TOM NAREY

Senior / Lead Animator | CG Generalist | Previs / Postvis

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PROFESSIONAL PROFILE

Senior animator and CG generalist with more than two decades of experience in feature films, television VFX, games, VR, themed entertainment, and commercial production. Experience spans hand-keyed character and creature animation, body and facial rigging, motion-capture cleanup, previs/postvis, camera and mechanical animation, compositing, and real-time workflows in Unreal Engine and Unity. Has led small animation teams, supervised creative work, and personally carried shots and characters through multiple stages of production.

CORE TOOLS & DISCIPLINES

Maya; Autodesk 3ds Max; Unreal Engine; Unity; MotionBuilder; Adobe After Effects; Nuke; Premiere Pro; Photoshop; Cascadeur. Character/creature animation; facial and body rigging; skinning; hand-keyed performance; mocap processing; previs/postvis; CG generalist workflows; mechanical rigs; compositing; real-time character preparation.

PROFESSIONAL EXPERIENCE & SELECTED PRODUCTION CREDITS

Eranos Pictures, Inc. | Character Animator / CG Generalist | February 2026 – Present

Unannounced game (under NDA)

- Responsible for character body and facial rigging, skin weighting, animation, and Unreal Engine implementation for an unannounced game.
- Developed facial blendshapes and ear/tail control systems, including procedural tail motion responding to character movement speed.
- Contributed select environmental assets alongside character production.

Walt Disney Studios | Senior Animator / CG Generalist | June 2023 – January 2026

Real Time Experiences / character pipeline

- Prepared approximately 25–30 characters from Disney-affiliated productions for real-time use, including body/facial rigging, skinning, and adaptation of proprietary assets that could not transfer directly to Maya and Unreal Engine.
- Used Arise auto-rigging in Maya to standardize skeleton naming, hierarchy, and joint counts, supporting reusable animation and compatibility with Unreal Engine Manny-based workflows; facilitated rig revisions without restarting skin weights.
- Supported live performance systems using body motion capture and iPhone-based facial capture to drive characters in Unreal Engine. Collaborated with technical artists responsible for engine Blueprints and look development.

Animation Toolbox

- Re-rigged and skinned Bo Peep and Buzz Lightyear for body and facial performance; adapted existing mocap, added hand-keyed animation, and keyed facial performances.

Wish — Star

- Re-rigged the Star character and helped reproduce its unusual directional rim-light appearance using separate rendered elements and After Effects compositing; work received first-review approval from Disney Feature Animation.

ESPN holiday basketball halftime promotion

- Sole rigger/skinner for five Disney characters: Mickey Mouse, Minnie Mouse, Goofy, Donald Duck, and Pluto; completed full-body and facial rigging plus some modeling in under one month.

Inside Out 2 — planned Good Morning America appearance (canceled)

- Completed character preparation for eight emotions: Joy, Sadness, Anger, Disgust, Anxiety, Envy, Ennui, and Embarrassment; began work on Fear, which remained unfinished.
- Modeled, rigged, skinned, and developed facial blendshapes, including 52 Apple ARKit-compatible facial targets per completed character.
- Generated blendshape targets from posed joint-driven facial rigs and preserved facial poses as keyed animation to regenerate shapes after geometry revisions; contributed to a reusable character-preparation workflow.

Rodeo FX | Senior Postvis Artist | May – June 2023

Red One

- Created postvis character animation, shot layout, and background animation. Unreal Engine lighting and rendering were handled by another artist.

Downpour Interactive / Meta | Lead Animator | February 2021 – May 2023

Onward (VR)

- Led a three-person animation team (including two other artists), overseeing character and gameplay animation for the realistic military VR shooter.
- Standardized character rigs and skeletons so animations could be shared across characters.
- Planned and organized a large body-motion-capture shoot at Camp Pendleton using Move.ai camera-based capture; coordinated a former Marine performer, military consultant, director, shot list, camera setup, and footage processing.
- Completed the entire shoot for less than $30,000 against an available budget exceeding $1 million; captured hundreds of animations for subsequent cleanup and implementation.
- Personally hand-keyed first-person weapon and hand reload animations for multiple weapons.
- Implemented animations in Unity and collaborated with technical artists on Animator motion trees/state machines and transitions.

Swing Entertainment | Supervising Animator | October 2020 – February 2021

Independent animated music video

- Conceptualized and storyboarded the complete music video; hired and supervised artists covering environment modeling, lighting, and texturing/shading.
- Personally animated most of the main anthropomorphic alchemical-symbol character, including sky-surfing movement; rendered on a home workstation.
- Completed compositing, visual effects, and additional lighting. The finished video was released and submitted to festivals; no award or selection claim is made.

The Odd Gentlemen | Character Rigger | May – July 2020

Harmonium

- Created full-body and facial rigs for two characters, plus rigs for anthropomorphic musical notes, using a combination of auto-rigging and manual Maya rigging.

House of Moves / Respawn Entertainment | Senior Animator | February – May 2020

Medal of Honor: Above and Beyond

- Cleaned body motion capture for cinematic sequences and hand-keyed facial dialogue across multiple characters and shots.

- Used video reference of actors recorded during mocap sessions; facial work was hand-keyed rather than facial mocap cleanup.

Walt Disney Imagineering | Senior Visual Effects Designer | February 2019 – January 2020

Zootopia: Hot Pursuit

- Produced previsualization for themed-attraction sequences.

Guardians of the Galaxy: Cosmic Rewind

- Created background character and environment previs; ILM produced final visual effects.

Confidential Marvel attraction / ride prototype

- Developed Maya and Unreal Engine camera previs for a KUKA robotic-arm ride concept viewed through Oculus VR; technical colleagues programmed the robotic arm.

Circle-Vision and projection work

- Performed Nuke color and artifact cleanup and reverse-projection mapping for animatronic faces.

Pure Imagination Studios | Senior Animator | August 2018 – February 2019

DC-themed Dubai attraction

- Performed character animation cleanup for superhero sequences.

Monster Hunter: Legends of the Guild

- Split work between correcting hand-keyed animation supplied by an overseas studio and creating original hand-keyed character animation; no motion capture.

The Mill | Senior Animator | September – October 2018

Vector

- Hand-keyed quadrupedal robots and flying drones for a commercial involving live-action footage.

Energizerman

- Hand-keyed an energetic anthropomorphic battery character.

State Farm

- Hand-keyed a deer jumping onto a car and a garage-door opener mechanism being destroyed.

Marvel Strike Force

- Hand-keyed animation of Venom.

Electric Theatre Collective | Senior Previs Artist | July – August 2018

iPhone commercial

- Animated a camera orbit around an iPhone product model to showcase its design; assignment was camera-focused, not character animation.

Digital Domain | Animator / Previs–Postvis Artist | Separate project contracts, August 2012 – May 2018

XCOM (2012)

- Created in-game cinematic animation using mocap processing and hand-keyed character and facial dialogue animation in 3ds Max; final Unreal rendering/integration was performed by production.

Black Panther (2017)

- Created postvis using Nuke greenscreen keying, color correction, removal of unwanted background performers, and scratch effects.

Eleven Eleven (2018)

- Worked on character animation and layout for a multi-character immersive VR/AR narrative; rendering occurred offsite.

Aquaman (2018)

- Performed Nuke postvis keying, limited effects and lighting work, and color correction.

Ghost of Tsushima (2018)

- Animated game cinematic characters using both hand-keyed and motion-capture-based methods.

Moving Picture Company (MPC) | Lead / Senior Animator and Previs–Postvis Artist | Separate project contracts, April 2013 – January 2018

The New Mutants

- Created Maya previs including character modeling, animation, some rigging, rough lighting, layout, and camera work; added temporary effects and sound in After Effects; previs lead assembled the animatic.

The Finest Hours

- Produced postvis boat and water-background renders in Maya and compositing, color, and temporary effects in After Effects.

Monster Trucks

- Rigged and animated creatures, vehicles, and environments for previs, with After Effects composites.

Goosebumps

- Produced Maya previs rigging, animation, layout, camera, rough lighting, and After Effects work.

The Dark Tower

- Served as Lead Postvis Artist on a three-person team following reshoots; reviewed work and created After Effects composites, color work, and temporary effects.

20,000 Leagues Under the Sea (unproduced)

- Created Maya previs, rigging, lighting, and After Effects work for an unreleased Disney/Fincher project.

Samsung Winter Olympics mobile VR commercial (2018)

- Created character animation, background modeling, and camera animation in Maya; other artists handled rendering/compositing.

Heroes of the Storm commercial

- Animated camera moves around a static CG character tableau rather than animating full character performances.

Call of Duty: Infinite Warfare commercial

- Credited as Lead Animator and was the sole animator on the assignment; animated fightercraft, mechanical elements, and camera moves in Maya; other artists composited.

Proof Inc. | Senior Previs / Postvis Artist | Intermittent project-based work during 2016

A Wrinkle in Time

- Animated characters for previs; rigged and animated an environmental blob creature pursuing the heroes and pulling in surrounding objects, using Maya native rigging tools and the SOuP plugin for particle generation and flow.

The Shallows

- Animated a swimming shark for previs during a short engagement.

Predators

- Rigged and animated a Predator hunting dog, including an insect-like opening mouth.

Underworld: Blood Wars

- Rigged werewolves and background digital doubles; created reusable running, fighting, jumping, and death clips; composited characters into live-action plates in Nuke with color matching.

Maze Runner: The Death Cure

- Rigged a flying craft's landing gear and animated its landing for previs.

Star Trek Beyond

- Created Maya background environment extensions and composited them into plates in After Effects with additional effects.

Uncharted Territory | Previs / Postvis Artist and CG Generalist | April – December 2015

Independence Day: Resurgence

- Developed a modular mechanical rig in 3ds Max for the enormous alien mothership's telescoping leg assemblies, coordinating extending components through individual controls and a master controller.
- Duplicated rigged leg geometry around the ship's central axis and connected each assembly to a shared master control, supporting synchronized or independent leg animation through design revisions.
- Rigged additional alien spacecraft and rigged and animated the alien queen in the climactic Earth battle.
- Animated spacecraft dogfight sequences above and within the mothership; composited shots in After Effects.

Encore Hollywood | Senior Character Animator | September – November 2014

The Flash — Season 1

- Created entirely hand-keyed animation for the Flash and other digital doubles across episodes 2–14 (13 episodes), supporting superhero action and VFX sequences.

Prologue | Senior Animator | August – September 2014

Automotive commercial (title unconfirmed)

- Created camera animation and simple vehicle animation.

Aaron Sims | Character Animator | May – June 2014

Music video

- Worked alongside three other animators, hand-keying alien characters fighting live-action performers in fully CG environments.

Curious Media | Lead Artist / CG Generalist | October 2012 – June 2014

PBS children's educational videos

- Served as the sole animator/CG generalist, rigging characters for body and facial animation and producing entirely hand-keyed body and facial performances.

Inhance Digital | CG Artist / Project-Specific Lead Artist | October 2012 – January 2014

Industrial and corporate promotional productions

- Created CG content for promotional/informational videos about hydraulic fracturing, biotechnology, and large-format retail operations.
- Worked as a CG artist across projects and held the Lead Artist role on one production; details of that specific project are not recalled.

DreamWorks SKG | Previs Artist / CG Generalist | April 2010 – December 2011 (approximately two years per recollection)

Robopocalypse (unproduced Steven Spielberg feature)

- Developed assigned shots for previs sequences and proof-of-concept presentations for Spielberg's review; the previs lead coordinated and assembled larger sequences.
- Worked from preliminary story notes and an evolving manuscript before the novel's release, revising and expanding shots as the story changed.
- Translated art department 2D concepts into functional 3D assets; modeled, textured, rigged, and animated robots, tanks, construction equipment, and environments.
- Handled camera, scene layout, lighting, animation, effects, and After Effects compositing for assigned shots.

Pixomondo | Lead / Senior Animator | Separate project contracts, approximately 2010–2016

Iron Man 2

- Led seven other animators; personally animated seven of the fifteen shots assigned to Pixomondo, matching Iron Man CG suit movement to Robert Downey Jr. live-action performance; Maya animation and 3ds Max rendering.

Sucker Punch

- Animated mechanical characters and vehicles, including a mech and biplane.

A Nightmare on Elm Street (2010)

- Used projection mapping of Freddy Krueger's face onto a CG head for a decapitation effect.

Limitless (television)

- Animated dinosaur and caveman characters.

Incinerator Studios | Senior Animator / Rigger | October 2008 – July 2009

Cars Race-O-Rama (video game)

- Rigged character faces in 3ds Max and created entirely hand-keyed facial and body animation for assigned characters.
- Participated in twice-weekly video-conference animation reviews with Pixar, implementing feedback; final rendering occurred in the game engine.

The Third Floor | Animator / Modeler | April – June 2008

Command & Conquer: Red Alert — game cinematics

- Hand-keyed animation for a giant mecha and spider tank in Maya.
- Modeled a highly detailed retro-futuristic Japanese battleship, including mechanical and surface details, in Maya.

Walt Disney Imagineering | CG Generalist | October 2007 – February 2008

Star Tours reboot and Blue Sky projects

- Created previs for the Star Tours reboot; ILM handled final effects.
- Subsequently contributed to unreleased, confidential Blue Sky division work.

Sony Pictures Imageworks | Previs Artist | August – September 2007

G-Force (2009)

- Joined late in production and created rough Maya animation for guinea pig protagonists and background robot characters in action-sequence previs; first feature-film credit and first professional previs assignment.

Golden Era Productions | CG Generalist | March – July 2007

Architectural renovation visualizations

- Used 3ds Max to texture and shade CAD-derived interior models representing proposed building renovations.

- Matched virtual cameras to live-action footage of existing interiors and composited before-and-after transformation shots in After Effects.

Brain Zoo | CG Generalist / Animator | June 2004 – November 2006

Medal of Honor: Pacific Assault

- Animated characters and vehicles for Maya cinematics and modeled/textured scenes; first professional Maya work.

Darkwatch

- Created 3ds Max cinematics and background effects such as cracked ground and emerging zombie hands.

Blitz: The League

- Animated commercial cinematics (not in-game) in Maya and composited in After Effects.

Prince of Persia 2

- Created 3ds Max game cinematic animation.

Shark Tale

- Re-rigged DreamWorks characters, animated game cinematics in 3ds Max, and created particles, 2D lighting, and compositing in After Effects.

Lost Planet: Extreme Condition

- Animated combat characters, including some hero shots, for commercial cinematics (not in-game); composited groups in After Effects to suggest larger crowds.

Sony Computer Entertainment America (SCEA) | Animator | April 2005 – June 2006

NBA ShootOut 2006/2007 — The Life

- Cleaned motion capture and hand-keyed facial dialogue for cinematics and gameplay.
- Built a custom MotionBuilder facial animation user interface adopted by the NBA team and another baseball game team, accelerating facial animation workflows.

Point of View Inc. | Animator / 3D Modeler | December 1999 – January 2004

Ready 2 Rumble Boxing: Round 2

- Converted Dreamcast characters for Nintendo 64 and PlayStation 1, reducing models from roughly 3,500 to 750 polygons while preserving recognizable silhouettes.

Ready to Rumble 3: Celebrity Boxing (canceled)

- Contributed to an unreleased project; specific responsibilities not confirmed.

Deuce (canceled card game)

- Created animation and some modeling.

The Scorpion King: Rise of the Akkadian

- Sole animator responsible for player and NPC gameplay animation; did not animate cinematics.

Spawn: Armageddon

- Created animation as part of a three-person team including the lead.

EDUCATION

California State University, Northridge — Graduated 1999 (degree designation to confirm).