

Ariel Villaverde

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SUMMARY

With 25 years of television animation experience, Ariel has worked as an Art Director, Layout Supervisor and Lead Design Artist on a wide variety of 2D animated productions. He can quickly adapt to new styles and work closely with fellow artists to achieve innovative and optimal results under tight production schedules. In addition to being a proficient set designer, Ariel's strengths also lie in visual development, storytelling, illustration and working within dynamic and diverse teams.

PROFESSIONAL EXPERIENCE

Schell Games Pittsburgh, PA **Art Manager** Mar 2022 - present

- Mentoring and providing career guidance to fellow junior artists
- Assisting various projects with conceptual designs for games

Atomic Cartoons Ottawa, ON **Layout Supervisor** Jan. 2021 - Nov 2021

- Supervise a team of layout artists (remote position)
- Mentor artists to achieve client's vision, and ensure all production deadlines are met

Deluxe Animation Toronto, ON **2D Layout Artist** Sept. 2020 - Jan. 2021

- Completed layouts for "Space Jam - A New Legacy"

Pipeline Studios Hamilton, ON **Layout Artist** Mar. 2019 - Dec. 2019

- Worked on layout art for "Elinor Wonders Why" (PBS)

Portfolio Entertainment Toronto, ON **Art Director** Jul. 2018 - Sept. 2020

- Developed the look and style of "Hero Elementary" series for PBS
- Worked with the series Director and Producer, and led a talented group of artists
- Mentored artists to achieve the client's overall vision

Brown Bag Films Toronto, ON **Layout Supervisor** 2008 - 2018

- Layout Supervisor – "The Magic School Bus Rides Again" (*Netflix – Fall 2017)
- Layout Supervisor – "Camp Lakebottom" – Season 3 (Disney HD)
- Layout Supervisor – "Creating Galaxy" – Season 2 (Amazon.com)
- Visual Development (Funpacks) – "Numb Chucks" (Season 1 – Teletoon)
- Reading from scripts, I designed the backgrounds to all Season One episodes
- Layout Supervisor - "Max & Ruby" (Season 5)
- While creating Layouts for the show, I supervised two Layout artists in guiding them through show style and completion

- Conceptual Location Designer - “Daniel Tiger’s Neighborhood” (Pilot)
- While working with the Director, I helped develop the look and style of the backgrounds for the pilot episode
- Conceptual Location Designer - “Ertlings” (Demo)
- Developed the final look of the backgrounds for the demo

DHX Media Vancouver, BC **Layout Artist** Feb. 2016 – May 2018 (not continuous)

- Location Design for “Cloudy With A Chance Of Meatballs” The TV Series (2016) and for “Subway Surfers” (2018)

Yowza! Animation Corp. Toronto, ON **Freelance Layout Artist** 2014 – 2021 (not continuous)

- Layout art for “Welcome to the Wayne” (2014), “Mount Middlemost Post” (Nickelodeon) and a Warner Bros. show (not yet aired) (2021)

March Entertainment Sudbury, ON **Art Director** Mar. 2003 - Dec. 2007

- Art Directed "Yamroll" (CBC Television series) and directed "Baby Got Bow" for CBC Television Maple Shorts Program

Nelvana Enterprises (Corus Entertainment) Toronto, ON **Senior Design Artist** 1998-2003

- Established the style of the backgrounds
- Lead Conceptual Designer - “Blaster’s Universe” (Teletoon)
- Designed all necessary locations for the Promo
- Location and Prop designer - “Clone High - USA” (MTV/Teletoon), “George & Martha,” “Birdz,” “Maggie and the Ferocious Beast”
- Developed episodic hand-drawn Layouts and props
- Under supervision of Director, developed the backgrounds and props for the “Demo”

Walt Disney Animation Canada Toronto, ON **Animation Assistant** 1997

- Inbetween artist on “Beauty and the Beast – The Enchanted Christmas”
- Created clean, inbetween poses for key animator

EDUCATION

Sheridan College Oakville, ON

- Diploma, Classical Animation 1995-1998

George Brown College Toronto, ON

- Certificate, Adobe Flash 2003

ACHIEVEMENTS

Toronto Animated Image Society and Art for Commuters Toronto, ON
Artist – “In Situ: Site-specific Explorations in Animation” project 2010

- Conceptualized, animated and directed a commissioned animated short (1 of 6 chosen) · Played on 270 TTC subway platform screens for a week, with an audience of more than 1.3 million daily commuters