

Marty Altman

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Creative problem solver with over 25 years of varied experience and a rare mix of analytical, leadership, technical, and artistic abilities. Experienced in clarifying vision and transforming it into reality, skilled in balancing resources and requirements against deadlines, and comfortable with the triage needed in a production setting to keep the team's energy focused on target.

I enjoy problems that straddle the boundary between the artistic and the technical, and especially collaborations with talented and passionate people when the goals are clear but the means are not. Also, learning from others and sharing my experiences with them.

Marty's broad range of art and technical knowledge, experience, and exemplary work ethic make him one of the most impressive colleagues I've worked with in my years of Feature Animation and Next Gen Video Game experience. He is a guy I would always want on my team.
-Craig Hoffman, Visual Effects Director, Electronic Arts (now at Microsoft Games)

expertise, abilities, common themes

Developed software, from interpreted scripts and plug-ins to shaders to compiled applications.

Experienced with authoring, processing, maintenance of large data sets; able to see patterns in data and work flow, and conceive of architectures for producible solutions.

Designed architectures for solutions across industries, and from prototypes and proofs-of-concept to production tools and systems.

Designed, developed, refined production pipelines, coordinated to streamline and troubleshoot CG integration issues.

Authored shaders and textures, leveled elements and crafted compositing set ups to create the look of CG elements.

Wrangled renders, composites, and digital retouch for production scenes, and handled many needing scene-specific matte work.

Solved procedural modeling, animation, shading, lighting problems.

Experience, intuition trusted by team and clients.

Recognized as able to work unsupervised in both software developer and digital artist roles, called out by some as archetypal technical artist.

Held important hands-on or leadership roles on projects involving software development, content creation, or both, for still images, linear and interactive forms.

Able to define need for and direct work of an interdisciplinary team, and balance trade-offs involving quality, cost and schedule.

Generalized a notional meta-production process, attacks production problems in the same way while accommodating differences in scope and delivery systems.

Proposal development: background research; working with clients and team to crystallize vision; developing work breakdowns, schedules, and cost estimates; writing and review.

Consulted on issues relating to computer graphics, digital production and digital media education.

Marty's attitude, knowledge and eye were always welcome and extremely useful; an excellent balance of technical discipline with an understanding of wavering needs for change in a production environment. Through all steps of development and production he worked not only to please the needs of the project but to constantly clarify our goals and potential limitations; a fine leader and peer.
-Rob Bekuhrs, Computer Animation Supervisor // Animator, Walt Disney Feature Animation (now at Laika)

Significant experience with Linux, Maya, RenderMan, Shake, Gimp, Cg, HLSL, OpenGL, ImageMagick, System V IPC, bash, awk, perl, C, C++, Java

Credits
Mulan, Walt Disney Pictures, 1998
Lilo and Stitch, Walt Disney Pictures, 2002
Superman Returns, Electronic Arts, 2006

Education
Bachelor of Science in Computer Science, *Summa Cum Laude*, University of Central Florida, 1990
Master of Science in Computer Science, University of Central Florida, 2004

Speaker *Training the Next Generation* panel at National Maritime Safety Association '10

Interviewed for *Hybrid Animation: Integrating 2D and 3D Assets*, by Tina O'Hailey, ISBN 978-0-240-81205-2 in '10

Interviewed for *Digital Production Buzz* in '09

Wrangled *Louisiana Digital* booth at SIGGRAPH '09

Member of ACM SIGGRAPH Education Committee, wrangled *Student Animation Competition* for SIGGRAPH '04

Speaker *Visual Language and Animation* workshop at iDMAa '04

Jury member *iDMAa IDEAS Exhibition* '04

Speaker *The Art of Disney's Mulan* course at SIGGRAPH '98

Technical Director *the EDGE* at SIGGRAPH '94

Working with Marty was a great opportunity for me. His employee centric management style allowed us to thrive. His firm belief in process and understanding the challenge ahead of his team was vital to clarifying where we needed to be focusing our efforts.

-Christopher Murray, Associate Director
Florida Interactive Entertainment Academy (now at Autodesk)

Marty Altman

2011- | **Consultant** | Lafayette, Louisiana

- Analysis/visualization of Immersive Virtual Learning Environment (IVLE) research data for Louisiana Department of Transportation and Development (DOTD) and Louisiana State University (LSU), to better understand student performance within the IVLE.

2007-2011 | **Chief Creative Officer** | **Louisiana Immersive Technologies Enterprise (LITE)** | Lafayette, Louisiana

- Oversaw technology build out; held producer, project manager, director, technical director, or art director roles on visualization, interactive, stereoscopic projects; directed creation of promotional materials including print, web, broadcast.

- Led hybrid dance/music/visuals effort with David Parsons Dance Project and East Village Opera Company performed on stage at the Joyce Theater in Manhattan.
- Led effort to prototype an IVLE--serious game--supporting research to compare knowledge transfer using traditional and blended delivery methods.

Marty is the most experienced professional in my field with whom I have been lucky enough to work - there is seemingly no topic for which he does not have a wealth of insight to contribute. He would be valuable to any team, in engineering and/or guidance roles.

*-Iestyn Bleasdale-Shepherd, Senior Software Engineer
Electronic Arts (now at Valve)*

2006-2007 | **Consultant** | Sanford, Florida

- Subject matter expert for University of Central Florida and regional Community Colleges, to better align digital media programs.

2005-2006 | **Technical Art Director** | **Electronic Arts – Tiburon** | Orlando, Florida

- Designed and implemented shader infrastructure for *Superman Returns* game. Dramatically improved artists' work flow, authoring and maintenance of shader source. Hand-optimized shaders to circumvent compiler issues and improve GPU performance.
- Designed and implemented multi-color lighting scheme. Provided more painterly images, influenced by player's location in-game.
- Directed implementation of advanced shading techniques, cinematics pipeline, scheme utilizing XBOX 360 assets to generate textures for lower resolution assets on XBOX and PS2.

2002-2005 | **Digital Media Faculty** | **University of Central Florida** | Orlando, Florida

- Led Mixed Reality (MR) effort for Nickelodeon Studios, explored use of MR technologies in many-participant applications, such as theme parks and broadcast, showcased during IAAPA '02.
- Led curriculum development for two new digital media specializations in Visual Language, intended to teach collaborative digital production skills using animation.
- Interim Director for new Florida Interactive Entertainment Academy (FIEA) during early planning, coordinated conversion of old Orlando Expo Center into new downtown facility for School of Film and Digital Media.

Marty is one of the few who can jump between understanding the visual side of things as well as tackling the heaviest of a technical pipeline. His outstanding leadership, excitement, and innovative thinking not only turn whatever he is working with into gold, he excites and motivates the masses around him.

*-Katie (Coyle) Bickley, Lighting Artist
Electronic Arts (now at Pixar)*

2001-2002 | **Senior Scientist** | **Science Applications International Corporation** | Orlando, Florida

- Technical Lead for *Automated Exercise and Assessment System*, a tool to train and evaluate emergency managers intended for use by every county in the United States. Led presentations at Review Boards and Stakeholders Conferences in Washington, D.C.

1995-2001 | **CGI Technical Director** | **Walt Disney Feature Animation** | Orlando, Florida

- Software and Look Development roles for two animated feature films, *Mulan* and *Lilo and Stitch*, two internal *Roger Rabbit* tests integrating CG elements with live action, *Pooh's Hunny Hunt* attraction at Tokyo Disneyland.
- One of two principals on design and implementation of animation system used for hun charge element in *Mulan*. Cut a man-year off master schedule through innovative adaptation for snow trails. Spun off separate version of animation system for palace crowds.
- Selected to redesign studio-wide render pipeline. New architecture leveraged strengths of previous version, while greatly improving work flow--provided more precise control and significantly reduced time spent troubleshooting.
- Designed a next-generation web-based information resource, used a distributed compute model to dramatically improve performance and streamline access to production management databases, added capabilities for notes, revision control, and asset tracking.

1993-1995 | **Visual Systems Scientist** | **Institute for Simulation and Training** | Orlando, Florida

- Researched distributed software architecture to support dynamic entity and environment interactions within the Distributed Interactive Simulation (DIS) paradigm.
- Designed services-based architecture for dynamic virtual environments within DIS, innovative approach to environment representation, improved capabilities and performance. Led development efforts for demonstrations at I/ITSEC '93 and '94.