



# **ERNESTO MOLINA**

*CREATIVE PRODUCER - ANIMATION CREATOR - SHOWRUNNER* 

*PORTFOLIO CV 2026 - 10 YEARS IN THE INDUSTRY*





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## ABOUT ME

I am an experienced animation professional with 10 years of industry expertise in creating, producing, and directing 2D & 3D animated projects (Film & TV) from pitch to screen, leading all the creative and artistic stages.

My track record includes **multiple official selections** at international Animation Festivals such as Pixelatl in Mexico, Ventana Sur in Argentina, and the MIA in Rome. This success is attributed to my original pitches, such as "What the Quest is This"- with a short broadcasted by Cartoon Network - and "**My Brother the Monster**" my first 26x11, which has become the flagship of my animation career.

My most significant achievement has been co-producing "My Brother the Monster" with Gasolina Studios and Arcana Studios as **the first 26x11 original Mexican animated series funded by our government** and distributed globally by Pink Parrot. **Currently airing at CANAL ONCE** ( the most relevant public network for kids in Mexico )

My versatile skill set encompasses skills under the spectrum of **scriptwriting, storyboarding, art direction, animation direction, editing and post-production**. My career has led me into the core of the animation ecosystem, thanks to my constant involvement in international markets like the MIFA Annecy, and B2B meetings with the top broadcasters and studios from Latin America and North America. Creating stories means everything to me; there is not a single second in my life that I am not daydreaming about new characters, settings, and worlds. Also, there isn't a single day in my life when I don't think about the future of our medium and how I want to create a new path for the next generation, leaving something truly remarkable behind when I'm gone.

# My BROTHER THE MONSTER

26X11 BROADCASTED BY "ONCE TV"  
DISTRIBUTED BY PINK PARROT



**FEB 2020 - JAN 2023 ( GASOLINA STUDIOS )**

## Main Responsibilities:

- Lead the creative, artistic, and story departments to deliver a high-quality product .
- Oversight of the production pipeline, from script to final delivery.
- Manage the Art Teams ( Character Designer, Concept Artist, Background Artist, Etc ) on their journey to cook the final style of the series.
- Supervise the Story and Board Artist deliveries, and provide them with insights about the narrative, tone, and screenplay from script to screen.
- Work side by side with the Animation Department to archive the desired style and quality for the series, and provide them with references, character art, and direction notes.
- Supervise the musical composition with episode breakdowns and insights about the mood and tone of the episodes.
- Supervise the Spanish dubbing, working with the cast of voice actors to get the most faithful version of the original characters.

## Other duties in production:

- Graphic Designer - Logos and Motion Graphics Elements
- Prop Designer for unscripted props & storyboard driven new designs
- Compositing Supervisor - Give final approval to any final shot. ( Comp Studio: Digitoonz )
- Animatic Editor - Be sure to tell a good story with episodes 11:00 minutes long
- Editor - Edit the final timings and rhythm of a few episodes before delivery

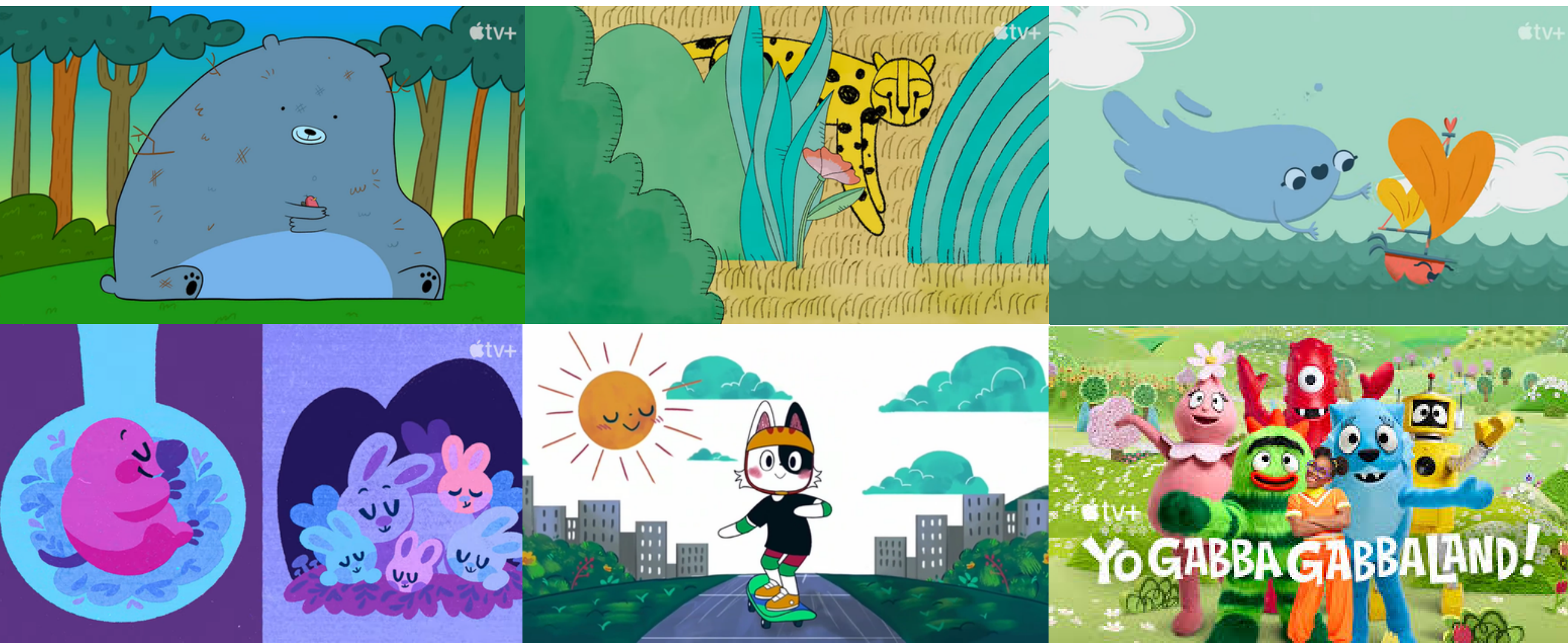




## REIGN OF TITANS - CRYPTO VIDEOGAME ANIMATED SERIES / JUL 24 - NOV 24

**Roles: Line Producer / Art Director / Animation Sup. / Post Production Sup.**

- Engineered a stylized "Comic-Book" aesthetic, seamlessly integrating 3D character assets with 2D painted background environments.
- Managed high-level client relations with Rafael Trovao, ensuring all creative milestones aligned with the core project vision.
- Implemented agile production solutions to troubleshoot scheduling conflicts and accommodate real-time client feedback without compromising deadlines.
- Supervised limited animation (blocking), ensuring 3D character performances maintained the rhythmic style and timing of the project's aesthetic.
- Provided creative oversight for background design, managing the full pipeline from initial layout to final color and atmospheric rendering.
- Directed post-production workflows, delivering technical notes on lighting and VFX to establish the cinematic atmosphere requested by the Director.



## YO GABBA GABBALAND - APPLE TV / APR 2023 - NOV 2023

**Roles: Creative Producer / Line Producer / Artistic Coordinator**

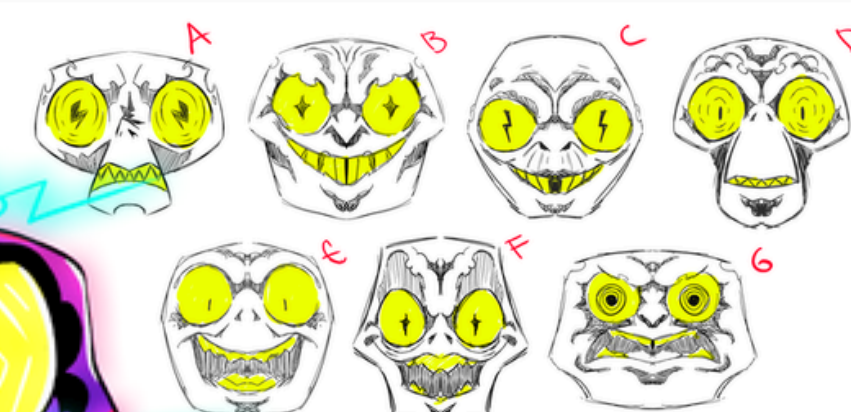
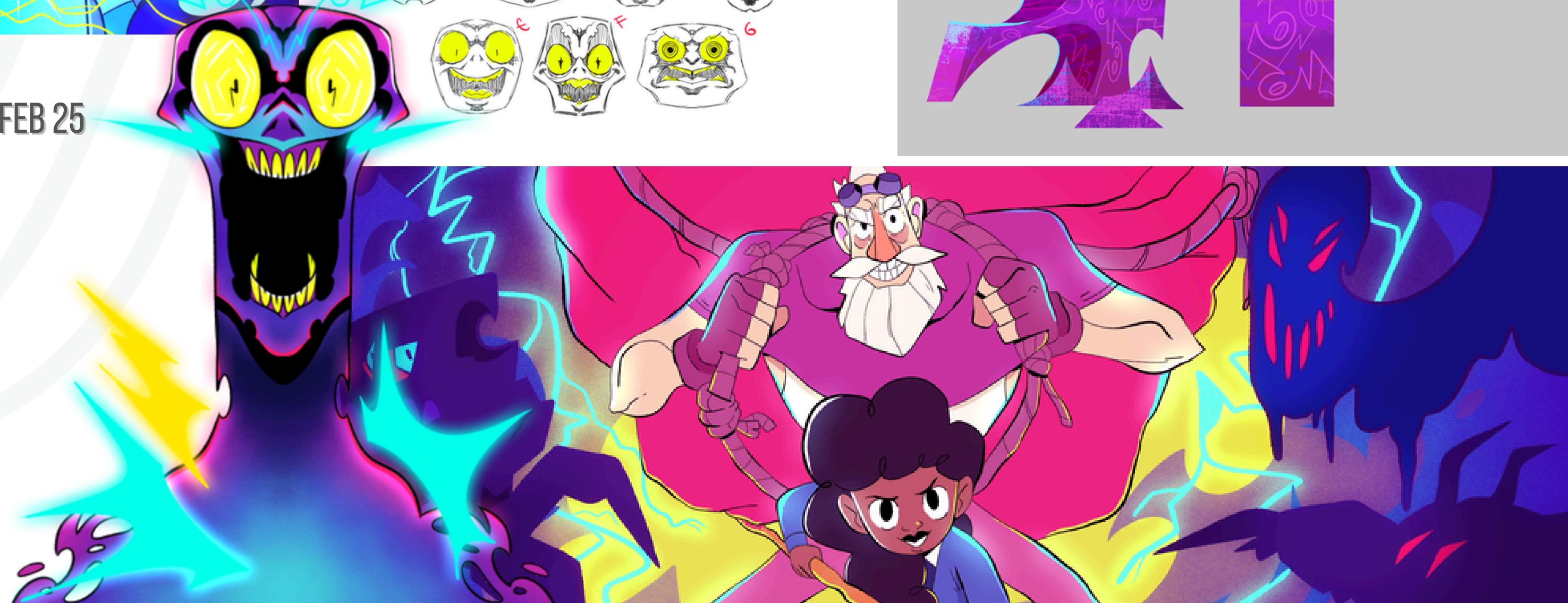
- Curated a specialized roster of Latin American talent, managing the recruitment and selection process for Artistic Directors on "Jingles" and "Storytimes" segments.
- Served as the primary Creative Liaison between Apple and the production team, ensuring strict adherence to editorial standards, compliance, and delivery schedules.
- Partnered with Emmy-winning Director Mike Owens ( Producer ) to facilitate creative execution and present high-fidelity results to Apple executives.
- Orchestrated pipeline onboarding for Artistic Directors, translating complex technical workflows to empower their creative vision and maintain production efficiency.
- Managed Quality Assurance (QA) and troubleshooting, performing hands-on artistic adjustments and asset creation to mitigate delays and ensure a polished final delivery.



## ELECTRIC JUJU - INDEPENDENT SOUTH AFRICAN FILM IN DEVELOPMENT / NOV 24 - FEB 25

### Roles: Art Director / Visual Development / Development Executive

- Acted as the primary liaison between co-production partners (Gasolina Studios & Mid's Eye Creative), managing stakeholder communications and cross-studio synergy.
- Spearheaded Visual Development, translating director Pete O'Donoghue's vision into actionable style guides and iterating on character designs.
- Co-authored the shooting script in collaboration with the Director and Frank Rivera, refining narrative structure and dialogue.
- Managed script localization and Latin American translation, with the objective to secure eligibility for Mexican production funding programs.
- Cultivated international partnerships, bridging cultural and professional gaps between studios to ensure a unified production workflow.



## THE LAST WAVE - 90 MIN INDIE FILM IN PRODUCTION / FEB 23 - NOV 25

### Roles: Line Producer / Head of 3D Pipeline / 2D Character Layout

- Supervised the 3D Asset and Animation departments, overseeing visual development, look-dev, and blocking for all "hero" vehicles.
- Engineered a custom Blender workflow in collaboration with the Lead Technical Director, optimizing the pipeline to ensure 100% on-time delivery of production assets.
- Facilitated weekly creative syncs with storyboard and animatic teams to translate director notes into actionable animation sequences that aligned with the creative vision and production constraints.
- Partnered with the Animation Director to establish character layouts for cut-out animation, providing stylistic guidance and technical oversight for the character anim team.
- Architected a hybrid 2D/3D pipeline strategy, standardizing workflows from initial blocking through to final compositing to ensure seamless integration of multi-media assets.



## CARRY ON! - INDIE SHORTFILM / JUN 25 - NOV 25

### Roles: Line Producer / Post-Production Supervisor

- Bridged communication between the Director and Compositing team, translating creative notes into technical specifications to streamline the approval process.
- Supervise high-fidelity styleframes in collaboration with the Director, establishing the final "look" and defining the visual development (vis-dev) benchmarks for production.
- Spearheaded Quality Assurance (QA) for background assets, auditing for continuity and technical consistency to maintain visual integrity across all sequences.
- Directed and edited promotional content, including a one-minute teaser/trailer, managing the pacing and narrative flow to drive audience engagement.





## HORRORLAND - ORIGINAL SERIES TRAILER / JUN 25 - SEP 25

### Roles: 2D Compositing Artist / Final Look

- Executed final Look Development using Adobe After Effects, developing the character lighting, shading, and cinematic color grading to define the film's visual style. I integrated atmospheric VFX and post-processing workflows that aligned with the director's vision."



## NEVER HIKE ALONE F13TH - INDIE SHORT FAN FILM / SEP 25 - FEB 26

### Roles: 2D Compositing Artist / Final Look

- I managed character lighting, digital shading, and black-and-white balancing, while applying granular noise VFX to achieve a unified cinematic texture. The short was a mix pipeline of toon Boom Harmony and Unreal Engine.

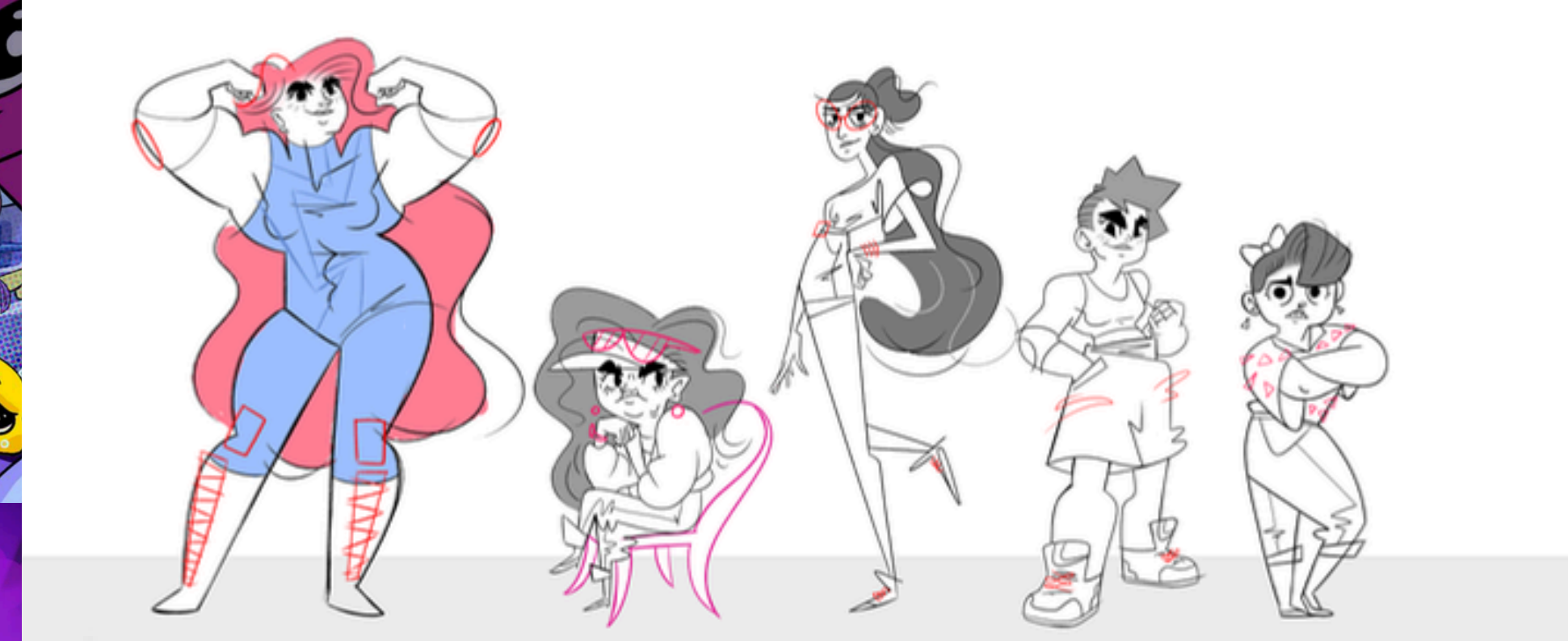




## MOMOKS - ANIMATED SERIES DEVELOPMENT / JAN 2024 - MAY 2024

### Roles: Visual Development / Development Executive / Creative Director

- Partnered with IP creators to define the overarching story arcs, visual tone, and stylistic direction for a full series season.
- Co-authored the Pilot script and Proof of Concept (PoC) in collaboration with Frank Rivera, establishing the series' narrative foundation.
- Produced high-fidelity styleframes and character designs for the Pilot episode.
- Provided creative direction for storyboard artists, overseeing the translation of the script into a dynamic visual animatic.
- Executed animatic editing and timing, optimizing narrative pacing and flow to ensure a high-energy, fast-paced viewer experience.



## WRESTLING WITH THE GODESS - FEATURE FILM DEVELOPMENT / ANIMA STUDIOS / FEB 23-NOV 23

### Roles: Art Director / Character Designer

- Recruited for a unique "Signature Aesthetic" to spearhead the visual development of an original feature film set in early 90s Mexico.
- Designed the primary characters, partnering with Marvick Nuñez to develop a comprehensive library of poses and expressions for the official pitch bible.
- Curated exhaustive moodboards and visual reference libraries to unify the creative vision and successfully pitch the project to studio executives.
- Established the color identity and palette systems, defining the atmospheric tone and lighting direction for the entire production.
- Collaborated as a creative partner to Director and Head of Story Silvia Prietov, ensuring visual assets remained aligned with the narrative's emotional arc.



# ★ PERSONAL PROJECTS IN DEVELOPMENT

"I'm a creator who loves getting my hands dirty in the craft. Whether I'm leading a studio team or working freelance, I'm always pushing my own personal visions forward. I treat these as my flagship projects—the place where my visual DNA and storytelling truly live. It's exactly how my first original series was born, and it's how I keep evolving as an artist."

## DANZANTES DE TEPOZTLAN - INDIE SHORT FILM

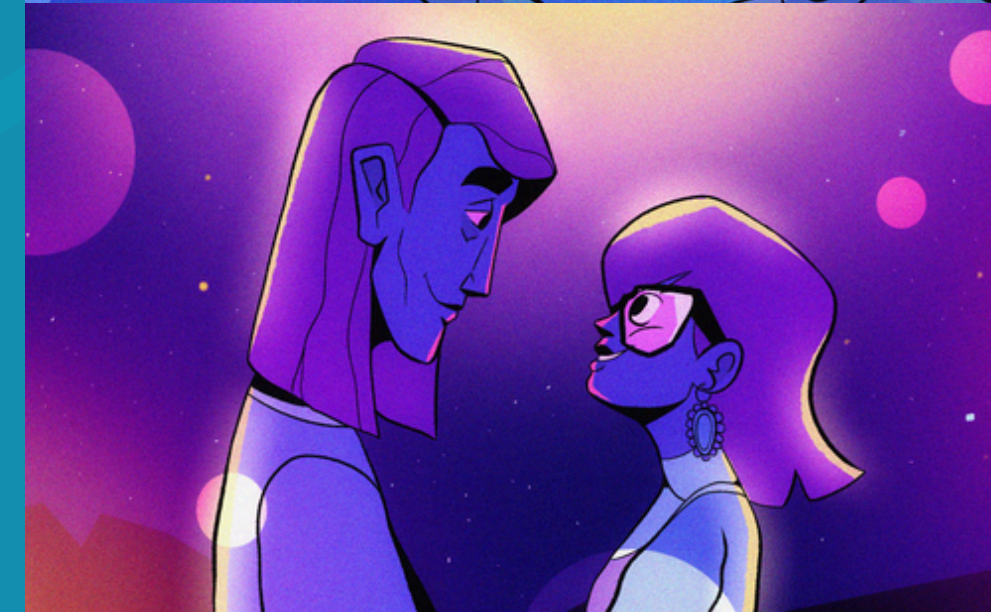
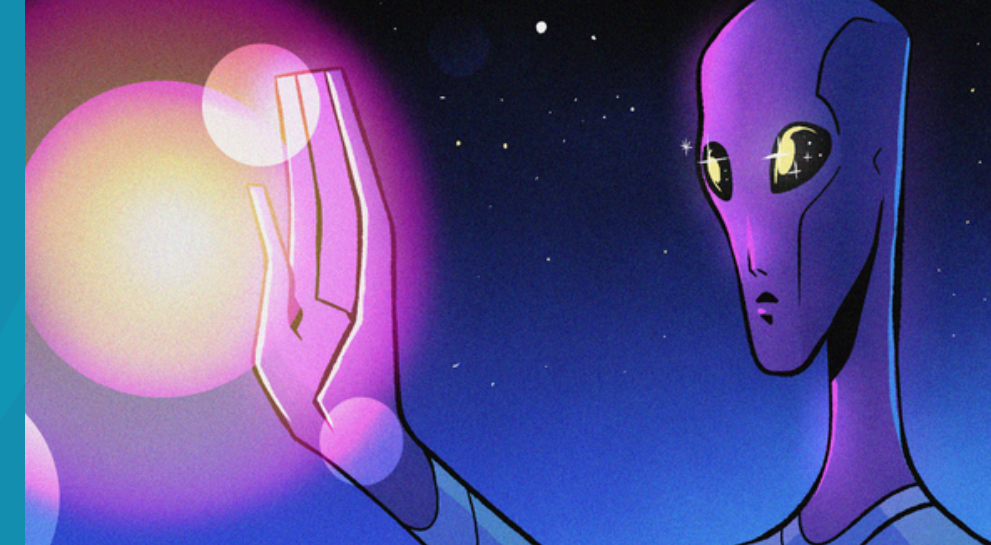
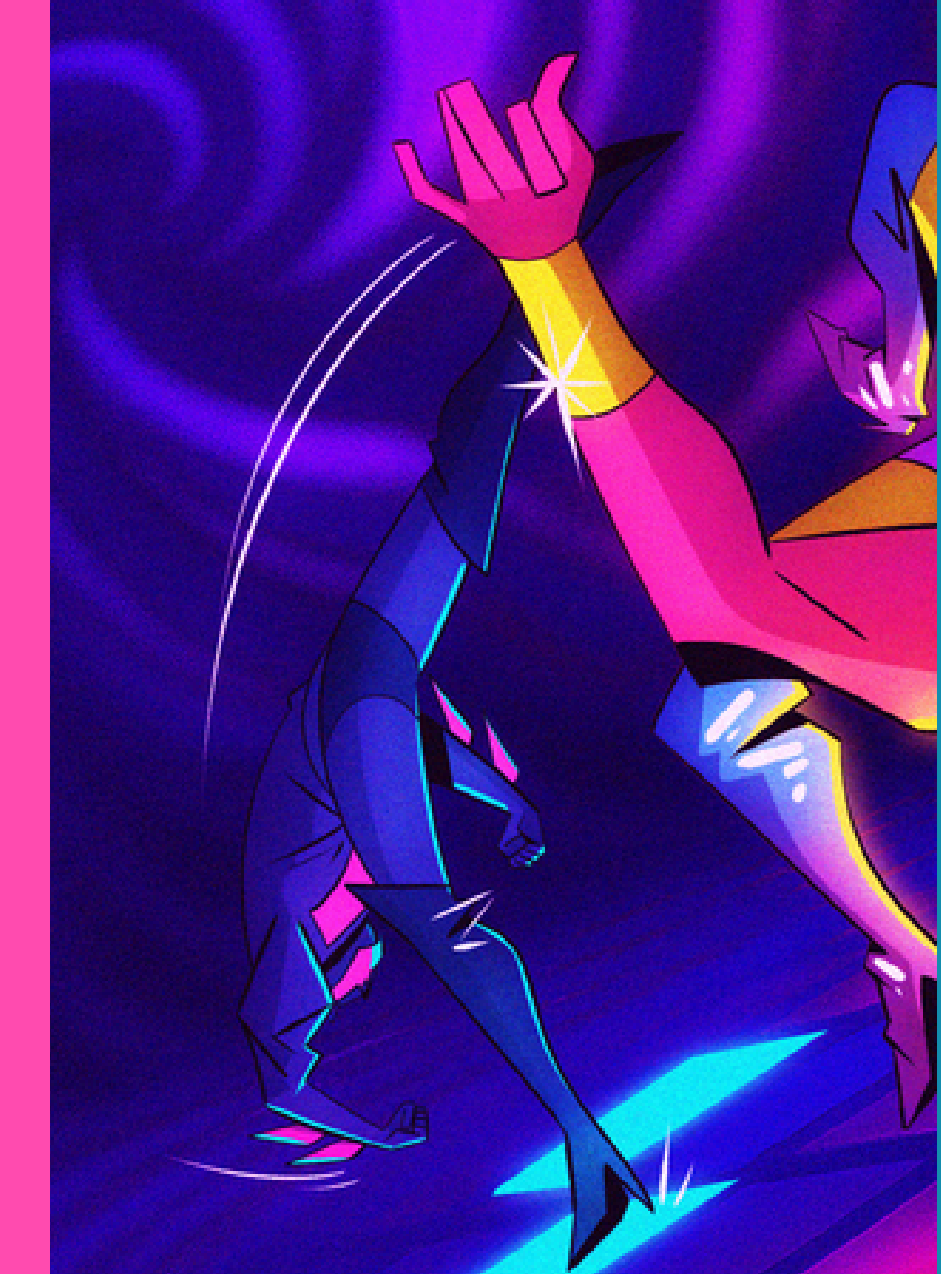
Currently in development as Director and Art Director, this original short film is a visually-driven Mexican narrative set in Tepoztlán. The story follows two UFO hunters who find an unexpected connection during a transformative celestial encounter. This project serves as a flagship showcase of my ability to blend local cultural folklore with high-concept sci-fi aesthetics.

## BATMAN BATZTRAVAGANZA - FRANCHISE PITCH

A high-concept, 'Fashion-Driven' reimagining of the Batman franchise. This ambitious IP pivot redefines Gotham as a global epicenter of avant-garde cinema and couture, centering on a Bruce Wayne forced to dismantle his family's legacy to achieve true social justice. I have authored the complete series bible, pilot outline, and a comprehensive franchise/brand deck. **The project is currently in active development and under consideration by Warner Bros. Discovery Latin America.**

## FASHIONPOP - ORIGINAL FEATURE FILM

Currently in development as a feature film, this project tells the story of a young protagonist's journey to becoming a fashion icon in a world where self-expression is a taboo. The narrative extracts deep inspiration from 80s and 90s aesthetics, blending a unique visual style with a soundtrack inspired by Japanese City Pop. I have completed the first feature outline and am currently developing the world's visual look-book.





 **PERSONAL ART**

My artistic fingerprint lives at the intersection of retro aesthetics and high fashion. I'm a hybrid creator—driven by a deep nostalgia for the past and a passion for avant-garde design. This signature look has become my voice within the animation ecosystem, giving my projects a distinct drive and a visual identity that stands out in the industry

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**Personal Art Portfolio:**  
**EMOLINACE**



## ***DID YOU LIKE MY PROFILE?***

"I am incredibly proud of the goal-oriented career I've built from the ground up, fueled by my own vision and the strong relationships I've cultivated across the entertainment industry. Producing my own original series and leading through every stage of production has given me a level of experience that I believe makes me one of the most versatile professionals in Mexico's animation landscape. I feel fortunate that my greatest opportunities have come from sharing my vision with others and, in turn, supporting them in realizing their own."

## ***AWARDS & RECOGNITIONS***

- MIA MARKET, Rome – Animated Series Official Selection (2023)
- Anima Studios & Pixelatl – Honourable Mention for Best Director Take (2022)
- Mexican Cinematography Institute (IMCINE) – Animated Series Production Grant (2018)
- Mexican Cinematography Institute (IMCINE) – Animated Series Development Grant (2017)
- Ventana Sur Animation, Argentina – Animated Series Official Selection (2017)
- CN & Anima Studios Pilot Program – Winner, Pilot Aired (2016)
- Pixelatl Ideatoon, Mexico – Finalist (2015, 2016, 2017)
- Mexico City Game Week – Honorable Mention, Mobile Game Design (2015)

## ***SOFT SKILLS***



- Pitching - Found distribution partners, and extended my professional network globally.
- Market Awareness - I'm also a consumer, I keep in touch with trends, and the licensing ecosystem.
- Strategic Thinking - I'm familiar with the technical aspects of a pipeline, and how all the pieces come together.
- Resilience - I fought against the odds to push forward an original series in Mexico for 7 years and made it happen.
- Leadership - I'm a team player, I listen to the people and create pathways on which everyone can benefit.
- Fast Learner - I love to integrate new tools into my workflow and easily adapt to using them
- Long Term Vision - I know animation is a marathon, but I have the strength to endure to see the fruit of my labor.

## ***HARD SKILLS***



- Autodesk Flowtrack
- Google Suite
- Adobe Creative Cloud
- Harmony Toonboom
- Harmony Storyboard Pro
- Character Design
- Editorial
- Scriptwriting
- Animation Direction
- 2D Compositing
- Graphic Design
- Storyboarding
- Visual Development
- Color Design
- Art Direction



**REEL**  
**2025**





***ERNESTO MOLINA***

***AN EXECUTIVE MIND WITH THE HEART OF AN ARTIST***



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