



BECKY ROBERTS

Senior Vis Dev Artist and Animator

PROFESSIONAL EXPERIENCE SUMMARY

Riot Games

2024-present
Animation Artist III (WOARior)

Akili Interactive

2023-2025
Concept Artist, Illustrator

Magic Soup Games

2023-2024
Concept Artist

PixelOpus/PlayStation, "Entwined" and "Concrete Genie"

2013-2023
Senior Artist
2-d/3-d Animator, Visual Development, Cinematics, Concept Art, Gameplay Previz, Story boarding, UE4 Sequencer Cinematic Artist, Outsourcing Animation Management/Feedback

Erick Oh (Director), "Opera"

2016-2019
Animator
2-d Animation (Roughs, Keys, Cleanup)

Tonko House, "The Dam Keeper"

2013
Animator
2-d Animator (Roughs/In-betweens/Keys/Cleanup)

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EDUCATION

San Jose State University

Bachelor of Fine Arts

Class of 2013
Magna Cum Laude

SKILLS

Digital Art
Cinematics
Animatics
3-d Animation
2-d Animation
Story Boarding
Art Management/Art Directing
Character Design
Concept Art
Illustration
Model Packets/Style Guides

SOFTWARE

Adobe Photoshop
Adobe Premiere
Adobe After Effects
Maya
UE4
TV Paint
Moho

REFERENCES

Jeffrey Sangalli (Art Director)
kgalli@pacbell.net
Dominic Robilliard (Creative Director)
Darobilliard@yahoo.co.uk
Connie Booth (SVP, Head of Internal Production, PlayStation)
connie.booth@gmail.com
Erick Oh (Animation Director)
contact@erickoh.com



Hello, and thank you for viewing my CV!

I am currently working with the Worldbuilding Team for VALORANT at Riot Games. My passion is storytelling through cinematics, animation, concept art, and illustration. Recently, I have worked at Akili Interactive and Magic Soup Games as a concept artist. I spent ten years at PlayStation focusing on animation (2D and 3D), visual development, storyboarding, artist management, art feedback and direction, and creating cinematics. In my last project there, I held an Associate Director role. I enjoy being a generalist, learning new tools and software, and I am passionate about pushing a project's visuals and storytelling.

I have also worked on several animated short films. My first professional role was with Tonko House on their Academy Award-nominated project *The Dam Keeper*. In my spare time, I also animated on the epic passion project *Opera*, directed by Erick Oh (also Academy Award-nominated).

I enjoy games as an artistic medium, and I am also passionate about film, painting, illustration, and comics. I believe these art forms are all ways to tell stories and to connect with and inspire one another. My dream is to work with a team that is pushing to create unexpected and original films and games that can inspire people and contribute to a better world.

BECKY ROBERTS CV

(AKA Rebecca MacDonald)

Senior Vis Dev Artist and Animator

EDUCATION

San Jose State University

Bachelor of Fine Arts

Class of 2013

Magna Cum Laude

WORK EXPERIENCE

Riot Games

2024-present

Animation Artist III (WOARior)

Software: Photoshop, Premiere, After Effects, Miro.

I am currently working with the Worldbuilding team for VALORANT at Riot Games.

My primary role is cinematic and story development. I work from the earliest stages while the script is still being written, helping to visualize key moments, settings, motifs, characters, and style through reference gathering and concept art.

Once we have an early story treatment or script, I construct an animatic using Photoshop and Adobe Premiere. At the same time, I continue ideating and working on visual development for the project.

When the story is locked, I develop a color script to help make the project more cohesive and emotionally impactful. One of my most time-intensive responsibilities is illustrating the various elements of shots and preparing these assets for animation. In our film project *Come Home* (Fall 2025), I illustrated characters, props, and backgrounds, provided direction and notes on illustration, animation, and compositing work, and helped assemble composited shots. I was also heavily involved in the compositing phase, integrating animated elements in Adobe After Effects with color and lighting adjustments, as well as some VFX.

One of my top priorities on cinematic projects at Riot is finding a unique and contemporary style that fits within VALORANT's universe. It's my goal to push the visual boundaries of cinematics in a novel direction with a small team and scope. My other main goal is to

REFERENCES

Jeffrey Sangalli (Art Director)

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Connie Booth (SVP, Head of Internal Production, PlayStation)

connie.booth@gmail.com

Erick Oh (Animation Director)

contact@erickoh.com



realize the parts of the story that our team leads—and fans—find most compelling and resonant.

Part of my role involves identifying and expanding the tools our team uses to help us create and iterate quickly, and integrating them into our pipeline. I worked with the team using the rapid animation software Moho for our film, and helped develop quick solutions for lighting and color in After Effects. Currently, I am helping define a style that we can carry into future projects for a fast animation pipeline.

In my time at Riot, I have also had the pleasure of working with the character design team on *Paprika*, as well as alongside the Worldbuilding team designing Phoenix's sister Mary, and iterating on designs for the agents Miks and Veto. During the character design process, I prefer iterating rapidly and exploring many options within the structure of the brief, as well as expressing the character's personality through pose and gesture.

My work has also included a few illustrations in the latest story arc for the character Viper. One was a story card featuring Viper and Chamber drinking coffee together in Viper's apartment, and the other was a photo memento of Viper and her mother. In both instances, I created a range of options to pitch to the Narrative team and stakeholders, then followed their direction toward the most compelling piece. After completing the illustration, I also sought feedback from Riot's style owner SuKe to better align with the VALORANT style in the final version. I enjoy working closely with stakeholders who are deeply invested in the piece and can offer strong insight into its direction, and I love capturing meaningful moments with the dramatic cast of characters in VALORANT.

Akili Interactive

2023-2025

Concept Artist

Software: Photoshop, Figma

I developed concept art related to the level environment, UI, hub, and characters for Akili's product based on their groundbreaking work "EndeavorRX"—the first FDA approved game to treat adults and children with ADHD. I would assist in painting final assets, artwork for model packets, and explorative concepts. This was a small and highly experienced team with many generalists. We had to work within a strict design framework since they were creating a game with a medical purpose.

Magic Soup Games

2023-2024

Concept Artist

Software: Photoshop, Maya, Miro



I worked on environment concept art, harvestables, enemies, ambient creatures and inspirational pieces in the early pre-production phase of this project. It was a pleasure working with this team. My role was primarily illustrative, and I did help for a short time with some prototype animation. I greatly admired this team's mission to create positive games that foster an inclusive community, above all.

PixelOpus/PlayStation, (Unannounced Project)

Senior Artist

2020–2023

Visual Development, Concept Art, 2-d Animation, Artist Management, Art Feedback/Direction, Gameplay Previz, Story Boarding, Character Design, Props Design, Environment Design

I was the point-person for Visual Development. I kept track of the Vis Dev Department's tasks, collected information from the various team pods, and assigned work to the artists. I would schedule and lead meetings, give artistic feedback with gameplay considerations, and was responsible for presenting artwork outward to the rest of the team.

I also assisted our art director in giving and collecting notes on the various discipline meetings.

I used Photoshop to render cinematic-style pieces used for company presentations and team inspiration.

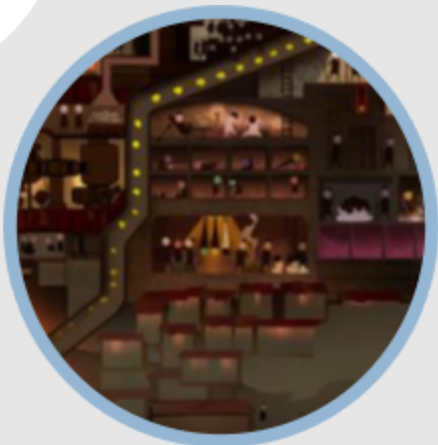
I created character design packets for outsourcing and review. Packets would include tight renders, facial expressions, anatomy structure, mouth box design, turn-arounds, materials callouts, and vfx callouts.

I created props design sheets from broad exploration to tighter callouts and notes.

I used Adobe software to create previz of effects and animate in-game elements.

I worked with game designers to create gameplay storyboards, which would facilitate conversation and decisions on the team. Gameplay storyboards were combat, puzzle, and platforming related. I would begin in a loose style, and then conclude with tighter renders as calls were made. Sometimes I would time these out to be viewed as animatics.

I was responsible for creating storyboards based on our script, which would play in the level as stand-in for our upcoming cinematics. I would use photoshop to create the boards and then solidify the timing in Premiere.



I ideated a wide variety of potential environments based on very early narrative and design ideas. I created many loose concepts in photoshop, and rendered tighter versions as we closed in on production.

**PixelOpus/PlayStation, "Concrete Genie" (PS4/PS5)
2014–2019**

Artist/Animator

2-d/3-d Animation, Visual Development, Concept Art, Gameplay Previz, Story boarding, UE4 Sequencer Cinematic Artist, Outsourcing Animation Management/Feedback

I was a gameplay animator (3-d) and would work with engineers and designers to find the right feel for our main character's locomotion, climbing, and combat move-sets.

I was a cinematic animator, and cinematic art generalist. I would storyboard and develop animatics for the cutscene, sometimes using game-captures of the set for layout. I would subsequently organize the cinematic into shots and identify the needed assets, then personally animate the characters and props in Maya. I would take those animations into UE4 and use the Sequencer and team-created cinematic triggers to place the cutscene in the game. I enjoyed animating the cameras, setting up the cuts, and sometimes placing the cinematic lights. I assisted in working with the audio and voice acting team to get the performance and music to fit with the scene.

I worked on the character designs for the bullies, defining their clothing, proportions, and personalities with my sketches and paintings.

I pitched story moments and character-development focused scenes for the bullies and Ash, as well as cinematic mini-moments which would happen in the town. I would do sketches of concepts, and storyboard moments to create a reference document for my pitch.

I assisted in managing the animators who were working with us remotely, assigning and setting up shots for them, writing detailed "kickoff" statements, and reviewing their animations when they were received. Occasionally I would complete or touch-up outsourced animations before implementing them.

I created animated previs and concept art to describe and design the world of Denska, especially the "Genies."

I animated the "Genies" in 2-d using proprietary photoshop tools created and patented by members of the team. The Genie animations were unusual in style and technique/process.



I created early concepts trying to define the world of Denska and Ash' interactions with the Genies, and the de-evolution of the Genies into monsters.

I animated environmental/background creatures around Denska.

Erick Oh (Director), "Opera"

2016-2019

Animator

2-d Animation (Roughs, Keys, Cleanup)

Software: TV Paint

I was given a layout with the director's notes for the scene intention, then went on to animate my scene and receive feedback incrementally. The scenes were structured with long looping elements of dozens if not hundreds of interacting characters and objects which would transition between day and night cycles. This project was done remotely and in my spare time.

I animated the Prison Section and the Guillotine Section.

PixelOpus/PlayStation, "Entwined" (PS3/PS4/Mobile)

Artist/Animator

2013-2014

2-d/3-d Animator, Title Screen Artist, Visual Development, Cinematics

Software: Maya, Photoshop, After Effects, Premiere

I created gameplay animations (3-d) of the three main characters in flight.

I made animations (3-d) for parts of the opening cinematic of the game and composited them in Adobe After Effects.

I designed and animated the "connection effect" which flows between Bird and Fish.

I designed and animated the transformation effect which plays over the Dragon when Bird and Fish Combine.

I made concepts and designed the stage-select screen (in Photoshop) and exported the animated frames of this menu for our UI artist to assemble in Unity.

I made concepts and designed the main menu of the mobile version of Entwined in Photoshop and composited animation with vfx in After Effects.

I made concepts and created assets for Entwined's PS4 animated wallpaper.

I designed and painted the images used as the end-credits screens for Entwined.

Tonko House, "The Dam Keeper"

2013

Animator

2-d Animator (Roughs/In-betweens/Keys/Cleanup)

Software: TV Paint

My primary role was in-betweening and tying-down rough animations. I animated several scenes from start to finish, as well. We used TV Paint to clean-up the animations in a flat paint-fill style.

