
SHANNON GILLEY

Animation Instructor and Senior CGI Artist

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EDUCATION

2010-2013 Minneapolis College of Art and Design Minneapolis, MN

- Master of Fine Arts in Visual Studies (thesis work in educational animation in the sciences)

1991-1997 University of Minnesota, Twin Cities Minneapolis, MN

- Bachelor of Science, Interdepartmental Degree (computer science, art, film study)
- Dean's List

AWARDS/RECOGNITIONS

Minnesota Electronic Theater, Independent category runner-up: "Geothermal Energy: Enhancing Our Future," writer/designer/lead artist, made in conjunction with The University of Minnesota and The Ohio State University (December 2013)

Silver Telly Award winner for Use of Animation: "Cycle of Destruction," director/lead artist, Minnesota Department of Agriculture – client (May 2011)

Minnesota Electronic Theater selection: "Cycle of Destruction," director/lead artist, Minnesota Department of Agriculture – client (December 2010)

Top 5% rank of full-time faculty at The Art Institutes International Minnesota – annual review (August 2005)

Silver Telly Award winner: Minnesota Lottery "Ripples," director/lead artist, Foley Sackett and Minnesota State Lottery – clients (November 2001)

Daytime Emmy Award, Outstanding Program Special Class: "Rolie Polie Olie," lead modeler, Nelvana/Disney – clients (May 2000)

International SIGGRAPH Electronic Theater festival selection: "Softy Puffs: Paper Chase," writer/director/lead artist, Windlight Studios self-promotional (August 1999)

Daytime Emmy Award, Outstanding Program Special Class: “Rolie Polie Olie,” lead modeler, Nelvana/Disney – clients (May 1999)

Daytime Emmy Award, Outstanding Art Direction: “Rolie Polie Olie,” modeler, Nelvana/Disney – clients (May 1998)

International SIGGRAPH Electronic Theater festival selection: “Arnie & Birnie,” animator, Windlight Studios self-promotional (August 1995)

GameFan Magazine “Best 3DO Action/Platform Game of the Year” for “Gex,” modeler/animator, Crystal Dynamics – client (December 1994)

PROFESSIONAL EXPERIENCE

2002-present The Art Institutes International Minnesota Minneapolis, MN

Instructor, Media Arts & Animation, Visual Effects & Motion Graphics

- **Instructor** designing and teaching over fifteen core classes in the animation and visual effects B.A. programs, implementing a learning-centered environment through Bloom’s taxonomy, customized evaluation rubrics, hands-on lab exercises that reinforce lecture content, etc.
- **Technology Committee Chair** ensuring that the school meets the technology-based education needs of students and faculty
- **New Faculty Mentor** for the animation and visual effects programs, providing guidance to new faculty in curriculum development, school procedures, etc.

2001-2002 Shadowcraft Studios Minneapolis, MN

Senior CGI Artist

- **Director, Lead Animator, and Lead Modeler** for clients including Discovery Channel networks, Minnesota Twins, NBC affiliate KARE-11, and the Minnesota Lottery
- **Logo and web site design/implementation** for the company

1999-present Freelance production Rosemount, MN

Senior CGI Artist

- **Lead Modeler** for Emmy award-winning Disney series *Rolie Polie Olie*. Designed and created characters, sets, and props. Supervised teams of up to seven artists. Provided artistic and technical quality control.
- **Freelance modeler/ animator** for studios such as Nelvana, Crash & Sue’s and Pixel Farm
- **Digital Arts & Design Instructor** at Academy College. Developed and taught CGI curriculum with an emphasis on real-world production values.
- **Logo and web site design/implementation** for industry and design firms

1993-1999 Windlight Studios

Minneapolis, MN

CGI Artist

- **Animation Director** oversaw all artistic aspects of production, led teams of up to eight artists, and communicated regularly with producers and clients to ensure realization of their vision
- **Lead Modeler** for 3-time Emmy award-winning Disney series *Role Polie Olie*
- **CGI Artist** performed a comprehensive set of tasks including creature and hard-surface modeling, body and facial character animation, character rigging, color and light, effects animation, compositing, scripting, and storyboard generation

PROFESSIONAL CERTIFICATIONS

2008-2013 Autodesk Media & Entertainment

San Rafael, CA

- Autodesk Certified Instructor

2003-2008 Alias Systems

Toronto, Ontario, Canada

- Alias Instructor Certification, Maya Rendering
- Alias Instructor Certification, Learning Maya Transitions

MFA THESIS ABSTRACT

The educational animation “Geothermal Energy: Enhancing Our Future” illustrates recent advances in renewable energy research while examining current theory in using animation as a science education tool. A year in the making, this 14 minute-long animation uses carefully designed static and moving visual schemas and narration, built on a foundation of cognitive research on how people learn from animation. A broad array of decisions can tip the efficacy of an animated instructional tool – it is important to note that animation is not *inherently* effective in instruction – and the designer is called upon to understand and apply best practices that will aid the learner.

Working closely with a subject matter expert (such as a scientist in the field), the designer must translate academic information into a format that can be digested by laypeople without sacrificing the integrity of that information – and do so in a way that holds the viewer’s interest. 3D animation’s ability to depict objects and spaces in a relatively literal fashion, controlling level of detail as appropriate to the instructional goal, showing visuospatial elements from multiple angles by moving a virtual camera, distorting space and time for purposes of presentation and clarification, and using aural narration in concert with visual content are but some of the powerful arrows in the designer’s quiver ... but they must be used wisely.

In creating this project, I aim to cultivate appreciation for the value of animation-as-science-education to the academic and animation communities, and to catalyze the working relationships that are starting to emerge between the two groups. Despite our very different points of reference (or perhaps because of them), we can share innovations and their potential impacts with the public in new and exciting ways. Together we can foster greater interest in the sciences (especially among the current “media generation” of K-12 students) and help produce the next wave of global problem-solvers.

COURSES TAUGHT (OVER THE LAST 5 YEARS)

- CA3449 Intermediate 3D Modeling. Students focus on creating hard-surface and organic models with emphasis on form, topology, scene management, and presentation.
- CA3459 Intermediate 3D Animation. Students learn concepts of character rigging and focus on applying Disney's 12 Principles of Animation in an industry-proven computer animation workflow. Projects focus on convincing physical movement and appealing acting.
- CA3459 Materials and Lighting. The second part of a two-suite course with Intermediate 3D Modeling, students examine surface properties of real-world objects and behavior of light, and then apply these concepts to their previously built models. Students are encouraged to work in hyperrealistic styles as well as art-directed ones.
- CA3460 Computer Animation Studio. This portfolio-level studio class provides students with an opportunity to put the finishing touches on their graduate portfolios. Students assess their current portfolios and examine career goals to determine what types of work are most effective in achieving employment in the field.
- CA3469 Advanced 3D Modeling. Students build on the skills they learned in the intermediate-level modeling course to create more complex hard-surface and organic models.
- CA3470 Special Topics for Computer Animation. Students examine animation as an education tool. Working in teams, students select a real-world topic, conduct research, write a script, design a storyboard, and produce an educational short animation for a specified target audience.
- CA3479 Advanced 3D Animation. Students write and storyboard a short narrative work featuring anthropomorphic objects. They then model the necessary characters and props, research and implement rigging solutions, and conduct successively refined animation to complete their short work.
- CA4480 Team Animation. The latter half of a two-course suite, teams of students execute a short animated narrative (designed in the first course of the suite) such as a speculative ad or public service announcement. Students focus on the production pipeline, communication, project management, and creating work of professional quality.
- PA4483 Digital Portfolio. This capstone course provides students an opportunity to examine industry essentials such as freelance practice and self-branding while completing their online portfolios. The central assessment of this course is the 12th Level Review, a comprehensive, formal presentation and critique that serves as the culmination of four years' work at the school.
- VE3477 3D Effects. Students learn how to use 3D animation tools for effects animation using particle systems, fluid simulation, and rigid dynamic bodies. This is considered a skill-building course where students will later apply these concepts to projects in portfolio-level classes.

PUBLISHED WORKS

“Geothermal Energy: Enhancing Our Future” (2013). Graduate student project, featured on energy innovation and research website energypathways.org, Minnesota Electronic Theater 2013 runner-up Independent category, MCAD-MFA exhibition December 2013 and May 2014, The Art Institutes International Minnesota Faculty Exhibition May 2014

“States of Matter” (2012). Graduate student project

“The Subjective Constitution of the Senses” (2012). Graduate student project

“Minnesota’s Nice Community for the Arts” (2011). Online art journal *Quodlibetica*, Constellation 12, editorial

“In My Dream I Worried” (2011). Graduate student project

Executive Express “Highways” print ad series (2011). HatlingFlint (client)

Abbott Medical Optics Whitestar Signature Education Program (2011). KDG Interactive (client)

“Every Seven Seconds” (2011). Graduate student project

“Polyphony” (2011). Graduate student project, Minnesota Electronic Theater selection

SpeeDee 2012 calendar (2011). HatlingFlint (client)

Sorin Vein Harvesting System medical visualization (2011). KDG Interactive (client)

Emerald Ash Borer “Cycle of Destruction” :30 (2010). Minnesota Department of Agriculture (client). **Silver Telly award winner**

Reflector Campfire Oven (2008). Old Scout Outdoor Products (client)

Bungee Dealee Bob (2007). Old Scout Outdoor Products (client)

C.J. Spray logo (2006). C.J. Spray (client)

Eminage Design web site (2005). Eminage Design (client)

Eminage Design logo (2005). Eminage Design (client)

“Gold Ball” art print (2005). Self-promotional

“Champagne” art print (2005). Self-promotional

“iPod” art print (2005). Self promotional

“Taxi 2000” Personal Rapid Transit visualization: production still (2004). *Computer Graphics World* Art Gallery, August 2004

“Taxi 2000” Personal Rapid Transit visualization (2004). The Starting Line Foundation (client).

Rescue Heroes: The Movie (2002). Nelvana/Fisher Price (clients)

“Big Time Olie” (book) artwork (2002). Nelvana/Disney (clients)

“Sleepy Time Olie” (book) artwork (2001). Nelvana/Disney (clients)

Minnesota Lottery “Ripples” :30 (2001). Foley Sackett/Minnesota Lottery (clients). **Telly award winner**

“Origami Bull” test animation (2001). Self-promotional

The Harman Killebrew Foundation annual charity event open (2001). The Harman Killebrew Foundation/Minnesota Twins (clients).

“Grow with KARE” segment open (2001). KARE-11 TV (client)

“Shark Week! The Megalodon” show animation (2001). The Discovery Channel (client)

“I Survived! Natural Disasters” show animation (2001). The Discovery Channel (client)

Burger King “Bull” test animation (2001). Campbell Mithun (client)

Shadowcraft Studios web site (2001). Self-promotional

Shadowcraft Studios logo (2001). Self-promotional

The Show – advertising award interstitial “Gluttony” (2001). Campbell Mithun (client)

Motorola StarTAC product visualization (2001). Self-promotional

Galileo Thermometer product visualization (2001). Self-promotional

Arctic Cat logo animation (2001). Self-promotional

“Behind the Behind: The Making of Softy Puffs” (2000). Guest speaker, Alias | Wavefront
3December annual festival

“Snowie Rolie” (book) artwork (2000). Nelvana/Disney (clients)

“Rolie Polie Olie” (book) artwork (1999). Nelvana/Disney (clients)

Rolie Polie Olie show modeling (1998-2000). Nelvana/Disney (clients). **3-time Emmy
award winner**

3December “Softy Puffs: Behind the Behind” industry speaker (1999). Alias | Wavefront
(client)

Shenanigans Animation web site (1999). Self-promotional

Shenanigans Animation reel open (1999). Self-promotional

Shenanigans Animation logo (1999). Self-promotional

Shoot magazine, August 8, 1999. “The Long and the Short of It: A peek at SIGGRAPH’s
Electronic Theater reveals a mix of work from commercial companies.” Quoted in
article.

“Softy Puffs: Paper Chase” animated short (1999). Self-promotional. **International
SIGGRAPH Electronic Theater festival, Los Angeles**

Hornet Herbicide “Train” :30 (1999). Dow AgroSciences (client)

Hornet Herbicide “Cage” :30 (1999). Dow AgroSciences (client)

Dangerous Dinosaurs “Toy Fair” :60 (1997). Mattel (client)

My Little Pony :30 (1997). Mattel (client)

Barbie as Rapunzel test animation (1997). Mattel (client)

Hornet Herbicide “Hornets” :30 (1997). Dow AgroSciences (client)

Diving Barbie :30 (1997). Mattel (client)

My Size Princess Barbie :30 (1996). Mattel (client)

Eggo Waffles “A.J.” :30 (1996). Mattel (client)

Lunchables “Taco” test animation (1996). Kraft Foods (client)

“Stoney Joe” animated short (1996). Self-promotional

Cyberforce “Buzzcut vs. Stryker” :30 (1996). Mattel (client)

Barbie “Ocean Friends Adventure” video game sprite animation (1996). Mattel (client)

Tootsie Roll Pops “Video Game” :30 (1996). Tootsie Roll Industries (client)

“Pandemonium!” video game cinematics (1996). Crystal Dynamics (client)

U.S. West interactive television interstitials (1996). U.S. West (client)

“Arnie & Birnie” animated short (1995). Self-promotional. **International SIGGRAPH
Electronic Theater festival, Los Angeles**

WildC.A.T.S. series test animation (1995). Mattel (client)

“Gex” video game cinematics and sprite animation (1995). Crystal Dynamics (client)

Sam Goody “American Music Awards” :30 (1995). The Musicland Group (client)

BMW logo animation (1994). BMW (client)

John Deere product visualization (1994). John Deere (client)

“BattleTech: The Animated Series” pilot episode animation (1994). Saban Entertainment
(client)

Best Buy “Yellow Tag” :30 (1994). Best Buy (client)

“Weldon Pond” series pilot (1994). CBS (client)