Karl Schudeck

CURRICULUM VITAE

Personal Information:

Name: Karl Schudeck
Languages spoken: English(fluent), Spanish(native), German(fluent), Italian (decent), French (decent)
Contact number: 0788-061-88-69
Demo reel: https://theinvisibleanimator.com/
Email: kschudeck@gmail.com
Availability: Currently available

Studies:

• 1989- 1992: Fine Arts at the Facultad de Bellas Artes in Madrid (specialization in Printing).

Professional experience:

• **February – March 2020:**
  • Argon VFX, London. Postvis on the film project "Venom 2".

• **October 2017-October 2018:**
  • Mr X Montreal. Animation work using Maya on feature film and TV series projects, of which I can only mention:
    • "Wonderwell" - feature film
    • "The Silence" - feature film
    • "Narcos"- Season 4 – TV series
    • "Ad Astra" - feature film

• **July 2017- October 2017:**
  • Folks VFX, Montreal. "Senior animator" work using Maya on the TV series "Shadowhunters" and an internal project (a full CG short film).

• **March-June 2017:**
  • Singing Frog, Montreal. I was a "Senior Generalist" on a Maya VR project featuring the characters of their TV series "Snow Snaps".

• **July 2016-March 2017:**
  • The Third Floor, London. Previs artist work in Maya, After Effects and Nuke on several feature films like "Wonder Woman", "Prometheus" and a Disney feature film project.

• **2016:**
  • Nexus Productions, London. Commercials work and some augmented reality projects using 3DS Max.

• **2015:**
  • Seed Animation, London. Animation work with XSI on a promotional video for a pharmaceutical company.
  • The Third Floor, London, previs artist work using Maya and After Effects on the films "Beauty and the Beast", and "Doctor Strange".
  • Nexus Animation, London: animation work using Max on an augmented reality project.

- Argon FX, London, previsualization work on the feature films "Kingsman 2" and "Prometheus" using After Effects and Maya.

- **2014:**
  - Argon FX, Pinewood, previs artist on the film "Cinderella" using Maya and After Effects.
  - Radiant VFX, London, 3D Generalist work with Maya and Arnold on a 4K commercial for UEFA.

- **2013:**
  - Zoo VFX, London, 3D artist (animation and rigging work in Maya on the series "Rise of Animals").
  - The Third Floor, London, previs artist in several film projects including "Dracula", "Edge of tomorrow" and "Exodus" using Maya and After Effects.
  - Zoo VFX, London, animation work in the TV special "Night at the museum."

- **2012:**
  - Metropolitan Film School, London, instructor.
  - Mediastation in Guildford, freelance previs artist (Max).
  - Nexus London, 3D animator.
  - Uli Meyer Studio, freelance Maya generalist.
  - Zoo VFX, 3D Artist (rigging and animation work in Maya) on the BBC series "Rise of animals".

- **June 2011- February 2012:**
  - Lead animator at The Mill, London.
    - Commercials work with Maya and XSI, involving animation and previsualization. The "Lead Animator" role meant coordinating other animators on the project, checking out the deadlines, and assigning the work.

- **January 2011- May 2011:**
  - Uli Meyer Studios, London. Maya generalist work on commercials like "Domestos", "Raid" and "Honeynut Cheerios".

- **2009 - end of 2010:**
  - Commercials work in London, at, Hibbert Ralph Animation and Mediastation among others, using Maya.

- **2009:**
  - Commercials work in London, plus a stint doing previz work at Nvizage Productions, on the feature films "Alice in Wonderland" and "Gulliver's Travels", using Maya.
  - A very interesting stint in Spin Productions in Toronto, Canada, as a Maya senior animator on the feature film "Legion".

- **2004 – 2008:**
  - Freelance work for different London studios, doing commercials and TV series work, using Maya, Max and XSI. These companies include: Storm Studio in Norway (a feature film called "Free Jimmy"), Blue Zoo in London, where I've done "all round" work on commercials and collaborated (as animator during production, and some modeling and rigging during preproduction on a TV series ("Scurvy rascals), Liga 01 in Germany, where I helped on several XSI commercials , Cartoon Network in London, where I've done "all round" work with Maya on projects of their own , Picasso Pictures, and Nexus Productions, where I have been very impressed with their "director-centric" model of company.

- **February 2003 - April 2004:**
  - Jim Henson's Creature Shop, London.
    - Animation work on the feature films "The water giant" and "5 children and It". Both involved a CG creature interacting with live action elements and actors.

- **November 2002 - January 2003:**
  - Slave Studios, London. Animation work on the full CG feature film "Free Jimmy".

- **2001-2002:**
  - Slave Studios, London. Animation work on the TV series "Spheriks", for the World Cup.
  - 422, Bristol. Animation (and some rigging work, fixing characters, mostly) on the series "The future is

wild".
- Triple-e, Oberhausen, Germany. Rigging (and some animation) work on the feature film project "Tamanana".

- **1999-2001:**
  - Arri Digital Film, Munich. TV commercials and some effects work, as well a motion ride for the Hannover Expo.
- **1997-1999:**
  - Stardust Entertainment, Potsdam, Germany. Preproduction work (character setup) and production work for an animated TV series ("Stevie Stardust"). Software used: Alias Power Animator and Maya.
  - Nitro Film, Potsdam. Tracking, animation, lighting and rendering freelance work on the TV series "Helicops". Software used: 3d equalizer (tracking), Alias Power Animator.
  - Film Factory, London. Tracking, lighting and rendering work at the end of the film project "Lost in Space".

- **1996-1997:**
  - REM Infografica, Madrid, Spain. Preproduction (modelling and character setup) work on a number of TV oriented animation projects.
    - Software used: 3D Studio MAX, and a number of plug-ins developed inhouse.

- **1992-1996:**
  - Thron Niebla, Madrid, Spain. TV identity and advertising work.
    - Software used: Softimage 3D, Eddie (compositing), Nefertiti (graphic tablet).

Skills (by order of preference):

- Animation (Maya, Max, XSI)
- Character rigging (Maya)
- Lighting (Maya, Mental Ray, Arnold)
- Modeling and texturing (Maya)
- Compositing (mainly After Effects, though I also have a soft spot for Nuke, and I would not describe myself as a comper).
- I am also familiar enough with MEL and Python to ease and speed up tasks.

Software used:

- Maya (generalist – animation centred, modeling, rigging, animation,
- rendering)
- MAX (animation)
- XSI (animation)
- Other software packages, depending on necessity (Photoshop, After Effects, Nuke).