



ELIAS ISSA

Technical Artist

Contact me

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About me

Technical artist with game development and business background. In rigging I found a passion for problem-solving and technical aspects of animation. Working with various animators and modelers, I developed my skills to allow them to freely express their creative talent without limit.

Software



Professional roles

Electronic Arts (EA)
Technical Artist
Oct 2021 - Present

Scanline VFX
3D Rigger
Mar 2021 - Oct 2021

GO! Interactive
Partner, Manager, Animator, and Rigging Artist
Jun 2017 - Aug 2020

Teaching roles

Vancouver Film School
Instructor - Rigging 2
Mar 2022 - Feb 2023

Pontifical Catholic University of Minas Gerais - PUC Minas
Modeling and Animation Academic Assistant
Feb 2016 - Jun 2016

Education

Vancouver Film School,
3D Animation and VFX Diploma
Aug 2019 - Dec 2020

Pontifical Catholic University of Minas Gerais - PUC Minas
Graduated in Technology in Digital Games
Feb 2015 - Jan 2018

Dom Helder Camara Law School
Bachelor in Brazilian Law
Aug 2007 - Aug 2013

SEBRAE - PL
Technical School for Management Training
Jan 2004 - Dec 2006

Awards

Afloat
Unity Awards 2020
Best Student Project
Vancouver Film School
Best Final Project
Grimoire
"Brazilian Symposium of Games" 2017.
Honorable Mention - Best Game by Students
"Entertainment Games and Animation Week" - PUC Minas in 2017 (biannual event)
Best Game Design (twice)
Best Animation

Experience

Electronic Arts (EA)

I'm currently working for EA on a "Sports Tech Technical Art" team on the Rigging division.

Some of my attributions are:

- Art production workflows
- Automation
- Simulation
- Documentation
- Tools
- Rigging
- Training

Games that I worked on:

- FIFA 22 Live
- FIFA 23 Production and Live
- FC 24 Production and Live
- FC 25 Production and Live
- FC 26 Production
- College Football 26 Production
- Madden 26 Production

Important contributions:

- Constraint Integration Tool: This tool connects maps used for EA's cloth simulation to NG Skin Tools 2, allowing riggers to work entirely within a unified environment. It enables the use of powerful NG Skin Tools 2 features, such as mirror, export, and import, which are not available with Maya's native painting tools.
- Shoelace Simulation Automation: This automation reduced manual work in shoelace simulation setups, saving a minimum of 35 workdays per game production cycle.

Scanline VFX

As a Rigger at Scanline VFX I developed rigs for characters, vehicles and props, scripting Python codes to automatically build them, making easier to edit, correct or update the model, Weight paint or the rig system.

Some of the shows that I worked on are:

- The Batman
- Stranger Things - Season 4
- Black Adam
- The Gray Man
- The Flash
- Aquaman and the Lost Kingdom
- The Adam Project
- Cowboy Bebop

GO! Interactive

During my experience at GO! Interactive I had the opportunity to work as manager, animator, and rigging artist.

- ◆ As a manager, I had to deal with clients, sign and write contracts, manage a team of 8 people, and supervise the work of freelancers.
- ◆ As an animator, I used to animate the main characters when needed.
- ◆ As a rigger, I created rigs for the main and complex characters of the games.

Games that I worked

- Adlle Earth
- Brainy Mouse

Vancouver Film School Projects

Projects

- ◆ Spider Gwen
- ◆ Marine Animals -
- ◆ Doug Jones
- ◆ Mechanical Spider
- ◆ Reverse Mermaid

Python Tools

- ◆ Eyelid Rigging Tool
 - To automate the rigging process of Doug Jones project's eyelids, I have created a tool that generates joints to slide on a surface according to preset locators.
- ◆ Multi Constraint Tool
 - This tool allows the user creates more than one constraint for a single target at once.