects: '**District 9**', '**Fantastic Four: Rise of the Silver Surfer**' and '**Stargate: Atlantis**'

Duties: Modeling and Texturing.

Freelance for IE : 2007 – 2012

C.O.R.E. Feature Animation, Toronto, ON

Projects: '**The Tudors (season01)**' and '**The Wild**'

Duties: Modeling and Texturing Supervisor for Environments

Employed by C.O.R.E. : June 2003 - Dec 2006

Cinematic Solutions Group, San Diego, CA

Game Cinematics: '**SOCOM: U.S. Navy SEALs - Combined Assault**'

Duties: Modeling and Texturing.

Freelance for CSG: 2006

Dr Filagree's Visual Tonic, Toronto, ON

Commercial Spots: '**Airhogs**', '**Crown Royal**' and '**Monopoly: Here and Now**'

Duties: Modeling, Texturing, Animation, Rendering/Shading.

Freelance for DFVT: 2005

Will Vinton Studios, Portland, OR

Duties: CG Artist; Commercial Division

Employed by Vinton : Feb 2003 - May 2003

Digital Domain, Venice, CA

Film Project: '**Looney Tunes: Back in Action**'

Duties: CG Artist

Freelance for DD : Jan 2003

Will Vinton Studios, Portland, OR

Film Project: '**Ananda**'

Duties: Design, Modeling, Texturing, Lighting Artist

Freelance for Vinton : Jan 2003 - Feb 2003

Asylum Visual Effects, Santa Monica, CA

Film Project: '**Master and Commander: The Far Side of the World**'

Duties: Freelance Modeling; Oct 2002

Centropolis Effects, Los Angeles, CA

Film Project: '**Matrix: Reloaded**' and

'Matrix: Revolutions'

Duties: Modeling and Texturing Supervisor

Employed by CFX : April 2002 - Dec 2002

SquareUSA, Honolulu HI

Film Projects: '**Final Fantasy: The Spirits Within**' and

'Animatrix: Final Flight of the Osiris'

Duties: Lead Artist in Sets and Props. Lighting Artist.

Acting Mod/Tex Supervisor for Animatrix

Employed by Square : Sept 1997 - April 2002

Los Alamos National Laboratory, Los Alamos, NM

Visualization Consultant. 2002

Pacific Center for Advanced Technology Training, Honolulu HI

Lecturer and Consultant for film short '**N'Philim**' 2001

Ohana Foundation, Honolulu HI

Freelance CG artist. 2001

Creative Visual Effects Inc., Los Angeles, CA

Film Project: '**Baby Geniuses**'

Duties: Rotoscoping, compositing, color correction, and morphing.

Freelance for CVE : June 1997 - Sept 1997

Take2 Interactive Software, Latrobe, PA

Projects: '**Ripper**', '**Battlecruiser 3000AD**', '**Iron and Blood**' and '**Black Dahlia**'

Duties: Designer, Composer, Modeler, Animator.

Employed by Take2 : Oct 1995 - June 1997

Inmind International, Forest, VA

Designer, Graphic Artist, 3D Artist on commercials and websites for clients such as

WSET-TV, Critical Thought Inc., Carillion Health Systems,

JIT Inc, Bell South, Piedmont Label, and Crutchfield.

Employed by Inmind : March 1995 - Oct 1995

EDUCATION:

The Art Institute of Pittsburgh, Pittsburgh, PA.

Associate in Specialized Technology; **Major in Industrial Design Technology**; March 1995

MILITARY EXPERIENCE:

VA & PA Army National Guard; **Infantry Scout, Mechanized Infantry**; April 1990 - June 1997;

Bo Mosley 2024 Demo Reel Breakdown

1. Advent: Rising - VFX Supervisor

Maya, Mari, Syntheyes, Redshift

I personally did 90% of all VFX to include design, models, textures, look development, rigging, animation, tracking, lighting, and on-set VFX supervision. It sounds like an exaggeration but alas, it's not.

2. Beacon 23 – Models, UVs

Maya, uvlayout

Modeled 3/4 of the ship under the direction of the VFX Supervisor

3. The Expanse- season 3 – CG Supervisor

Maya, Mari, uvlayout, Redshift

In addition to serving as CG Supervisor I handled my own share of the design, models, textures, and lookdev of various ships and assets.

4. Star Trek Discovery and Star Trek Strange New Worlds – Models, UVs

Maya, uvlayout,

Quick on-off modeling jobs for various debris, assets, and torpedoes

5. Resident Evil: Damnation – Modeling, Texturing, Look Dev

Maya, Photoshop, BodyPaint

Modeling, texturing and look dev for interior warehouse and braincore environment.

6. Final Fantasy: The Spirits Within – Lead Artist – Team Lead

Maya, Photoshop, Renderman

UV layout and texturing of the gondola. Modelling and texturing of various mechanical elements on the gondola platform. UV layout and texturing of the gondola.

Created the initial set breakdown incorporating LOD contingencies as determined by the storyboards. Created low resolution layout models. This initial scene setup was provided to production for incorporation into the shot pipeline.

In addition to my share of the modelling/texturing, I supervised the team ensuring quality of work, continuity of design and detailing methods and adherence to art department design docs.

7. The Tudors – Modeling and Texturing Supervisor

Maya, Houdini, Renderman

Research, design, modeling, texturing and supervision of all 3D builds.

Responsible for a team of 3 artists who modeled and textured all of the Tudor period assets needed.

Given that many of the real locations were built hundreds of years before the Tudor period and have been changed drastically since I had to ensure that the buildings were representative of their appearance at that time.

In these shots I personally modelled half of Whitehall Palace (with the hedged courtyard), many of the background Tudor buildings, parts of the Mary Rose (ship). I did all shot layouts and scene setups, set dressing as well as all shot specific modifications.

8. R.I.P.D. – Models

Maya

Vehicle modeling of car and various other debris, props, buildings and assets.

9. Daloc the Robot – Models

Maya, uvlayout.

Modeling of body of robot for a Finnish commercial.

10. Into the Badlands- season 3 – CG Supervisor

Maya, Mari, uvlayout, Redshift

In addition to serving as CG Supervisor I handled my own share of the design, models, textures, and lookdev of various props, assets, and environments.

11. District 9 – Textures

Maya, Photoshop, Mudbox, BodyPaint

UV unwrapping of CJ and preliminary texture pass to match full size maquette built by Weta Workshop. Final shading and variants completed in-house by Image Engine.

12. The Wild – Modeling and Texturing Dept Supervisor – Lookdev

Maya, Houdini, Photoshop, Renderman

I was environmental modelling and texturing supervisor on The Wild. I was responsible for a department of up to 50 people. Assisted in the development of semi-procedural forest and jungle systems.

13. The Adventures of Tintin: The Secret of the Unicorn – Models

Maya, uvlayout

Partial model of Karaboudjan as well as all model revisions to ship, deck dressing, bulkheads, rigging, seaplane tarp, etc. Dozens of other prop assets, interior sets, buildings and background vehicles.

14. Fraggie Rock – Generalist

Maya, Mari, uvlayout, Zbrush,

Creation and look dev for various interior sets, set extensions, and props. Wrangling of Lidar/scan data.

15. The Hobbit- An Unexpected Journey – Models and Environment texturing

Maya, Mari, proprietary tools

Texturing of various buildings and environmental assets.

Texturing of various digital doubles and random assets and props (not shown)

Modeling of various buildings in Rivendell

16. Outlander – Creature Sculpt and Texturing

Maya, Photoshop, Mudbox, BodyPaint

UV layout, Mudbox sculpting and texturing of Morwen. Designed all textures under supervision of the Director. Created all procedural maps used to drive the bio-luminescence shader. 2 versions were created, normal skin and burned. Recycled maps and masks for the baby Morwen (not shown)

17. Matrix: Reloaded – Model and Texture Supervisor

Maya, Renderman

Remodeled Nebuchadnezzar from scratch. Wrangling of Lidar/scan data.

Designed and oversaw the implementation of the semi-procedural generation of the tunnel sets.

Supervised the look dev and creation of custom procedural grime shaders allowing for a one click shader solution for the tunnel sets. Assisted in designing and implementing the new asset pipeline within Centropolis where previously there was none.

18. Animatrix: Final Flight of the Osiris – Model and Texture Supervisor

Maya, Photoshop, Renderman

In addition to modeling/texturing and ultimately leading a team of 8 modelers and texture artists.

Asset breakdowns for all sequences and also created all low res layout models creating all scene setups for every shot. Conceptualized, created, lookdev'd, and executed the first incarnation of the "real world" upper city. Supervised the final texturing and lookdev of the Sentinels. Modeled and textured 1/3 of the Osiris (worked with 2 other artists on this asset.) Conceptualized the lookdev of the Osiris textures and shaders. The Osiris was the first realized first 'non-Nebuchadnezzar' Matrix ship. Scene and shot lighting for several sets and sequences.

19. Splice – Model and Texture Supervisor

Maya, uvlayout, Photoshop, Mudbox, BodyPaint

Supervised the modeling of adolescent and adult Dren's legs and tail.

Mudbox sculpt and texturing of her legs and tail. Modeling, sculpt and texturing on the wings. The same (modified) legs and wings were reused for the male Dren shots as well.

20. Kids in the Hall – Generalist

Maya, Mari, uvlayout, Zbrush,

Creation and look dev of poop. Creation and look dev of various props.

Other work

I have worked on at least a dozen and a half of commercials and product marketing campaigns.

There are also countless other VFX shows, shots, sequences that were culled for time. No one wants to sit through a 6.5 hour reel.