

MATAN ABEL

Art Director
Virtual Production/VAD Supervision
VFX CG Supervision

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Los Angeles, CA

PROFILE

History of work spanning episodic, commercial, film, and video games. Highly skilled in project management from concept to completion including pipe-line development, technical and artistic methodologies, look development, and artist management. Thrives in a fast-paced collaborative environment and strives to implement faster and higher quality methods. Passionate about the intersection of technology and art to further bridge the gaps between realtime and post vfx techniques with practical film design and production.

WORK EXPERIENCE

Riot Games

2025
Los Angeles, CA

AI Specialist / Environment Supervisor

Define the AI workflow and tools used by coordinating with legal and infosec teams in the creation of generated image and video content. Advise key creatives in AI best practices and expectations. Train team members to successfully generate required content. Supervise the creation of virtual environments.

Credits: **Unannounced Episodic Project**

Magnopus

2024-2025
Los Angeles, CA

Virtual Production Supervisor

Oversee the development, delivery, and on-set workflows of final pixel volume-specific sets from inception to shoot. Work with key creative and production teams to ensure virtual sets meet creative and practical shooting direction. Ensure that the virtual sets meet the highest standards of fidelity and performance from in-house, vendor, and stage teams.

Credits: **Fallout: Season 2**

Lucasfilm

2022 - 2023
Los Angeles, CA

Virtual Art Department Supervisor

Formulate in-house and inter-department development and data transfer standards. Define UE5-specific ingestion, rendering, and scene assembly standards with attention to look development, scouting, and final content scenarios. Built in-house asset/photogrammetry library and browser instrumental in the re-use of previously generated content. Oversee development in the creation of virtual volume-specific sets. Advise key creatives in best practices and risk assesment related to content creation, data ingestion/extraction, and performance versus quality considerations.

Credits: **The Mandalorian Season 4 (Unreleased)**

Happy Mushroom

2019 - 2022
Los Angeles, CA

Virtual Art Department Supervisor

Manage a team of 3d artists, technical artists, and engineers in the creation of virtual volume-specific environments. Collaborate regularly with the Production Designer, Set Decorator, and Director of Photography in translating their vision with specific attention to artistic detail, practical limitations and scheduling considerations. Provide regular ancillary support to art directors, set designers and content vendors for practical builds and final pixel content.-

Credits: **Skeleton Crew (Unreleased), The Mandalorian Season 3 (2023), Why Women Kill Season 2 (2019)**

Lionsgate Entertainment

2018
Los Angeles, CA

Realtime Look Development Artist

Build and blueprint multiple realtime virtual sets per Production Designer and Director vision. Host regular VR scouting sessions. Environments were used to inform stunt choreography as well as set design.

Credits: **John Wick 3 (2019), Unreleased Title**

Phenom Films

2015 - 2017

Los Angeles, CA

Beijing, CN

CG Supervisor

Managed a cg department remote and onsite in Beijing. Trained and mentored artists in modern practices of cg development. Created key master scene files used in the creation of hundreds of shots. Managed a Los Angeles branch office and established/oversaw it's hardware and software infrastructure. Spearheaded implementation of resource-friendly texture compression to allow rendering of heavy scene files.

Credits: **Hanson and the Beast** (2017), **Three Rivers (unreleased)**, **Mojin: The Lost Legend** (2015)

Pixomondo

2014 - 2015

Los Angeles, CA

CG Supervisor

Supervised a cg department including modeling, animation, rigging, match-moving, and lighting under extremely tight deadlines. Successfully juggled development of multiple simultaneous episodes in various stages of development.

Credits: **Sleepy Hollow Season 2** (2014)

Freelance, Various

2005 - 2019

Los Angeles, CA

Senior Lighter, Lighting TD, Generalist

Freelance artist in post vfx rendering pipeline including look development, light rigs, master materials, camera projections, lighting, scene assembly, modeling and texturing.

Credits:

Film: **Terminator: Dark Fate** (2019), **Independence Day: Resurgence** (2016), **Red Tails** (2012), **Fast Five** (2011), **Iron Man 2** (2010), **Nightmare on Elm Street** (2010), **The Last Airbender** (2010), **2012** (2008)

Television: **Agents of Shield** (2019), **Turn** (2018)

Commercial/Web: **Dodge Charger Promo** (2014), **Infinity Beast Within** (2014), **Lenovo Yoga 2** (2014), **Mazda USA Short** (2013), **GMC Monday Night Football** (2013), **Mazda Promo** (2013), **Ford "Custom Car"** (2012), **Lexus Dark Ride** (2011), **Pontiac Mine** (2007), **Toyota Carolla** (2007), **Infinity G37** (2007), **Nissan NRedi** (2006)

Game Cinematic: **Halo: The Master Chief Collection** (2014)

Video Game: **Call of Duty 3** (2005)

EDUCATION

2002 - 2005

Media Art and Animation, BS

Art Institute of Los Angeles

TOOLS

Unreal Engine 3D Studio Max Substance Painter

Adobe Suite Gaea/World Machine Embergen

ComfyUI Invoke