



## CONTACT

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Hello and thank you for taking time to view my CV!

Currently I am working with Akili Interactive as a Concept Artist with a focus on environments. Recently I have worked at PlayStation in an Associate Art Director role— focusing on animation (2-d and 3-d), visual development, storyboarding, artist management, art feedback/direction, and creating cinematics. I enjoy being a generalist, and I am very passionate about pushing the project's visuals and storytelling forward in whatever way I can!

## References

Jeffrey Sangalli (Art Director)

[kgalli@pacbell.net](mailto:kgalli@pacbell.net)

Dominic Robilliard (Creative Director)

[Darobilliard@yahoo.co.uk](mailto:Darobilliard@yahoo.co.uk)

Connie Booth (SVP, Head of Internal Production, PlayStation)

[connie.booth@gmail.com](mailto:connie.booth@gmail.com)

Erick Oh (Animation Director)

[contact@erickoh.com](mailto:contact@erickoh.com)

# BECKY ROBERTS

(AKA Rebecca MacDonald)

**Senior Vis Dev Artist and Animator**

## EDUCATION

**San Jose State University**

**Bachelor of Fine Arts**

Class of 2013

Magna Cum Laude

## WORK EXPERIENCE

### **Akili Interactive**

2023 (current)

Concept Artist

### **PixelOpus/PlayStation, (Unannounced Project)**

**Senior Artist/ Associate Art Director**

2020–2023

**Visual Development, Concept Art, 2-d Animation, Artist Management, Art Feedback/Direction, Gameplay Previz, Story Boarding, Character Design, Props Design, Environment Design**

I was the point-person for Visual Development. I kept track of the Vis Dev Department's tasks, collected information from the various team pods, and assigned work to the artists. I would schedule and lead meetings, give artistic feedback with gameplay considerations, and was responsible for presenting artwork outward to the rest of the team. I also assisted our art director in giving and collecting notes on the various discipline meetings

I used Photoshop to render cinematic-style pieces used for company presentations and team inspiration.

I created character design packets for outsourcing and review.

Packets would include tight renders, facial expressions, anatomy structure, mouth box design, turn-arounds, materials callouts, and vfx callouts.

I created props design sheets from broad exploration to tighter callouts and notes.

I used Adobe software to create previz of visual effects and animating in-game elements.

I worked with game designers to create gameplay storyboards, which would facilitate conversation and decisions on the team. Gameplay

storyboards were combat, puzzle, and platforming related. I would begin in a loose style, and then conclude with tighter renders as decisions were made. Sometimes I would time these out to be viewed as animatics.

I was responsible for creating storyboards based on our script, which would play in our level as stand-in for our upcoming cinematics. I would use photoshop to create the boards and then tighten the timing in Premiere.

I ideated a wide variety of potential environments based on very loose narrative and design ideas. I created many loose concepts in photoshop, and rendered tighter versions as we focused in.

### **PixelOpus/PlayStation, "Concrete Genie" (PS4/PS5)**

**Artist/Animator**

2014–2019

**2-d/3-d Animation, Visual Development, Concept Art, Gameplay Previz, Storyboarding, UE4 Sequencer Cinematic Artist, Outsourcing Animation Management/Feedback**

I was a gameplay animator (3-d) and would work with engineers and design to find the right feel for our main character's locomotion, climbing, and combat move sets.

I was an animator, and cinematic artist. I would storyboard the cutscene, sometimes using game-captures of the set for positioning and reference, before splitting the scene into shots and beginning to animate the characters and props in Maya. I would take those animations into UE4 and use the Sequencer and team-created cinematic triggers to place the cutscene in the game. I enjoyed animating the cameras, setting up the cuts, and sometimes placing the cinematic lights. I assisted in working with the audio and voice acting team to get the performance and music to fit with the scene.

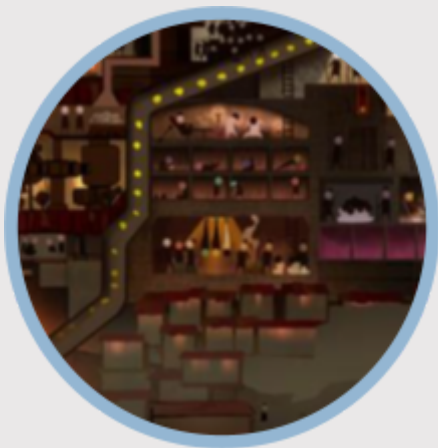
I worked on the character designs for the bullies, defining their clothing, proportions, and personalities with my sketches and paintings.

I pitched story moments and character-development focused scenes for the bullies and Ash, as well as cinematic mini-moments which would happen in the town. I would do sketches of concepts, and storyboard moments to create a reference document for my pitch.

I assisted in managing the animators who were working with us remotely, assigning and setting up shots for them, writing detailed "kickoff" statements, and reviewing their animations when they were received. Occasionally I would complete or touch-up outsourced animations if it was needed.

I created animated previs and concept art to describe and design the world of Denska, especially the "Genies."

I animated the "Genies" in 2-d using proprietary photoshop tools created and patented by members of the team. The Genie animations were unusual in style and technique/process.





I created early concepts trying to define the world of Denska and Ash' interactions with the Genies, and the de-evolution of the Genies into monsters.

I animated environmental/background creatures around Denska.

### **Erick Oh (Director), "Opera"**

**Animator**

2016-2019

**2-d Animation (Roughs, Keys, Cleanup)**

I was given a layout with the directors notes for the scene intention, then go on to animate my scene and receive feedback incrementally. The scenes were structured with long looping elements of dozens of interacting characters which would also transition between day and night cycles. This project was done remotely and in my spare time.

I animated the Prison section and the Guillotine Section.

### **PixelOpus/PlayStation, "Entwined" (PS3/PS4/Mobile)**

**Artist/Animator**

2013-2014

**2-d/3-d Animator, Title Screen Artist, Visual Development, Cinematics**

**Software: Maya, Photoshop, After Effects, Premiere**

I created gameplay animations (3-d) of the three main characters in flight.

I made animations (3-d) for parts of the opening cinematic of the game and composited them in Adobe After Effects.

I designed and animated the "connection effect" which flows between Bird and Fish.

I designed and animated the transformation effect which plays over the Dragon when Bird and Fish Combine.

I made concepts and designed the stage-select screen (in Photoshop) and exported the animated frames of this menu for our UI artist to assemble in Unity.

I made concepts and designed the main menu of the mobile version of Entwined in Photoshop and composited animation with vfx in After Effects.

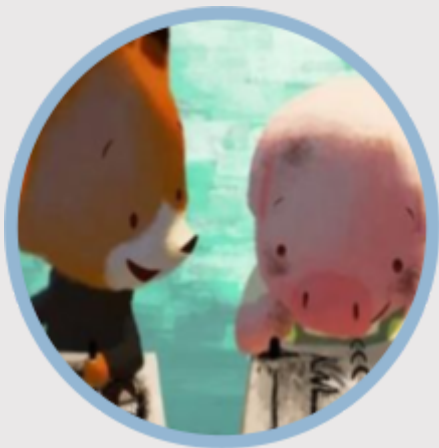
I made concepts and created assets for Entwined's PS4 animated wallpaper.

I designed and painted the images used as the end-credits screens for Entwined.

### **Tonko House, "The Dam Keeper"**

**Animator**

2013



## **2-d Animator (Roughs/In-betweens/Keys/Cleanup)**

My primary role was in-betweening and tying-down rough animations. I animated several scenes from start to finish, as well. We used TV Paint to clean-up the animations in a flat paint-fill style.

### **SKILLS**

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Art Management/Art Directing  
3-d Animation  
2-d Animation  
Story Boarding  
Character Design  
Concept Art  
Environment Art  
Model Packets/Style Guides  
Cinematics

### **SOFTWARE**

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Adobe Photoshop  
Maya  
UE4  
TV Paint  
Adobe Premiere  
Adobe After Effects