

JAY RIDDLE

(310) 990-6123 • jayriddle@gmail.com • San Francisco, CA • <https://jayriddle.wixsite.com/portfolio>

PROFILE

Art Director and creative leader with 20+ years of experience defining visual direction and leading game art and VFX teams from concept through launch. Built and led the 20+ person art team for *Game of Thrones: Dragonfire*, a AAA mobile 4X strategy game, shipped the title, and aided its transition to the live-service team. Currently working in Human Data at SpaceXAI, training and improving Grok and developing tools to improve team workflows. Experienced partnering with engineering, design, production, and technical art to translate ambitious visual goals into cohesive, production-ready experiences.

CORE COMPETENCIES

Art Direction • 4X Strategy Development • Visual Development and Worldbuilding • Art and Engineering Collaboration • Real-Time Asset Pipelines • UI/UX and Visual Hierarchy • Outsourcing and Vendor Direction • Team Mentorship • AI Model Training and Workflow Development

PROFESSIONAL EXPERIENCE

SPACEXAI

January 2026-Present

Human Data

- Contribute directly to the training and improvement of Grok through human-data development, evaluation, and daily work with AI tools.
- Apply visual, creative, and technical judgment to evaluating model behavior and output, developing firsthand understanding of AI capabilities and limitations.
- Write practical internal tools to improve Human Data workflows; several have been widely adopted by peers.

WARNER BROS. GAMES

2021-2025

Director of Art – *Game of Thrones: Dragonfire*

Boston, MA / Remote from San Francisco

- Defined the visual direction and quality bar for a AAA mobile 4X strategy game rooted in cinematic worldbuilding.
- Built and led a globally distributed team of 20+ artists from initial concept through launch.
- Shipped *Game of Thrones: Dragonfire* and aided the transition of the title and art production to the live-service team.
- Partnered with engineering, design, product, and production to align visual goals with 4X gameplay, technology, schedule, and production requirements.
- Provided visual direction, review, and actionable feedback across art disciplines; directed external partners to maintain visual consistency.
- Negotiated access to HBO VFX assets and reference material to maintain visual authenticity.
- Established a GenAI experimentation sandbox to evaluate emerging workflows, educate stakeholders, and identify practical production applications.

ADLIVEN

2020-2021

VP, Creative

San Francisco, CA

- Led creative production at a global agency, directing interactive and video ad campaigns for Activision (*Call of Duty Mobile*), Supercell, and 2K.
- Introduced operational and quality standards that increased revenue by 80% within a year.

ZYNGA

2016-2019

Senior Art Director

San Francisco, CA

- Directed visual development for an unannounced AAA mobile game.
- Managed in-house and offshore teams, establishing visual standards and production pipelines.
- Created in-game assets for research and marketing while working hands-on in Unity.

MUTI LABS

2012-2016

Founder / Creative Director / Art Director

Santa Monica, CA

- Co-founded and staffed a game development studio of designers, artists, and engineers.
- Developed *Days of Discord*, a sci-fi IP and mobile card battler built in Unity.
- Sourced and directed visual, audio, and narrative content, including external partnerships; created UX/UI assets and integrated 3D game assets.

DISNEY INTERACTIVE

2006-2012

Director, Visuals

Glendale, CA

- Led internal art directors and coordinated with third-party developers on visual quality.
- Oversaw art direction for *Toy Story 3*, *TRON: Evolution*, *Pirates of the Caribbean: At World's End*, and *Epic Mickey*.
- Built relationships across studios and Disney divisions to maintain visual quality and brand fidelity.

ELECTRONIC ARTS

2000-2005

Principal Art Director

Redwood Shores and Los Angeles, CA

- Directed art for *James Bond 007: Agent Under Fire* and *James Bond 007: Everything or Nothing*.
- Mentored senior art talent and instituted best practices across EA studios, emphasizing cinematic presentation and visual fidelity.

SELECTED FILM CREDITS

CG Supervisor – *The Abyss* and *Terminator 2: Judgment Day* (Industrial Light & Magic)

VFX Supervisor – *Starship Troopers* (Tippett Studio) and *Cliffhanger* (Boss Film Studios)

TECHNICAL AND AI EXPERIENCE

Real-Time and Production: Unity • Perforce • Jira • Figma

Art and Direction: Photoshop • Substance Painter (familiar) • Maya (review/directional use) • Blender (light use)

Current AI Work: Grok training and evaluation • Human Data workflows • Internal tool development

Prior AI Experimentation: Stable Diffusion • ComfyUI • Midjourney

Additional: Photogrammetry • Polycam • RealityCapture

EDUCATION

University of Southern California, School of Cinematic Arts

Bachelor of Arts – Cinema/Television Production