

SERGI CABALLER

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ART DIRECTOR & CREATIVE TECHNOLOGIST

SUMMARY

I'm an Art Director, Creative Technologist, and solo founder. Twenty years building characters for film and platforms. Almost a decade at Walt Disney Animation Studios, then art direction for Meta's avatar system. I founded MeshSynergy in 2016 to build production tools for character artists, independent or in teams. My work sits where art direction meets creative technology: setting the visual direction and the rules that hold it together at scale, then building the systems underneath so artists focus on the art.

At Disney, I supervised character modeling on Encanto (VES Award, Academy Award for Best Animated Feature) and Wish.

At Meta Reality Labs, I lead art direction for the stylized avatar system and designed the parametric framework that powers it for billions of users.

CORE STRENGTHS

- Creative leadership and visual direction for character-driven work at the highest production bar.
- Brand systems and aesthetic coherence at scale: style principles, visual frameworks, style guides, and review cadences.
- Directing visual output of ML models: style targets, brand standards, iteration cycles with research and engineering.
- Parametric visual development systems at platform scale, designed to flex across audiences, users, creators, and synthetic data for ML model training.
- Productized standards: reusable tools and frameworks that propagate craft methods across organizations.
- Empowering, collaborative leadership of art teams: mentorship, clear feedback, craft standards across distributed teams.
- Cross-functional partnership across research, engineering, product, marketing, and external creative collaborators.

PROFESSIONAL EXPERIENCE

META REALITY LABS • Art Director, Avatars (VR/AR Character Platform)

October 2022 – Present (Los Angeles Metro Area)

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

- Led the artistic vision for Avatars 2.0, defining the visual language, character identity, and brand standards for a platform serving billions of users across Meta products.
- Raised the avatar likeness and representation score from below its 3.0 ship target to 3.8, and later to 4.0 with the post-2.0 body updates, on a 1 to 5 scale.
- Built parametric visual development systems at platform scale: face and body systems, expression taxonomy, fantastical creatures morphology, and synthetic training data feeding the ML personalization models.
- Held aesthetic coherence across mobile, web, and spatial (VR/AR) surfaces with very different rendering budgets and runtime constraints, and across vendor studios on three continents.
- Refined and evolved the visual frameworks, toolkits, and style guides the team and external partners work from, with style principles, decision frameworks, and review cadences that protect creative consistency without centralizing every call.
- Held the artistic bar for the ML personalization system: set the style targets, directed model output against brand standards, ran the feedback loops with research and engineers.
- Led the team's adoption of AI in daily creative work: integrated tools like Vizcom and ComfyUI and built a parametric-body and image-generation loop that accelerated garment exploration and execution, without lowering the style bar.
- Directed a core art team and mentored through every project phase, translating vision into clear, consistent visual feedback that elevated collaborators' work and held the craft bar across distributed teams.
- Promoted from 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. Partnered with Art Direction on the 3D visual language of the characters and on the film's main character.

- Built the universal biped topology that shipped first on Frozen II, and has remained Disney Animation's internal standard for every human character since: a long-term maintainable, portable system still in production use.
- Character Modeling Technology Department Representative (2018–2022): the art-engineering bridge 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

- Founded and bootstrapped artist-first production tool company; developed and released four Maya/Python tools (CreaseManager, LandmarkManager, MeshManager, BaseMesh) that solve chronic character pipeline bottlenecks.
- Tools used by professional character artists and validated by peers at leading film and tech studios, built to compress weeks of manual modeling and rigging work.
- Personally propagated working methods into Disney's character pipeline during Encanto and Wish supervision; peer-tested by senior talent across animation and tech.

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), Unreal Engine, Substance Suite, Marmoset Toolbag, Photoshop, RizomUV, UVLayout, ComfyUI, Stable Diffusion, Vizcom, Claude, Framer, Figma, Python, MEL, Visual Studio Code

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)