

KRIS TERHURNE

Technical Art Manager

kris.terhurne@yahoo.com | kristerhurne.blogspot.com

SUMMARY

Technical Art Manager with 11 years shipping AAA titles — including The Outer Worlds 2, Avowed, Call of Duty: Vanguard, Black Ops Cold War, Warzone, and Mafia III — across rigging, cloth / hair simulation, pipelines and tools. Leads internal and outsourced character technical art teams from pre-production through ship, partnering closely with engineering, modeling, animation, and design. Most recently developing AI-assisted asset pipeline to shorten iteration time getting ideas into games faster.

SKILLS

Leadership & Pipeline: Team & vendor management (internal and outsourced), cross-discipline collaboration (engineering, animation, design), pipeline architecture & documentation, cross disciplinary mentorship, AI-assisted asset pipeline R&D

Technical: Python, MEL, character rigging & skinning, cloth simulation (Havok, Chaos, proprietary), hair simulation (Havok, Chaos), jiggle deformers (Unreal), AI assisted production pipelines (ComfyUI > IPAdapter > SDXL > GPTimages > TRIPO > SkinToken > DCC > Unreal)

Software: Maya, Houdini, 3ds Max, Unreal Engine 5, MetaHuman, ZBrush, Photoshop, ComfyUI

EXPERIENCE

Senior Manager, Character Technical Art — Obsidian Entertainment

Irvine, CA | Apr 2022 – Sept. 2026

- Led the character technical art team on Avowed and through the final production push and ship of The Outer Worlds 2.
- Managed a team of 11 internal and external character technical artists across Avowed and The Outer Worlds 2, overseeing rigging, cloth, and hair simulation from pre-production through ship.
- Reviewed outsourced assets relevant to character / creature rigs and LOD's for approval.
- Built character and creature control rigs, including facial rigs using Jali.
- Established an LOD pipeline for a modeling vendor, which allowed the game to utilize improved LOD topology integrity due to outfit complexity.
- Developed AI-assisted pipeline to R&D a streamlined asset processing pipeline from concept through Unreal implementation, cutting iteration time to one day for what could take weeks.

Engine: Unreal Engine 5.7.4

Programs: Maya, Unreal/Chaos Physics, MetaHuman, Jali, comfyUI

Released Games: [Avowed](#) | [The Outer Worlds 2](#)

Senior Technical Artist — Sledgehammer Games

Foster City, CA | Feb 2020 – Apr 2022

- Managed a team of 8 internal and external character technical artists, owning the pipeline from post-modeling through in-engine physics and dynamics setup.
- Implemented Havok cloth into Sledgehammer's character art production pipeline.
- Mentored artists transitioning from other departments into technical art roles.

Engine: Call of Duty Proprietary Engine

Programs: Maya, Havok, COD Engine/Editor

Released Games: [Call of Duty: Warzone](#) | [Call of Duty: Black Ops Cold War](#) | [Call of Duty: Vanguard](#)

Senior Technical Artist — Visual Concepts

Novato, CA | Mar 2018 – Feb 2020

- Led the transfer of cloth and hair pipelines from a legacy production studio to Visual Concepts' own production studio.
- Managed a team of 3 external technical artists applying cloth and hair simulation to characters, props, and environments.
- Scripted tools for vendors and in-house artists to streamline production.
- Partnered with engineering to port the proprietary physics system from 3ds Max to Maya.

Engine: Proprietary

Programs: Maya, 3ds Max, Proprietary Physics Software

Released Games: [WWE 2K19](#)

Senior Technical Artist — Hangar 13 Games

Novato, CA | Feb 2015 – Feb 2018

- Served as Cloth Simulation Technical Artist; partnered with engineering to build a pipeline between Havok and the studio's proprietary engine.
- Built tools to make cloth and hair creation more efficient across the team.
- Used telemetry to monitor and optimize in-game simulation setups.
- Built a procedural asset generation pipeline using Houdini and Houdini Engine.
- Collaborated with designers on FX using Maya, blend shapes, and Houdini.

Engine: Proprietary

Programs: Havok, Maya, 3ds Max, Houdini

Released Games: [Mafia III](#)

Technical Artist — Kixeye

San Francisco, CA | Apr 2013 – Jan 2015

- Served as character rigger; established the studio's rigging production pipeline standard.
- Built real-time cloth and hair systems using dynamics and expressions.
- Scripted tools to speed up production.
- Partnered with the Animation Director on rig and tool optimization.
- Imported and tested character assets in Unity.

Engine: Unity

Programs: Maya

Released Games: [Tome](#) | [Backyard Monsters](#) | [Vega Conflict](#)

Technical Artist — Goko

Redwood City, CA | Dec 2011 – Oct 2012

- Led development and implementation of the avatar rigging system.
- Created documentation for training and for assessing outsourced asset quality during production.
- Built tools to automate the production pipeline.
- Partnered with the animation department to improve rigs and streamline production.
- Fixed character model topology for animation, created skin/hair/eye textures, produced particle FX and in-game assets, and rendered marketing imagery.

Programs: Maya

Released Games: Dominion, All the King's Men, Forbidden City

EDUCATION

Academy of Art University — San Francisco, CA

Bachelor of Fine Arts, Animation and Visual Effects — May 2011