

Chris Roda

Demo Reel Breakdown

- “Around the World in 80 Days”, Balloon, Steamship, “Riddick”, Landscape, Over The Shoulder – Rhythm & Hues - For the film “Around the World in 80 Days” and “Riddick”, I managed and oversaw the MOCAP session. I constructed a pipeline which took the MOCAP data and created Softimage characters to be placed into Softimage Behavior software. The Behavior template would allow an animator to place and animate thousands of characters. The character data was then exported to an in-house rendering pipeline where there characters were rendered. I generated a generic rig using in-house animation software which could receive MOCAP data and add additional animation. Animators could then add characters to the scene and modify them accordingly. Software Package: Houdini, SoftImage Behavior, in-house animation software.
- “The Core”, Flocking Birds - For the film project “The Core” I procedurally animated flocks of birds as they flew through Trifalgar Square, colliding into objects. There was some needed keyframe animations as well. I was also responsible for the lighting and rendering of the digital elements.
- “Spiderman”, Green Goblin Smoke, Web Shooter - Taking pre-established look setups, I animated, lit and rendered Green Goblin Glider smoke and Spiderman web elements for over 50 shots. Software Package: Houdini, in-house renderer, Renderman.
- “XMen II”, Tornadoes, “Daredevil”, Smell O’ Vision, For the film “XMen II” I took a pre-existing Houdini/Jig setup and lit and generated multiple tornadoes for approximately 4 different shots. Using a similar pipeline I created the *Smell O’ Vision* effect for the film “DareDevil”. Software Package: Houdini, Jig.
- “6th Day”, Foosh Gun, Exploding Helicopter Blades - For the film “The 6th Day” I created foosh gun blasts for over 50 scenes. I also animated, lit and rendered helicopter blades and a bloody scar.
- “Dreams of Aurora”, With other roles I acted for the film producer for my own film “The Dreams of Aurora: The Cello Player”. I wrote, produced and edited the film. I also acted as the film’s visual effects supervisor where I created and executed over 80 of the film’s visual effects over a one year period of time. Software Package: Houdini, Shake.
- “Mummy’s Kiss” - I acted as Digital Effects Supervisor for a few no budget, B Level horror films such as the “The Scarlet Countess”, “The Mummy’s Kiss”, and “Lair of the She-Wolf”. These production times lasted anywhere between a weekend to two weeks.
- “Titanic”, Digital Stunt Team, - Animator – Softimage, Compositor – Nuke.

- “Fifth Element” , Evil – Sequence Supervisor – All elements and compositing – Prisms, Nuke, Alias, Renderman.
- “What Dreams May Come”, Flying Bodies, Softimage.
- “Capri-Sun”, Silver Surfer, Sequence Supervisor – All Elements – Houdini, Maya, Softimage.
- “Coke Jitterbug”, Dancing People – Character Lighting and rendering – Maya.
- “Dodge Time Commercial”, All elements – Prisms.
- “Dr. Moreau”, CGI Characters, lighting, rendering, animation – Prisms, Mental Ray.
- “Invisible Man”, Face Painting – All CGI Elements, Maya, Mental Ray.
- “Jeep Nessie”, CGI Dinosaur, Prisms.
- “Species” – Transformation – I used ER, Prisms, Renderman and Composer to create the transformation shot.
- “True Lies” – Chase Scene. For the film “True Lies” I was the CG Supervisor for a sequence of shots which involved mostly compositing of pre-shot elements and some 2D animation. Software Package: Composer.
- “Bud Bowl” – Flying Blimps For the “Bud Bowl VI” commercial I animated blimps, flying grappling hooks and footballs. I textured, lit, rendered and composited the elements as well. Software Package: Wavefront TAV, Composer.
- “Dropzone” – Falling People – Compositor – Composer
- “Siggraph 94, Scuba-Dog” – Animator, Modeler - TAV