

CURRENT ADDRESS

Angie Jones

School of School of Cinematic Arts University of Southern California University Park

930 W. 34th street, 210C

Los Angeles, California, 90089-2211

310-709-8967

jonesang@usc.edu

ajones@cinema.usc.edu

angie@spicycricket.com

angie@stixandjones.com

angie@thinkinganimation.com

CURRENT ACADEMIC APPOINTMENT

2011–Present Assistant Professor of Practice, John C. Hench Division of Animation & Digital Arts, School of Cinematic Arts, University of Southern California

EDUCATIONAND BIOGRAPHY

EDUCATION

- Bachelor of Fine Arts, 1994, Electronic Arts, Atlanta College of Art, Presidential Scholar, Studied Under Larry Jens Anderson
- Master of Fine Arts, 2015, Studio Arts - Painting, Laguna College of Art + Design, Presidential Scholar, Studied Under Kent Williams, F. Scott Hess, Aaron Smith and Nicola Verlato
- Private Study, LA Figurative Art Academy, 2009, Head Drawing – Nathan Fowkes
- Private Study, American Animation Institute, 2008, Animation Guild Life Drawing – Karl Gnass
- Private Study, Kline Art Academy, 2008, Foundations in Classical Painting – Cheryl Kline
- Private Study, LA Figurative Art Academy, 2007, Academic Gesture Drawing – Tim Mcguire
- Conservatory Practice, Bang Improv Studio, 2004, Improv Classes 1–4 and Master class – Peter Albers
- Rhythm and Hues, 2003, Life/Animal Drawing – Glen Vilupu
- Sony Pictures, 2001, Life Drawing for Animators – Karl Gnass
- Private Study, Ed Hooks Acting and Improv, 2000, Acting for Animators – Ed Hooks

BIOGRAPHY

Angie Jones is an artist, animator, and educator specializing in computer generated character and creature performance animation. Her film and commercial work include Oscar-winning films, two Clios, and one VES award. Angie has credits on (17) seventeen films including the SMURFS MOVIE (2011), Spike Jonze's I'M HERE (2010), PAN'S LABYRINTH (2006), GARFIELD (2004), SCOOBY DOO 2 (2004), XMEN 2 (2003), and STUART LITTLE 2 (2002). She has worked for over (40) forty animated commercials such as HATSUNE MIKU - TOYOTA (2011), SQUIRREL HONDA (2009), BATTLE OF THE BEANS - SOY JOY (2008), STOLI BLAKBERI (2008), DISNEY'S 50TH ANNIVERSARY COMMERCIALS - 5 SPOTS (2004-2006), COCA-COLA DROPS (2006), GEICO GECKO - 13 SPOTS (2003), and 7-UP INTERNATIONAL (2002) among others. She also worked as animation director and lead on (22) twenty-two AAA video games like ASSASSIN'S CREED 2 (2009), ARMY OF TWO: 40TH DAY(2009), GOD OF WAR III (2009), RED DEAD REDEMPTION (2009), ODDWORLD: ABE'S EXODDUS AND MUNCH'S ODDYSEE (1998-2000), DINO CRISES 3 (2000), RED DEAD REVOLVER (2000), and MIDNIGHT CLUB 2(2000). As an animation director, supervisor and lead animator, Angie works closely with directors and VFX and CG supervisors to design character performances and sequences for major motion pictures, commercials, and games. She enjoys the challenge of moving between the "sweet and endearing" and the "evil and deadly."

In addition to her freelance animation career, Angie is committed to giving back to the industry through education and speaking engagements. She has served on the ACCREDITATION ADVISORY BOARD FOR THE LA FILM SCHOOL DIGITAL ARTS PROGRAM (2006-2009), and participated in speaking panels at DISNEY FEATURES (2006), SAN DIEGO COMICON (2003), SIGGRAPH (2003), VISUAL EFFECTS SOCIETY (2002) and at the GAME DEVELOPER'S CONFERENCE (1998). Angie also served on the Jury for the 2016 SIGGRAPH COMPUTER ANIMATION FESTIVAL. She has written three books on computer animation called THINKING ANIMATION: BRIDGING THE GAP BETWEEN 2D AND CG (Cengage Learning PTR, 2006), 3D STUDIO MAX R3 PROFESSIONAL ANIMATION BOOK (New Riders Press, 2000 - Translated 3D Studio Max 3 Animacion Profesional - Edicion Es (Spanish Edition)) and INSIDE 3D STUDIO MAX R2 VOL. III (New Riders Press, 1998).

She offers the best in insider tips, inspiration, and resources on her popular animation blog at <http://www.thinkinganimation.com>. Angie continues to develop her own content for short films and animated characters under the Spicy Cricket Animation Website at <http://www.spicycricket.com> and her fine art can be found at <http://www.stixandjones.com>

After two decades working on award winning Hollywood Blockbusters, Jones returned to traditional mediums and original content through painting while getting her MFA degree in painting at LCAD. Angie's paintings, multimedia, interactive, sculpture, video art and fine art animation installations have been exhibited in solo and group shows at numerous venues including the Laguna Art Museum, Prohibition Gallery, Robert and Frances Fullerton Art Museum, James Gray Gallery, Game Developers Conference, Visual Effects Society Awards, Bedford Gallery, South Bend Museum of Art, The Gallery at Penn College, Springfield Museum of Art, William D. Cannon Gallery, Comicon, Disney Feature Animation Training Program, Chandler Center for the Arts, and SIGGRAPH.

CURRENT COURSES: Taught and Developed

CTAN 102L: (Spring) *Introduction to the Art of Movement (2.0 units) Lab Only.* Theory and practice of animation with a focus on movement, gesture, timing and performance. Open to freshman in Animation and Digital Arts majors only.

CTAN 202L: (Spring) *Introduction to 3-D Character Animation (3.0 units)* 3-D animation performance utilizing pre-set rigs and virtual characters. Emphasis on timing, gesture, and performance. Prerequisite: CTAN 201. Open only to sophomores in Animation and Digital Arts.

CTAN 301L: (Fall) *3-D Character Performance Animation (3.0 units)* Advanced 3-D character animation with an emphasis on performance, lip-syncing, timing and execution. Prerequisite: CTAN 202L. Open only to juniors in Animation and Digital Arts.

CTAN 305: (Fall) *Professionalism of Animation (2.0 units)* Understanding the business of the animation industry. Developing presentation skills for interviewing and pitching, preparing personal marketing tools, researching employment opportunities, and practicing networking techniques.

CTAN 563: (Fall) *Advanced Computer Animation (2.0 units)* Investigation of advanced computer techniques related to character representation and various types of algorithmically defined animation produced on either film or videotape.

CTAN 593 & 496 *Independent Directed Studies.*

CTAN 594A & 594B *Master Thesis Mentoring.*

PAST COURSES: Taught and Developed

CTAN 401a: (Fall) *Senior Project (4.0 units)* Understanding the requirements and relationships between theory and practice regarding the complexity of an animated film in idea and execution. Open to senior animation majors only.

CTAN 401b: (Spring) *Senior Project (4.0 units)*: Completion and exhibition of the short animated film to demonstrate understanding and further examination of the possibilities of animation time based graphic media. Open to senior animation majors only.

CTAN 450b: (Fall) *Animation Theory and Techniques (2.0 units)* Instruction in methods for planning and executing a short animated film. Topics covered include storyboarding, visual development and production planning.

PAST ACADEMIC APPOINTMENTS

- 2011–2014, *John C. Hench Division of Animation and Digital Arts, School of Cinema Television, USC*, Adjunct Professor (Non–Tenure), Courses taught: See above
- 2013–2015, *Loyola Marymount University, Los Angeles*, Visiting Assistant Professor, Course taught: 40510 ART 153 01 Drawing I – Animals
- 2012–2013, *Angie Jones Studio*, Private Instruction, Foundations in Classical Painting

- 2011–2014, *iAnimate*, Instructor, Course taught: FWS3 Body Mechanics, FWS4 Close Up Facial Acting, FWS5 Full Body Mechanics and Facial Acting, lecture and on–line.
- 2010–2011 *Gnomon School of VFX*, Instructor, Courses taught: Character Animation II & Creature Animation III
- 2010–2011 *Gnomon School of VFX*, Guest Lecturer, Course taught: Career Strategies
- 2006–2009 Advisory Board Member, The Los Angeles Film School, Computer Animation, Film and Animation.
- 2000 *Dhima*, Guest Lecturer, Animation Studies, Santa Monica, CA

EXAMPLES OF CLASSES CONCEIVED AND TAUGHT:

1. Lab to support Introduction to the Art of Movement introducing Maya. Supports the focus of analog techniques in class through lab assignments exploring approaches to animation using a computer and Maya software.
2. Advanced Animation Techniques is instructional direction using Maya software to create believable performances and motion and an introductory class to advanced animation performances with bipedal characters. Students bring their creativity to all assignments through storytelling. Technical assignments have three levels of difficulty to support student’s computer skills and experience. Animation workflow is introduced to give students with the confidence to create believable performances with simple characters.
3. 3D Character Performance Animation is a continuation of instruction on workflow using a computer and expanding complexities in designing character animation in CG to support production work, internships, independent filmmaking and senior thesis efforts. Animation workflow using Maya software is refined enabling students to animate on a computer with confidence using quad and bipedal rigs.
4. Professionalism in Animation instructs on how to present as a professional, ready to work in the industry. Each week the student prepares personal marketing tools (i.e. resume, business card, cover letter, credit list, networking and job spreadsheets, branding, website and demo reel/portfolio) and learns the vital skills of networking and interviewing. The business of the animation industry is covered in lecture, including a day in the life of a working artist, intellectual property rights, terms of employment, and content development. Guest speakers are scheduled throughout the semester.
5. Pipeline, Workflow and Organization for Senior Thesis. This is a 3-hour workshop I developed specifically for the senior undergraduates to get them up to speed on how to organize their assets, schedules their time and create a workflow that will support their own speed in creating assets as well as growth if they need to hire artists to complete their films.
6. Animation Theory and Techniques is a course I designed as ideation for the Animation Minor students at USC. Students develop pre-production content and organization for animation project of a 1-2 minute animated film. This course covers the aspects of idea development, refinement and organization. Students will bring their ideas to life through brainstorming, storyboards, scripting, and pitching for feedback. Students learn to pitch their ideas in a professional manner to their peers and instructor and provide meaningful feedback to their fellow students. By the end of the semester, each student will have an animation pitch bible consisting of a two-sheet, story concept art and character designs, style sheets, color

- boards, production book, script (if needed), time based design animatic with audio/scratch track, planned studio practice, organizational and production skills, and movement tests to assist in completing their film.
7. Advanced Character Performance Computer Animation prepares students for advanced senior thesis film making in the USC graduate and undergraduate programs, commercial animation production, and independent film making. This course focuses on overall believability and appeal in a multi character/creature performance animation sequence by choosing sincere acting choices. By exploring subtext, a greater understand as to how to reveal the character's internal thought process through your external acting and poses creates a genuine performance. The first half of the course covers staging continuity across cuts in an animation sequences, CG workflow, layout and scene set-up, organization and pipeline. In the second half of the course performance are refined through acting exploration learning about the polishing phase to give each character life, while maintaining focus on the core beats of the shots and integrate convincing body mechanics across cuts in a sequence.
 8. Close Up Acting workshop for iAnimate. This course is developed as a focus on close up acting and intimate scenes. Two scenes are created within the 15 weeks. On assignment focuses on two characters in a scene that are dealing with drama. The second assignment explores comedy with two characters.
 9. Advanced Creature Animation is a course I developed at Gnomon School of VFX where the students must animate a creature from a stopped position then moving and stopped again, over uneven terrain. Addition of props or struggles with other creatures is encouraged. This class pushes students beyond the stale assignment of locomotion over a flat surface which never happens in filmmaking.
 10. Advanced Body Mechanics for iAnimate. I created this course to push students to understand weight, reversals and biomechanics. The assignments include a personality walk, a sneak, a laugh, a sneeze, a handshake, a broad jump, jumping on a pogo stick, juggling, a dance sequence and a final pantomime scene with 1-2 characters.
 11. Acting for Animators is a workshop I developed for Gnomon School of VFX covering the workflow of creating a great performance for character animation.
 12. Introduction and History of CG is a course I create for Dhima explaining where we started and how we got here from an industry that was paper to pencil for almost 80 years to primarily digital today.

PUBLICATIONS

BOOKS

- June, 2006, *Thinking Animation – Bridging the Gap/ 2D and CG*, Los Angeles, CA
- March, 1999, *The 3D Studio Max R3 Professional Animation Book*, Los Angeles, CA
- May, 1998, *Inside 3D Studio Max R2 Vol. III*, Los Angeles, CA

SELECTED BOOK REVIEWS

- 09.07.2006 Reviewer: Chris Page. Amazon.com “Modern Day Reference Bible for 2D and 3D Artists.”
- 09.01.2006 Reviewer: Sarah Gurman. *Animation Magazine*. “Serves up methods for bringing the chutzpah and finesse of the 2D tradition to the 3D world.”
- 08.07.2006 Reviewer: Paul Williams. *10 Second Club*. “: Great Book :. After reading the first paragraph of Chapter Two, the tip on that page almost made the book worth the price I paid!”

ANGIE JONES

ACADEMIC CURRICULUM VITAE – 2016

- 07.04.2006 *Reviewer: Joel Fletcher. Amazon.com. "A must read for the modern animator."*
- 07.08.2006 *Reviewer: Libby Reed. Animation World Network. "Deals with a great deal more than animation, in either form, with humor and experience. Dig out that Toy Story piggy bank because when you do get this book, I guarantee you will have wished you would have bought it sooner."*

PRESS FOR THINKING ANIMATION BOOK

- Cartoon Brew Thinking Animation Book, Jerry Beck, June 8, 2006
- Frederator, Interview with Angie Jones, November 1, 2006
- Animation Meat, Thinking Animation Book Review, Hoops, June 11, 2006
- CGW, November, Bridging the 2D and CG Gap, 2006
- Animation Magazine, Book Review, September, 2006
- Animation Mentor, Book Showcase, Bobby Beck, August, 2006
- AWN, Thinking Animation Book Review, Libby Reed, August, 2006

ARTICLES/INTERVIEWS ABOUT ANGIE JONES IN ANIMATION

- Interview, "Reel Advice," 3D Ark Demo Reel Advice, 2012
- Interview, "Angie Jones – Featured Artist," *The Scratchpost, 2004*
- Interview, "Artist Spotlight," *Women in Animation, 2003*
- Interview, "Career Features," GIG News, 2002

PROFESSIONAL ACADEMIC SERVICE

- Faculty Advisor Concept Art Club, SCA, USC
- Faculty Advisor Painting Landscape Club, SCA, USC

PUBLIC SCHOLARLY AND CONFERENCE PRESENTATIONS/WORKSHOPS

SPEAKING ENGAGEMENTS

1. Speaker, "Career Strategies," Gnomon School of VFX, Los Angeles, California, 2007
2. Panelist, "Bridging the Gap Between 2D and CG," Walt Disney Studio, Los Angeles, California, 2006
3. Panelist, "Creating Believable Characters," Comicon, San Diego, California, 2003
4. Panelist, "Job Survival," LA Siggraph Chapter Meeting, Los Angeles, California, 2003
5. Panelist, "Your Career Support Team," Visual Effects Society, Los Angeles, California, 2002
6. Speaker, "Facial Systems," at Game Developer's Conference, Los Angeles, California, 1999

PROFESSIONAL EXPERIENCE AND CAREER HIGHLIGHTS:

1. Fine Artist/Painter, 1994–present
2. Freelance Animator, 1994–Present. Specific Clients and Shows listed below.

ANGIE JONES

ACADEMIC CURRICULUM VITAE – 2016

1. Assistant Professor, 2014–Present, John Hench Division of Animation and Digital Arts, School of Cinematic Arts, University of Southern California
2. Adjunct Faculty, 2011–2014, John Hench Division of Animation and Digital Arts, School of Cinematic Arts, University of Southern California
3. Visiting Professor, 2013–2015, Loyola Marymount University, Los Angeles.
4. Private Instruction, 2012–2013, Angie Jones Studio, Foundations in Classical Painting
5. Instructor, 2011–2014, iAnimate, lecture and on–line.
6. Instructor, 2010–2011 , Gnomon School of VFX
7. Advisory Board Member, 2006-2009 , The Los Angeles Film School, Film and Animation.
8. Guest Lecturer, 2000 *Dhima*, Animation Studies, Santa Monica, CA

EMPLOYMENT– THEATRICAL FILM

- 1) ZHEJIAN FILM STUDIO - 2016
Previz Lead,
Film To Be Announced
- 2) OLD MONK STUDIOS - 2013
Lead Character Animator
Film to Be Announced
- 3) SONY PICTURES IMAGEWORKS - 2012
Senior Character Animator
THE SMURFS Feature for SONY PICTURES
- 4) METHOD STUDIOS - 2010
Character Animator
I'M HERE short film FOR SPIKE JONZE
- 5) THIRD FLOOR - 2010
Character Animator
PREVIZ - THE SMURFS Feature for SONY PICTURES
PREVIZ – BELL COMMERCIAL OLYMPIC ORCHESTRA for METHOD STUDIOS
- 6) ASYLUM FX – 2007
Digital Animator
NATIONAL TREASURE: BOOKS OF SECRETS for WALT DISNEY PICTURES
- 7) DIGITAL DOMAIN – 2006/2007
Character and FX Animator
STEALTH – FX Animator for SONY PICTURES
THE HITCHER – Character Animator for FOCUS FEATURES
ZOOM: ACADEMY FOR SUPERHEROES – Character Animator for REVOLUTION STUDIOS
- 8) CAFÉ FX - 2005
Character Animator
PAN'S LABYRINTH for TEQUILA GANG, GUILLERMO DEL TORO AND PICTURE HOUSE
Academy Award Best Achievement in Cinematography
Academy Award Best Achievement in Art Direction
Academy Award Best Achievement in Makeup
- 9) LUMA PICTURES - 2004
Lead Character Animator

- THE CAVE for LAKESHORE ENTERTAINMENT
- 10) ASYLUM FX – 2004
Digital Animator
NATIONAL TREASURE
- 11) RHYTHM AND HUES - 2003
Senior Character Animator
- I. THE CHRONICLES OF NARNIA: LION, WITCH AND THE WARDROBE pitch/test for BUENA VISTA PICTURES
- II. SCOOBY DOO 2: MONSTERS UNLEASHED for WARNER BROTHERS PICTURES
- III. GARFIELD: THE MOVIE for 20TH CENTURY FOX
- 12) CINESITE - 2003
Character Animator and Lead Character Animator
- I. X2: XMEN UNITED - Character Animator for 20TH CENTURY FOX
- II. FREDDY VS JASON – Lead Character Animator for NEW LINE CINEMA
- 13) SONY PICTURES IMAGEWORKS - 2001
Character Animator
STUART LITTLE 2 film for SONY PICTURE IMAGEWORKS Visual Effects Society Award
Best Character Animation

EMPLOYMENT– COMMERCIALS AND TV

- 1) BUCK LA - 2011
Senior Character Animator
SCRABBLE commercial spot for ELECTRONIC ARTS
- 2) REPUBLIC STUDIOS -2011
Animation Lead
HATSUNE MIKE commercial spots (6) for TOYOTA CORROLA
- 3) ENTITY FX - 2010
Senior Character Animator
SKINNER - Animated pitch for TV show for STEPHEN SPIELBERG
- 4) CREATIVE CAPERS- 2010
Senior Character Animator
DORA THE EXPLORER - Animated pitch for NICK JR.
- 5) IMAGINARY FORCES- 2010
Senior Character Animator
ROCKY ROAD and COOKIE DOUGH commercial spots for BREYERS
- 6) MADE IN HAUS- 2010
Senior Character Animator
SHINY commercial spot for MICROSOFT INTERACTIVE
- 7) A52/ELASTIC - 2010
Senior Character Animator
SQUIRREL super bowl spot for HODNA CROSS TOUR
- 8) ZOIC STUDIOS - 2009
Animation Supervisor

FRINGE TV show for JJ ABRAMS AND BAD ROBOT PRODUCTIONS

9) DIGITAL DOMAIN – 2006-2007

Character Animator and Animation Supervisor for commercials

- I. DISNEY'S 50TH - HOMECOMING - Character Animator
- II. DISNEY'S 50TH – MAGIC BOX - Animation Supervisor
- III. DISNEY'S 50TH - WISH - Animation Supervisor
- IV. DISNEY'S 50TH – TOON TAKEOVER - Anim Supervisor
- V. DISNEY'S 50TH – CHARACTERS IN THE PARK - Anim Sup
- VI. COCA-COLA DROPS - Character Animator
- VII. REAL ESTATE.COM - Character Animator
- VIII. YAHOO/EARTHLINK PAPER - Char Animator
- IX. ACB LISTERINE – Character Animator
- X. ASPEN CHRYSLER – Anim Supervisor
- XI. AMP ENERGY DRINK – Animation Supervisor

10) BRAND NEW SCHOOL - 2008

Animation Lead

BATTLE OF THE BEANS commercial for SOY JOY BAR

11) SEA LEVEL - 2007

Lead Character Animator, MAN OF POPSICLE commercials for POPSICLE

- I. POPSICLE RAINBOW CANOE
- II. POPSICLE FIRECRACKER SANDMEN
- III. POPSICLE SCRIBBLERS XYLOPHONE

12) JIM HENSON STUDIOS - 2006

Character Animator

SKRUMPS TV Show for JIM HENSON STUDIOS

13) RHYTHM AND HUES - 2003

Senior Character Animator

GEICO GECKO – 15 commercial spots for GEICO INSURANCE

14) DUCK SOUP PRODUCTIONS – 2002

Character Animator

PLANET 51 commercial for KID'S CUSINE

15) COLORADO FX – 2002

Character Animator

TALKING BABIES commercial for SMART AND FINAL

16) MY ACTIVE DRIVEWAY/NY – 2002

Character Animator

7UP INTERNATIONAL commercial pitch for BBDO

17) MINDFLEX (Now Tanner Mark) – 1995

2D/CG Animator

REALITY CHECK children's TV show for S & S PRODUCTIONS

18) ALAN STECKER VIDEO

CG Artist

Various TV productions and motion graphics, titles upon request

- 19) BIG MOUTH POST
CG Artist
BUMPERS for CARTOON NETWORK
- 20) COCA-COLA USA
Motion Graphic Designer
Presentational graphics for COCOA COLA USA

EMPLOYMENT–VIDEO GAMES

- 1) IMAGE METRIC - 2009
Animation Director overseeing ~40 animators
 - I. BLUR facial animation for ACTIVISION
 - II. GRAND THEFT AUTO IV facial animation for ROCKSTAR GAMES
 - III. ARMY OF TWO facial animation for EA MONTREAL
 - IV. ASSASIN’S CREED facial animation for UBISOFT
 - V. RED DEAD REDEMPTION facial animation for ROCKSTAR GAMES
- 2) ZOIC STUDIOS - 2009
Animation Supervisor
KILLZONE 2 cinematics for GUERILLA GAMES
- 3) SUPER 78/CARTOON NETWORK - 2002
Lead Character Animator
RELISH RAMPAGE game cinematics for POWER PUFF GIRLS and BAM! ENTERTAINMENT
- 4) ANGEL STUDIOS - 2000
Lead Artist
 - I. ONI 2 for BUNGIE SOFTWARE/ANGEL STUDIOS
 - II. DINO CRISES III for CAPCOM STUDIOS - JAPAN/ANGEL STUDIOS
 - III. RED DEAD REVOLVER for CAPCOM STUDIOS - JAPAN/ANGEL STUDIOS*** Served on the Animation Council for Studio overseas six games in house
- 5) ODDWORLD INHABITANTS – 1998-2000
Character Animator
 - I. ABE’S EXODDUS game cinematics for PLAYSTATION
 - II. MUNCH’S ODDYSEE game cinematics for PLAYSTATION
- 6) THE LIGHTSPAN PARTNERSHIP – 1995-1998
Character Animator
25 AAA PSX CHILDREN’S EDUCATIONAL VIDEO GAMES K-6, titles upon request

EMPLOYMENT– RIDE FILMS, VIRTUAL/AUGMENTED REALITY AND INTERACTIVE

- 1) AMALGAMATED PIXELS - 2008
Animation Lead
INTO THE DEEP VR 360 degree dome ride film working with MARIO KAMBERG
- 2) USC/ICT – INSTITUTE OF CREATIVE TECHNOLOGIES
Animation Lead

SIM COACH/BILL FORD PROJECT virtual human support agents for U.S. DEFENSE CENTERS OF EXCELLENCE FOR PSYCHOLOGICAL HEALTH AND TRAUMATIC BRAIN INJURY (DCoE)/UNITED STATES GOVERNMENT

EMPLOYMENT– MOTION GRAPHICS/DESIGN

- 1) ENGINE ROOM FX/DESIGN - 2008
Animation Lead
BEST DESIGN OF THE YEAR AWARDS OPENING for PRO BDA
- 2) STARDUST - 2009
Character Animator
LASER PRINTER SPOT for HEWLITT PACKARD
- 3) ASYLUM FX – 2004
Digital Animator
NINTENDO GAMEBOY ADVANCE commercial for NINTENDO – DONLEY KONG
- 4) PSYOP LA – 2008
Animation Lead
STOLI VODKA AIRSHIP commercial for STOLICHNAYA

EMPLOYMENT– MUSIC VIDEOS

- 1) IMAGE METRICS- 2009
Animation Director overseeing ~40 animators
BLACK EYE PEAS music video BOOM BOOM POW for INTERSCOPE RECORDS
- 2) MOTION THEORY – 2007
Animation Supervisor
ADELE music video CHASING PAVEMENT for XL RECORDINGS LITD.

EMPLOYMENT – SOFTWARE AND PIPELINE CONSULTING

- 1) SIDE EFFECTS SOFTWARE - 2007
Character Animation Specialist
HOUDINI CHARACTER TOOLSET FOR VERSION 9
- 2) DISNEY FEATURE ANIMATION – 2003
Animation/CG Pipeline Consultant
GNOMEO AND JULIETTE – animation specialist working with NEIL ESKURI AND GARY TROUSDALE

CLIENT LIST

- | | |
|----------------------------|-------------------------|
| ▪ SONY PICTURES IMAGEWORKS | ▪ ENGINE ROOM FX/DESIGN |
| ▪ DIGITAL DOMAIN | ▪ PSYOP – LA |
| ▪ DISNEY FEATURE ANIMATION | ▪ SEA LEVEL |
| ▪ LUMA PICTURES | ▪ CINESITE |
| ▪ THIRD FLOOR | ▪ MOTION THEORY |

ANGIE JONES

ACADEMIC CURRICULUM VITAE – 2016

- ASYLUM FX
- BUCK LA
- ZOIC STUDIOS
- JIM HENSON STUDIOS
- RHYTHM AND HUES
- BRAND NEW SCHOOL
- ENTITY FX
- SUPER 78/CARTOON NETWORK
- ANGEL STUDIOS
- ODDWORLD INHABITANTS

APPOINTMENTS AND PROFESSIONAL MEMBERSHIPS

- Member, *Women in Animation*
- Member, *ACM/SIGGRAPH*
- Member, *College Art Association, CAA*
- Member, *Visual Effects Society, VES*
- Member of *Accreditation Advisory Board at LA Film School*
- Member of *Artist Design Board at Angel Studios*

AWARDS | RESIDENCIES | NOMINATIONS

- Dean's List. Laguna College of Art + Design, MFA
- LCAD Merit Scholarship. Laguna College of Art + Design
- Dean's List. Savannah College of Art and Design, BFA

THESIS AND RESEARCH

"Participating Perception", LCAD Thesis Archives, May 15, 2015.

Participating Perception Thesis in Studio Art and Painting 80 pages (LCAD) – Abstract

I present the influence of post-digital imagery on our collective brain circuitry. I deconstruct the image through abstraction using faceted surfaces (similar to low polygon video game art) to create something new, from something old and make it new again. My experience working in Visual Effects, Video Games and Animation inspires the "peak shift" palette, faceted surface and idiosyncratic portrayal through paint. The aesthetic components of my work recognize the influence of technology on post-modern existence. My visual language, which I call "figurative abstraction" signifies modern culture in a post-war technological society of fractured communication.

I use geometric shapes and a vibrant palette to critique our culture thriving on scattered and amplified visualizations of humanity. Abstraction of the form creates a concentrated effort of gesture and simplicity similar to a text or emoji on your smartphone. The simplification focuses on what makes each of us unique when it comes to portraiture and iconic pop culture. Communication and human interaction have condensed into a shorthand of disjointed emails and texts instead of face to face conversations. This post-digital reality emphasizes iconic gestures and emotion over likeness. Similarly, in my paintings, gesture and body language cement into an archetypal language beyond realistic representation. Through a splintered perspective of humanity, I discover the original signature of human identity.

ANGIE JONES
ACADEMIC CURRICULUM VITAE – 2016

In the end, my subjects are an analysis into the nature of shifting relationships with digital technologies and art forms. Maintaining one foot in the past and another in the future, I call into question how art is perceived by tracing a loop historically through image, technology and science. I paint my subjects as an existential complication and one that is ever changing and evolving.

BIBLIOGRAPHY | MEDIA INTERVIEW (SELECTION)

ARTICLES/INTERVIEWS ABOUT ANGIE JONES IN FINE ART

2014

- Platinum Cheese. Interview with Angie Jones, Aug, 2014
- Quiet Lunch Magazine. Feature – Angie Jones, May 29, 2014
- Artist A Day. Feature - Angie Jones, May 12, 2014
- The Palette Pages. Interview with Angie Jones, May 5, 2014
- VERBÖTEN. Interview with Angie Jones. Arts, January, 2014

2013

- Barking about the artists in "The Hounds of Love", Arts & Entertainment Arts & Exhibits, Examiner. September 26, 2013
- NELA Art Around NELA, News pg. 10, September 2013
- Catapult Magazine. Issue 17, January 9, 2013 pg. 42-45

2011

- The Book of Skulls. Lawrence King Publishing, pg. 87

2010

- Skate boards Now Hang in Galleries, But Are They Wheelie Art? Wall Street Journal, Feb 26, 2010, Life & Culture, pg 1.

LIST OF WORKS

SELECTED PAINTINGS AND SCULPTURES

1. 2007 Charge Diptych 96 x 36 inches, Oil on Canvas
2. 2008 Secret Diptych 96 x 36 inches, Oil on Canvas
3. 2009 Vanitas I 3.5 x 31.3 inches, Oil on Skateboard Deck
4. 2009 Vanitas II 3.5 x 31.3 inches, Oil on Skateboard Deck
5. 2010 Vanitas III 3.5 x 31.3 inches, Oil on Skateboard Deck
6. 2010 Vanitas IV 3.5 x 31.3 inches, Oil on Skateboard Deck
7. 2010 Protection 3.5 x 31.3 inches, Oil on Skateboard Deck
8. 2011 Year of the Tiger 48 x 60 inches, Oil on Canvas
9. 2011 'Til Death 24 x 24 inches, Oil on Canvas
10. 2011 Resurrection 50 x 15 inches, Oil on Canvas
11. 2011 Keeping Up With The Joneses 72 x 48 inches, Oil on Canvas

ANGIE JONES

ACADEMIC CURRICULUM VITAE – 2016

12. 2011 Hollywood 30 x 48 inches, Oil on Canvas
13. 2011 Margay Wildcat Skull 6 x 6 " Skull replica Swarovski crystals, gold leaf and dust glass dome
14. 2011 Pitbull Skull 12 x 12 " Skull replica Swarovski crystals, gold leaf and dust glass dome
15. 2012 Spring 24 x 24 inches, Oil on Canvas
16. 2012 Winter 24 x 24 inches, Oil on Canvas
17. 2012 Summer 24 x 24 inches, Oil on Canvas
18. 2012 Odysseus 36 x 36 inches, Oil on Canvas
19. 2012 Stache 36 x 48 inches, Oil on Canvas
20. 2012 Vato 36 x 48 inches, Oil on Canvas
21. 2012 Smirk 36 x 48 inches, Oil on Canvas
22. 2012 Bitten 20 x 24 inches, Oil on Canvas
23. 2012 Cheeky 20 x 24 inches, Oil on Canvas
24. 2012 Vato Study 36 x 48 inches, Oil on Canvas
25. 2012 Fractured 36 x 48 inches, Oil on Canvas
26. 2012 Fury I 36 x 24 inches, Oil on Canvas
27. 2012 Fury II 36 x 24 inches, Oil on Canvas
28. 2012 Fury III 36 x 24 inches, Oil on Canvas
29. 2012 Vato Grisaille 36 x 48 inches, Oil on Paper
30. 2013 About Face Video, 2 minutes, 3D Animation and Painting Installation
31. 2013 Doom Sayer 36 x 48 inches Oil on Canvas
32. 2013 Clothes Whore 36 x 48 inches Oil on Canvas
33. 2013 Envize 36 x 48 inches Oil on Canvas
34. 2013 DonDon 36 x 48 inches Oil on Canvas
35. 2013 Frida 20 x 24 inches Oil on Canvas
36. 2013 Sienna 36 x 48 inches Oil on Canvas
37. 2013 Kitty 36 x 48 inches Oil on Canvas
38. 2013 Mrs. Kahlo 36 x 48 inches Oil on Canvas
39. 2013 Mr. Douglass 36 x 48 inches Oil on Canvas
40. 2014 The Austrian 36 x 48 inches Oil on Canvas
41. 2014 Wildcat 36 x 48 inches Oil on Canvas
42. 2014 Like A Boss 36 x 48 inches Oil on Canvas
43. 2014 Momento Mori Glitch 24 x 20 inches Oil on Canvas
44. 2014 After Life 36 x 48 inches Oil on Canvas
45. 2014 Hermosa Triste 24 x 20 inches Oil on Canvas
46. 2014 Luminous Opera Skull 9 x 7 x 4 inches 3D Print, SLS, Nylon 12, Wet/Dry Blast finish Aqua Oil Paint
47. 2015 Year of the Pig 120 x 48 inches Oil on Canvas
48. 2015 Pomp and Ceremony 36 x 48 inches Oil on Canvas
49. 2015 Meneer Van Gogh 36 x 36 inches Oil on Wood Panel
50. 201-2016 Glitched David 60 x 48 inches Oil on Canvas
51. 2016 American Gothica Glitch 36x36 Oil on Hexagonal Canvas
52. 2016 Poe Glitch 36 x 48 inches Oil on Canvas

GALLERY EXHIBITIONS AND LIST OF ARTWORKS

SELECTED SOLO EXHIBITIONS

1. 2015 Transcendence, Angel City Brewery, Los Angeles, CA
2. 2014 Participating Perception, Prohibition Gallery, Culver City, CA
3. 2014 About Face, Barbara's @ The Brewery, Los Angeles, CA

SELECTED GROUP EXHIBITIONS

1. 2014 The Skull Show, Bedford Gallery, Walnut Creek, CA
2. 2014 Of History and Hope, Flower Pepper Gallery, Pasadena, CA
3. 2014 Brewery Artwalk, Los Angeles, CA
4. 2013 Beverly Hills artShow, Beverly Hills Gardens, CA
5. 2013 Hounds of Love, Hollywood, CA
6. 2013 Through Our Eyes, Artificium, Eagle Rock, CA
7. 2012 Beverly Hills artShow, Beverly Hills Gardens, CA
8. 2012 MFA Exhibition, Laguna Art Museum, Laguna Beach, CA
9. 2012 Cannibal Flower Group Show, Los Angeles, CA
10. 2012 Full Deck, Robert V. Fullerton Art Museum, San Bernardino, CA
11. 2011 Full Deck, Museum of Art, South Bend, IN
12. 2011 Cannibal Flower Group Show, Los Angeles, CA
13. 2011 Full Deck, Rockford Art Museum Rockford, IL
14. 2011 Full Deck, Vision Gallery, Chandler Center for the Arts Chandler, AR
15. 2010 Full Deck, Bedford Gallery, Walnut Creek, CA
16. 2010 A Mute of Hounds, Gallery Meltdown, Hollywood, CA
17. 2010 Decked Out, Cactus Gallery, Eagle Rock, CA
18. 2010 Cannibal Flower Group Show, Los Angeles, CA
19. 2010 From Within The Shadows, New Puppy Gallery, Los Angeles, CA
20. 2008 Visual Amalgam, James Gray Gallery, Los Angeles, CA

GRANTS/AWARDS/MERIT

- 2014 Dean's List. Laguna College of Art and Design, MFA – Painting, Laguna Beach, CA.
- 2010 LCAD Merit Scholarship. Laguna College of Art and Design, Laguna Beach, CA.
- 994 Dean's List. Savannah College of Art and Design, BFA – Electronic Arts, Atlanta, GA

INTERNET LINKS

- IMDB: <http://www.imdb.com/name/nm1319174/>
- Linked In: <https://www.linkedin.com/in/spicycricket>
- Blog: <http://thinkinganimation.com/>
- Demo Reels: <http://spicycricket.com/>
- Fine Art: <https://stixandjones.com/>