PHILIP EDWARD ALEXY

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video: https://vimeo.com/philipedwardalexy
International Movie Database (IMdB): http://www.imdb.com/name/nm0019016/

Highly-Experienced Character/Creature/Effects CGI Animator
Film, Television, Games

JOB HISTORY

Lead Animator   *12/15 to 06/17*
Mavericks VFX (http://mavericksvfx.com)
film: Magnificent Seven [2016], A Girl on a Train [2016], A Dog's Purpose [2017], Thank You for Your Service [post-production], The Man Who Invented Christmas [post-production]
television: The Magicians, Season Two [2016], The Expanse, Season Two [2016], A Handmaid's Tale [2017], Man Seeking Woman [2016], American Gods [2017], Channel Zero [2017], Salvation [post-production]
Software of choice: Autodesk Maya, The Foundry Nuke, Shotgun

CGI Animator   *08/15 to 11/15*
Mr. X (http://mrxvfx.com)
film: Ben Hur [2016]
Software of choice: Autodesk Maya

Animator   *03/15 to 07/15*
Mirage VFX (http://mirage-vfx.com)
commercial: OISHI C+ "Limes" [animation; all]
Software of choice: Autodesk Maya

CG & Animation Director   *11/12 to 03/15*
AE35 Media (http://ae35media.com)
project: Brocade [storyboarding]
project: Cisco "Ethics" [motion graphics]
Software of choice: Autodesk Maya, Adobe AfterEffects. Adobe Photoshop

President and CEO   *06/11 to present*
Harrold the Flying Sheep (http://www.flyingsheep.org)
commercial: USDA PSA: "Hitcher" for *Bully! Entertainment* [character animation]
project: Cerebus3D [senior character animator]
Tutoring and mentoring of previous overseas students.
Software of choice: Autodesk Maya, Adobe Photoshop

Lead Faculty   *06/07 to 06/11*
Picasso Centennial Animation College (http://www.picasso.co.in)
Lead instructor in Digital Animation: [10 months, two semester course].
Focus on animation basics and applied animation theory, with the emphasis on the art of storytelling.
Creation and writing of curriculum for all students in India, approx. 2000 at peak.
Animation direction for student films.
Software of choice: Autodesk Maya, Adobe Photoshop, Adobe Premiere

Senior Character Animator

04/07 to 06/07

Pseudo Interactive (http://www.pseudointeractive.com)

game title: Prodigal (car/character next-gen console title, unreleased) [In-Game Character Animation]
Software:/Character Studio 8

Senior Character Animator

05/06 to 08/06

Rising Sun Pictures (http://www.rsp.com.au)

film: Charlotte's Web [2006]
Character animation of Charlotte (spider) and some matchmoving/camera tracking.
Software: XSI 4.2, BouJou3.1.1

Digital Artist

02/06 to 03/06

IMAX (http://www.IMAX.com)

film: V for Vendetta [2006]
Basic Experience in Shake [Compositing]
Software: IMAX proprietary DMR Software.

Animation Supervisor

05/05 to 01/06

Styles and Stories (http://www.styles-and-stories.com)

television: Plimmy and Pykko [unreleased]
Story and character development, crew hiring and organisation, pipeline creation and
management, animation supervision.
Software(s): Maya6.5, Adobe Photoshop and Premiere Pro

Animation Supervisor and Character Animator

07/04 to 02/05

Trixter Film GmbH (http://www.trixter.de)

film: Das Gespenst von Canterville [2005]
Pre-production and on-set experience in role of Animation Supervisor, advising on camera shot set-up, animation
theory of main character to director and DOP while shooting, and set measurements.
As character animator, animating approx. 10 to 15 seconds of full CG/plate character integration weekly.
Software: Maya6.01

Senior Animator

02/04 to 06/04

FrameFx (http://www.frame-fx.com)

film: Modigliani [2004]
Software(s): Maya5.0, XSI 3.51

Digital Creature Modeller and Animator

11/03 to 01/04

The Tydirium Project

short: Tydirium, the Real Story [2004-]
Software: Maya5.0

Digital Modeller and Industry Consultant

09/03 to 12/03

CA Scanline Productions GmbH (http://www.scanline.de)

television: Megalodon - Hai Alarm auf Mallorca (RTL) [2004]
Software: 3ds Max/Character Studio

Digital Animator
<div align="right">01/03 to 05/03</div>

Electronic Arts/BlackBox

game title: Need for Speed: Underground [2003]
Animating both character and effects in NIS [Non-interactive sequence] and FMV [Full Motion Video] sequences for multi-platform game title.
Motion-capture directing experience.
Software(s): Maya4.5, 3ds Max/Character Studio 4

Senior Previz Animator/Consultant
<div align="right">08/02 to 10/02</div>

Photon VFX (Oxenford, Australia) (http://www.photon.com.au)

film: Peter Pan [2003]
Pre-visualization of several visual-effect-intensive sequences, including planning out of camera moves, some character animation, some particle effects, some setting up in Maya for data for motion-control camera rig (dealing directly with on-set Industrial Light + Magic staff). Four week contract extended to 10 weeks based on excellent work performance.
Software: Maya4.03

3D Department Head and Lead Animator
<div align="right">03/02 to 06/02</div>

GVFX (Gajdecki Visual Effects)

film: Santa Claus 2 [2002], After School Special [2003]
television: Stargate, Season Six [2002]
Software: Maya4.0

CG Supervisor
<div align="right">11/01 to 02/02</div>

Sextant Entertainment Group

film: Snow Queen [2002]
Supervising a team of three digital artists, reporting to VFX Supervisor and Producer.
Software: LightWave7.0, 2d3's Boujou.

Freelance Animator
<div align="right">08/01 to 10/01</div>

Harrold the Flying Sheep (http://www.flyingsheep.org)

television: Untamed; "You're Not Gonna Score" Video
Animation of "pixie girl" at then end of the video. Projected two month project done in two-and-a-half weeks.
Software: Adobe Photoshop.

CGI Animator
<div align="right">03/00 to 07/01</div>

c.o.r.e. Digital Pictures (http://www.coredp.com)

film: The Colony (unreleased), Nutty Professor II; The Klumps [2000]
television: Angela Anaconda; Season Two/Three
Software(s): Houdini4.0, Elastic Reality, IRIX OS, C-Shell

CGI Animator
<div align="right">07/99 to 09/99</div>

Wild Brain (http://www.wildbrain.com)

commercial: Ritz Cracker Commercial Spots.
Software(s): Softimage3|D, IRIX OS, C-Shell

CGI Animator (Character/Effects)   *01/94 to 06/99*
Industrial Light and Magic (http://www.ilm.com)
film: Star Wars; Episode One: The Phantom Menace [1999], Jack Frost [1998], Deep Impact [1998], Mercury Rising [1998], 101 Dalmatians [1996], Eraser [1996], Jumanji [1995], Casper[1995].
shorts and others: ILMaJam's Forcer/Lovebug, Star Wars Image Unit, Frankie and Fluffy; Blue Suede Ewes (In Pre-Production)
Software(s): Softimage 3|D, ILM proprietary animation and rendering software, IRIX OS, C-Shell
Technical direction experience in creating animatics for Eraser, working in close contact with Animation Supervisor Steve Williams and director Chuck Russel.

of specific interest:
Lead Technical Animator: Flubber   *09/96 to 07/97*
Responsibilities:
Designed and created models and animation structure for blob and animorphic Flubber.
Created test animation for both Disney and for Flubber movie trailer.
Trained and supervisor animators in specific use of MetaClay unit in Softimage.
Involved in production level shot bidding, resource allocation, and creative feedback with Animation Director Tom Bertino, director Les Mayfield, and producers at Disney.

EDUCATION

Classical Animation   *09/90 to 05/93*
(Three Year Diploma)
Sheridan College of Applied Arts and Technology
Oakville, Ontario, Canada

Art Fundamentals   *09/89 to 05/90*
(One Year Certificate)
Sheridan College of Applied Arts and Technology
Oakville, Ontario, Canada

PUBLICATIONS

India Today   October 2010

The Art of Illusion

"Unfortunately, most of the work done in India is the 'grunt work'. These tedious, repetitive and non-creative tasks have had India clinched in a single kind of creative and talent pattern for the last decade. Less than a handful of projects are actually developed and produced in India; rest of the work involves the outsourced projects," says Philip Edward Alexy, who is the lead professor for Picasso-Centennial Animation College and has worked on Hollywood projects like V for Vendetta, Peter Pan and Casper. The trouble is, he says, profit margins for this outsourcing work are very narrow and allow little scope for expansion and development.

http://indiatoday.intoday.in/site/Story/118182/supplements/the-art-of-illusion.html?complete=1

Times of India, Delhi   June 2010

The Power of Imagination

...Though the animation industry is booming in India,courses largely focus on the technical aspects of animation. According to Hollywood animation expert Philip Edward Alexy, while India is on a par with the West in terms of the technical sophistication that is required for this industry, there is a huge disconnect in terms of the general approach towards animation work. Animation is a form of art and for any art form to be developed the right creative approach is required. Imagination, creativity and storytelling ability are important attributes for a successful animator.

However, he adds, in India there is not adequate emphasis on developing these faculties. Animation is viewed as an offshoot of information technology and animation courses are structured like tutorials that equip one with the mere technical nuances. As a result, character and script development has suffered considerably in the Indian context...Aspirants should have a flair for drawing, sketching or caricatures. It is important to understand that animation is different from the other art forms as it is not static. It is all about bringing inanimate objects and characters to life and making the audience feel for them. Hence, vivid imagination, sensitive and observant nature are fundamental qualities for a successful animator.

Elaborating on the innovations needed to develop the animation industry in India, Alexy says, the industry and academia has to invest not just in the latest software and technology, but also in artists interested in animation work. This investment should have broad contours. It does not just mean investing in terms of upgrading the wages for this specialised workforce. It also means investing in artist training by creating opportunities for them in creative non-profit endeavours.

According to him, there should be regular exchange programmes so that animation experts from countries that are more advanced in animation training visit India and conduct training. Also art classes from primary school should orient children towards animation as another branch of art, he says....

The other path, which is initially difficult and risky, is that India begins to develop and create its own distinctive content that has international appeal. In this case, not only would the returns be higher, but respect for Indian animation in the international community would be augmented. For this to happen someone has to come up with a path-breaking idea and implement it in a way that will set trends and benchmarks for the Indian animation industry. However, the problem is that many of the Indian investors who are willing to take risks in animation are only looking at short-term gains and not at the bigger picture, opines Alexy.....

http://lite.epaper.timesofindia.com/mobile.aspx?article=yes&pageid=70&edlabel=CAP&mydateHid=07-06-2010&pubname=&edname=&articleid=Ar07001&format=&publabel=TOI

The Hindu: India's National Newspaper   August 2007

B.Sc degree in Multimedia and Animation

...Students who attended an academic session later interacted with Philip Edward Alexy, an animation expert who worked for movies like Flubber, Star Wars, Jumanji. He said there was a dearth of good animators and options were wide open for talented candidates....

http://www.hindu.com/edu/2007/08/13/stories/2007081350280200.htm

The Hindu: India's National Newspaper   August 2007

Art pulled me into animation

...Cartoons have been capturing the hearts of everyone, be it young or old. The joy which these animated characters give, knows no bounds. A stress buster, a laughter riot, a comical journey, call it what you may. Cartoons definitely know the funny side of life. Who would know this better than Philip Edward Alexy....

http://www.hindu.com/2007/08/12/stories/2007081257990200.htm

Just for the record: this article has some rather embarrassing factual errors and started giving me the dubious title of "Hollywood Animation Expert", a title I have never claimed (or wanted, actually) to have. They also omitted the fact I took three years of Classical Animation at Sheridan College of Applied Arts and Technology after that one year of Art Fundamentals.

ExpressIndia   February 2007
Light, Camera Animation!
"Knowing technology alone is not enough. You have to put life into your characters through your own creativity," asserts Philip Edward Alexy, an animator who has worked on movies like Flubber, Casper, Jumanji, Star Wars. The Canadian is currently teaching at Picasso Animation College, Delhi. "India has an extremely rich culture which will help animators with ideas," Alexy says that abroad a graduate may earn about Rs 30 lakh every year. "In India an animator may start anywhere between Rs 10,000 and Rs 15,000," adds Anand Kapoor, Director, Image Foundry. "Now that international companies like Warner Brothers, Walt Disney, IMAX and Sony have invested in the Indian market the bars will be raised. And if you are really good, you will get your worth."
http://www.expressindia.com/latest-news/lights-camera-animation/270165/

The SciFi World   September 2005
Philip Edward Alexy is a Character/Creature/Effects CGI Animator and worked on several TV shows and movies such as Star Wars Episode 1, Deep Impact, Flubber, Jumanji, Casper, Jack Frost, 101 Dalmatians, ... and he made the Antarctica Dome for the Stargate SG-1 episode "Frozen" (season 6).
http://www.thescifiworld.net/interviews/philip_edward_alexy_01.htm

FOX Network   June 1999
From Star Wars to Star Wars: The Story of ILM
Transmission date: June 15, 1999
0:14:00: Pan of Philip Alexy working at his desk.
Spielberg voice-over (talking about animators at ILM): I think certain eccentricities are part of their character make-up…and I think you can really understand that when you go to their little workstations and look around at all that art and fetish icon they have hanging up on their cork-boards and taped to their workstations, you know. And then you see some of these guys...girls are really weird, but weird in a bohemian way...

Millimeter Magazine   June 1998
Ocean Spray: A Tidal Wave Rocks New York in Deep Impact
page 45: Credit roll...Philip Alexy...animator

Softimage Web Site   June 1998
CG Flubber Changes the Rules...And Does One Mean Mambo Sequence
Interview for Lead Technical Animator on Flubber, with focus on Softimage's MetaClay System.

Millimeter Magazine   February 1998
Breaking the Mold: Physics of Jell-O Inspire CGI Stars of Flubber
page 61: Credit roll...Philip Alexy...Lead Technical animator
Access Hollywood   November 1997
Disney's Flubber
Transmission Date November 22, 1997
Interview for Lead Technical Animator on Flubber

ABC/Disney <u>August 1997</u>
Disney's Flubber and Disney's Flubber Multimedia CD-ROM Press Kit
Transmission date: November 23, 1997
Interview for Lead Technical Animator on Flubber

Disney Press <u>July</u>
<u>1997</u>
Disney's Flubber: A Special Collector's Edition
 Interview by Lucy Dahl for children's book.

PBS <u>July 1997</u>
Nova: Special Effects
Transmission date: November 3, 1997
Interview for Lead Technical Animator on Flubber

International Photographer <u>February 1996</u>
How do they DO that? The Incredible work of ILM: 101 Dalmatians?
page 45: [Doug] Smythe explains [the library shot]: "...We initially planned to use only real puppies and some Henson animatronic dogs, but the scene was way too lifeless. In order to do the splits, the dogs had to stay in one section of the room at a time. As Jon Alexander and Matt Wallin erased the real dogs, Mike and **Philip Alexy** replaced them with CGI dogs doing more appropriate actions."