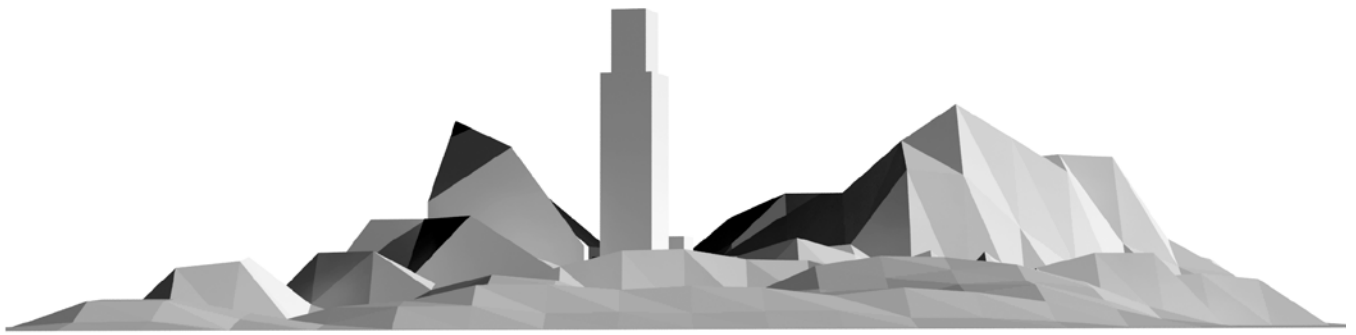


A game gives you a
world to inhabit.
It's a world of
actual experience.

What do you see? How do you feel? What can you do?



Creating worlds for people to inhabit is a life's work.

Games can be fun, **but games can
be beyond fun;** games can be
transcendent.

J. R. Hogarth de la Plante

Art Director

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Current Occupation:

Art Director - 2K Marin - Unannounced Title

I'm currently an Art Director on a 5-person director team responsible for defining a new IP for 2K Games based out of the 2K Marin development studio. I have been creating high-level art direction documentation, executive-level summaries, technical documents related to middleware engine evaluation, managing external concept artists, and building world prototypes for performance/creative evaluation. In addition to inventing a new IP, pitching it to publishing and generating pre-production creative materials with our director team, I have helped define the management process for 2K Marin studio as our studio continues to evolve.

Current Occupation:

Management and technical Consultant - XCom

Simultaneous to creating a new IP and getting a pre-production period kicked-off, I have been an on-going consultant to the director team in charge of 2K Marin's "XCom" project. I have provided feedback and mentoring from a creative management perspective, as well as technical consultation on game art direction and console feasibility.

2007 - 2009

Lead Environment Artist - BioShock2

I was one of the 6 founders of the 2K Marin studio in 2007. As Lead Environment Artist I hired and managed the entire internal environment team, and worked closely with the Lead Level Designer to develop the workflows and management processes that we used to create levels for BioShock2. I also managed workflow in and out of our Shanghai studio, and provided environment art direction to Digital Extremes in Ontario as they developed the multiplayer component of BioShock2. Creatively, I helped carry the "BioShock" look & feel into "BioShock2" and with the departure of our official Art Director early in pre-production, I assumed responsibilities as Environment Art Director for the duration of "BioShock2", collaborating with the Animation and Character Art Director to ensure consistent look and quality across the title.

2005-2007

Level Architect - Irrational Games - BioShock

I started at Irrational Games in late 2005 as a modeler and moved into a Level Architect position after helping to define the look & feel for both the Arcadia and Hephaestus levels for BioShock. As a Level Architect, I was responsible for conceptualizing and building level locations with Unreal, modeling environment meshes, painting textures and doing level-lighting. I worked closely with Level Designer counterparts and helped kindle a collaborative atmosphere between the historically distant art and design departments. I setup a process and schedule for the creation of dozens of the most utilized architectural environment assets in BioShock, as well as designed, modeled and textured many of them myself.

2003-2005

Art Manager - Liquid Development - Numerous Game Projects

I worked as a contract modeler, texture artist and Art Manager managing small, distributed teams of environment artists on numerous game titles including City of Villains, The Outfit, and Mass Effect.

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but games can be beyond fun!

2004-2005

Airline Pilot - Mesa Air Group/America West Express

This is for real - I flew large, turbojet-powered aircraft filled with up to 86 passengers at speeds in excess of 500 knots and wore the same polyester blue slacks for up to 5 days in a row. I was responsible for working with the captain to ensure safe operation of the aircraft in all weather conditions into and out of numerous airports across the United States, Canada and Mexico. I preferred to turn off the autopilot on final approach and fly the airplane to a landing by-hand because it's kind of like playing a video game.

2003-2004 - Lighting Assistant, Retoucher - Carter Dow Photography

I worked as an assistant and retoucher to a product photographer in San Francisco doing lighting, setup and photo-retouching for various commercial clients in the Bay Area. This experience has strengthened my aesthetic eye as a lighting designer in the game medium.

2001-2003 - Student, AAS, Mesa Airlines Pilot Development, New Mexico

I graduated top-of-my-class as a pilot earning my private, instrument, commercial and multi-engine aircraft ratings at the Mesa Pilot Development school in Farmington, New Mexico. I obtained an Associates Degree of Aviation Technology.

2000-2001 - Art Director, Miller/Huber Relationship Marketing

I worked as an Art Director on various print and multimedia projects with an 80-person advertising/marketing agency in San Francisco. Clients included Cisco Systems, Oracle, and Levi Strauss & Co.

1999-2000 - Environment Designer - Communities.com

During the dying days of the Bay Area .com boom, I worked for a long-lost company called Communities as a 3D artist designing and building environments using 3D Studio Max for their online graphical chat rooms.

1996-1999 - Production Artist - Miller/Huber Relationship Marketing

I was responsible for working with Art Directors and the Creative Director on various print and web design projects for a San Francisco based advertising/marketing agency. Clients included 3Com, Cisco, Levi Strauss & Co, Oracle, and Sun Microsystems.

1995-1996 - Animator - Ent/Gates Productions, Buffalo NY

1994-1995 - Student - Savannah College of Art and Design, Savannah, GA

Computer Graphics Program

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Art Director

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Hey! Wow...it turns out that doing a resume/cover letter is pretty similar to any other type of creative project - you start with something, and you're not sure if it's working or not, but you have to have something there to iterate on in order to actually have something in the end. We'll see if these first two sentences even remain when I'm done with this.

OK, so where was I? I'm an Art Director who absolutely adores the medium of video games. I've had a convoluted career that arrived at game art/design through a circuitous route covering everything from lighting design for a product photographer to jet pilot. I should've known I'd end up making games in high school when I was building and scripting 3D worlds with Domark's "Virtual Reality Studio" in 1992 and making levels with Tim Sweeney's ASCII "ZZT" game editor.

I am not interested in making games more like movies. Let's get that outta the way. "Uncharted" is a lot of fun, but I'm interested in making games that are more like **worlds**. I am interested, however, in evolving game content; I think we've had enough space marines fighting aliens, humans battling zombies, and dwarves hating elves at this point. I'd like to attract a wider audience because I think the medium is an amazing form of art and entertainment that hasn't even begun to reach its full potential.

I've had the privilege of working on two "BioShock" titles, starting a studio from scratch, collaborating with a team of directors to invent and pitch a new IP and trying to help a couple of difficult projects find their voice. I'm a developer at heart - I came up through the ranks of 3D game production art but I also have nearly 20 years of experience as an oil painter.

I'm looking for a development team that has the following:

- A long term vision for where they want to take the medium
- The desire to create unique games and worlds that are accessible but also challenging
- A mature and responsible balance between art and business sensibility
- The recognition that games are a unique medium with specific strengths and specific challenges
- Interest in primarily systems-driven, non-linear game world creation that allows the player to have his or her own experience within it
- Appreciation of game development tools and workflows that allow rapid, on-screen iteration to develop unique content and empower the content creators

J.R. Hogarth de la Plante