

SERGI CABALLER

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ART DIRECTOR & CREATIVE TECHNOLOGIST

SUMMARY

Twenty years building characters for film, games, and platforms. Character Modeling Supervisor at Walt Disney Animation Studios on Encanto (VES Award for Mirabel Madrigal, Academy Award for Best Animated Feature) and Wish. Promoted to Art Director at Meta during the Style 2.0 project: parametric avatar system serving 2 billion users, with representation scores of 3.8-4.0 against a 3.0 target on a scale from 0 to 5, the largest demographic study Meta had run on avatars. Founded MeshSynergy in 2016, shipping four Maya/Python tools now in use across my own pipeline and adopted by peers at Disney, Meta, and Google. I work where art direction, character systems, and production infrastructure meet.

CORE STRENGTHS

- Visual direction, style principles, and quality bars for character systems at platform scale.
- Parametric character frameworks: procedural identity, body and face systems, ML-aware personalization.
- Leading character teams alongside engineering, research, and product.
- Procedural pipelines and reusable tooling for creator ecosystems and studio production.
- Mentorship, craft standards, and feedback mechanisms across distributed teams.
- Maya and Python tool development: MeshSynergy suite (CreaseManager, LandmarkManager, MeshManager, BaseMesh).
- AI-informed character workflows: ML-aware pipelines, synthetic data, and art direction targets for ML outputs.

PROFESSIONAL EXPERIENCE

META • Art Director, Avatars

October 2022 – Present (Los Angeles Metro Area)

Art Director, Avatars 2.0 (July 2023 – Present) • Art Lead, Avatars (October 2022 – July 2023)

- Led Style 2.0, Meta's avatar redesign: parametric face and body systems, expression taxonomy, and the Aspirational Bodies. Representation scores skyrocketed to 3.8-4.0 against a 3.0 set as initial target on the largest demographic study Meta had run on avatars.
- Defined the visual identity for avatars serving 2 billion users across Meta platforms, holding quality consistent across vendor studios on three continents.
- Directed art-side evaluation of the ML personalization system: set quality bars, reviewed model outputs against style targets across a 30k-sample annotated dataset, ran feedback loops with Research and Tech Art.
- Built style safe rail mechanisms, decision frameworks, and review cadences that kept aesthetic coherence across products without centralizing every call.
- Promoted from Character Art Lead to Art Director during the project.

WALT DISNEY ANIMATION STUDIOS • Character Modeling Supervisor / Character Modeler

September 2013 – October 2022 (Burbank, CA)

Character Modeling Supervisor: Wish (2021–2022), Encanto (2019–2021) • Character Modeling Technology Department Representative (2018–2022)

- Character Modeling Supervisor on Encanto: VES Award winner for Outstanding Animated Character (Mirabel Madrigal); the film won the Academy Award for Best Animated Feature.
- Character Modeling Supervisor on Wish, Disney's 100th anniversary feature. Built a Python autotagging tool that compressed months of asset cataloging work into a week, reclaiming the time for helping set the 3D visual language of the characters, partnering with Art Direction on the film's main character.
- Built a universal biped topology that originated as a personal project, shipped first on Frozen II, and has remained Disney Animation's internal tech standard for every human character since.
- Character Modeling Technology Department Representative (2018–2022): single-point-of-contact between modeling and engineering on every feature in production during those years. Tooling requirements, pipeline improvements, and cross-department workflows I owned shipped into Encanto, Raya, and Wish.
- Modeling and visual development work on Raya and the Last Dragon, Wreck-It Ralph 2, Moana, and Zootopia (Academy Award wins and nominations across all four).

MESHSYNERGY • Founder & Tools Developer

2016 – Present • meshsynergy.xyz

- Four Maya/Python tools for character workflows: CreaseManager (edge-crease management), LandmarkManager (semantic facial landmarks), MeshManager (mesh data handling), BaseMesh (production-tested biped topology).
- In daily use across every character project I have shipped since 2018, from Riot Games freelance through Disney Animation and Meta.
- Working method propagated into Disney Animation's character pipeline during Encanto supervision. Peer testimonials from senior talent from Disney, Meta and Google.

CONSULTING & FREELANCE • Character TD / Modeler / Rigger / Tools Developer

June 2011 – Present (Various Clients)

- **THE SPA STUDIOS:** Solo character TD on Troglodita, a 3D character built to match the movement and expression of a 2D drawing for a Sergio Pablos short. End-to-end pipeline from modeling through facial rig and Python tooling.
- **RIOT GAMES:** Thirteen collectible sculptures for League of Legends, prepped for PVC molding (2018–2020). The workflow built to deliver the project became the origin of CreaseManager, the first MeshSynergy release.
- **DIGIC PICTURES:** Character TD consulting on Another Home, the studio's Unreal Engine animated short, supporting their transition from photorealistic game cinematics to stylized animation.
- **QVISTEN ANIMATIONS:** Character sculpting and modeling workflows, facial shapes processes, and universal biped topology for Captain Sabertooth and the Magic Diamond feature production.
- Additional clients: **Aardman Animations** (Character TD/rigger), **Axis Animation** (environment modeler for game cinematics).

TEACHING & LECTURING

2007 – 2015

- **CGMA (CG Master Academy) (2015):** Instructor, 3D Character Arts Program.
- **ANIMUM3D (2011–2013):** Facial Modeling lecturer for the online Character Modeling master program.
- **DIGITAL REBEL ACADEMY (2013):** Masterclass, "Facial Modeling in Animation Features."
- **PRIMERFRAME (2013):** Masterclass, "3D Facial Modeling in Animation Features."
- **UNIVERSITY OF SALAMANCA (2007–2009):** University faculty. Introduction to Modelling Techniques I-II.

EARLIER ROLES (Summary)

- Senior Character Modeler / Supervisor at Kandor Graphics, Enne Entertainment (2007–2011): modeling lead on features and TV series.
- Additional: Character Modeler at Lion Toons, Keytoon, Muf Laboratori, ESDi (2005–2007).

AWARDS & RECOGNITION

- **VES Award:** Outstanding Animated Character in an Animated Feature, Mirabel Madrigal, Encanto (2022).
- **Academy Awards:** Wins for Encanto (2021) and Zootopia (2016); nominations for Raya and the Last Dragon (2021), Ralph Breaks the Internet (2018), Moana (2016), The Pirates! (2012).

TOOLS & TECHNICAL

Maya, ZBrush, Blender (familiar), Substance Suite, Marmoset Toolbag, Unreal Engine, RizomUV, UVLayout, Photoshop, Framer, Figma, Python, MEL.

EDUCATION

- BA, Graphic Design | Universitat Ramon Llull (2005–2007)
- BA, Digital Design with Minor in Electronic Art | Escola Superior de Disseny ESDI (2000–2007)
- Workshops: Python in Maya (CGTalk/CGSociety, 2011); Body & Facial Rigging (Pepe-School-Land, 2011); ZBrush Modeling (CGTalk/CGSociety, 2009)

LANGUAGES

English (Professional), Spanish (Native), Catalan (Native)