

To Whom It May Concern:

As a 3D artist with over 10 years of professional experience utilizing realistic, stylized organic and hard surface modeling, multiple tools such as texture, modeling, and look development, and my foundation in traditional art, I'm confident that this is the role I've been building towards my entire career. You may find my demo reel and all my artwork here: <https://hokeun.com>.

I graduated with an Animation Degree in South Korea in 2014, and in 2016 I started working for a small, intimate VFX company called Tippett Studio in Berkeley, California. It was exciting that in my first job in the United States, I was already working on characters like Sunny Baudelaire from the Netflix show, Series of Unfortunate Events. Because it was a smaller company of about 90 employees, this allowed me the opportunity to stretch myself and become a jack-of-all-trades working across what are usually different departments and subject areas. For example, I was hired as a Character Modeler, but I also worked extensively on prop, environment, blendshape, and shot modeling. My natural openness to learning made it easy to train closely in these skills with experts who had been working at this studio for more than 20 years.

In 2018 I started working for another VFX company, Atomic Fiction, which was later acquired by Method Studio. This is where I was able to put my multidisciplinary skills learned in my previous job into practice. Under my title as a 3D Generalist, I focused on modeling characters, texturing, look development, and grooming. I also further improved my skills of blendshape and shot modeling. One of my biggest strengths is that I feel a deep sense of ownership over every character that I work on. I genuinely care about each project. It is very personal to me and I feel a great sense of responsibility. This sense of ownership is natural to me, and it proved useful when working on high stakes movies like Welcome to Marwen, The Witches, Men in Black: International, and Love Death + Robots. Understanding a character or asset's background and expressing it in its shapes, colors and shades are very important to me. In order to do this, I am continuously studying and practicing basic anatomy skills, and I've also been training myself on new skills to add more realistic details to my work.

In 2020 I transitioned from the movie industry to an AAA game and VR game development company called Ready at Dawn which was later acquired by Meta. I started as an Associate Character Modeler but after submitting my first project, I was quickly promoted to a Character Modeler position due to my high artistic skill level. My main focus was modeling work such as character, creature, LODs, baking maps, props, and blendshape. It was a new experience, meaning I had to learn from the beginning again, but I caught up extremely quickly, and never hesitated to ask my team if I could develop my workflow and pipeline. It was an unforgettable experience to then play the games and see my characters in action.

I was honored to get to work on Lone Echo II, which received the Game Award for Best VR Game. I was responsible for various assets, static characters, and for creating high resolution

winkle maps with mask maps for the character, Harlan. After that, I continued doing static character, prop, UVs, and LODs modeling work for Echo VR using two different hardwares: the Quest (low spec) and Rift (high spec) headsets, which were among the many new things I learned while working for Meta. I also contributed to the development of our blendshape workflow and pipeline for other artists. I updated new head topology and created vital documents for my workflow as well. During my time at Meta, I always created a timeline and shared it with Production and my Lead Artist and I always finished my tasks on time.

At Meta, we tended to have tight schedules, which allowed me to enhance my skill of being a fast and efficient worker. And even though there was often a sense of urgency, in the words of my colleagues, my biggest strength was that I always worked diligently and carried my sense of ownership for my characters throughout. On multiple occasions I worked after hours doing extensive research to improve myself as an artist and character modeler.

I am an extremely hard worker, driven by the passion I have for what I do, and that only grew at Meta, especially because I was given the opportunity to learn a completely new field and better myself as an artist. Working for Meta has been the highlight of my career thus far, but unfortunately, I was another victim of their recent group layoffs.

I am thrilled at the prospect of embarking on a new journey, and I believe what sets me apart is my keen artistic eye, my diligent work ethic, and my years of experience across multiple departments and skills. I genuinely enjoy and have passion for what I do. I'm currently looking for an opportunity to create characters beyond my limits and to grow even more as a 3D artist. My resume and portfolio website detail my additional work experience and skills. I hope you are willing to discuss this position further. I would be happy to arrange my schedule to be available at your convenience.

Thank you for your time and consideration, and I look forward to hearing from you soon.

Sincerely,

Hokeun Choi