

CHRIS
DUNHAM

REALTIME VFX ARTIST

Born - December 1995
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Living in UK - Remote Work
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Im Chris a VFX artist who has worked in realtime vfx and game development for for the past 9 years. I have passion for both Art/CGI/Games in general. Starting my career breifly in film i have a good understanding of rendered pipelines aswell as realtime. I try to be proactive and solutions focussed, always striving to improve and help others improve where possible. I have a keen interest in both the artistic and more technical sides to realtime vfx. I love working on realism, but do thoroughly enjoy more fantasy and stylized work too. Im a huge advocate for teamwork, collaboration and feedback loops. Daily work reviews to ensure were progressing in the right direction or to help flag issues or difficulties early were relevant. Bringing a world to life with vfx is something I always strive and enjoy doing aswell, in order to amplify the game or experience as a whole.

Shipped Titles

Passengers - Film - 2016
VES Award Nominee

Sea of Thieves - Game - 2018
(PC/Consoles) - BAFTA Winner

Zau - Tales of Kenzara - Game - 2024
(PC/Consoles/Switch) - BAFTA Winner

Still Wakes the Deep - Game - 2024
(PC/Consoles) - Multi BAFTA Winner

Off The Grid - Game / Cinematics - 2025
(PC/Consoles)

VFX Skills

Texture Creation
VFX Optimization/Performance
Materials
Particle Systems
Basic Scripting (VEX/HLSL/Python)

Soft Skills

Diligent, Reliable, Constructive,
Able to Lead, Adaptable,
Teammplayer, Empathic, Creative,
Problem solver, Artistic eye,
Attention to detail

Software

Houdini, Embergen,
Unreal Engine
(Niagara/Cascade/Materials/Blueprints)
Photoshop, After Effects,
Substance, Perforce, SourceTree

Education

Visual effects for Film and TV - BA
First Class Honours
University of Hertfordshire
2014-2017

Work Experience

Senior Cinematic VFX Artist - Gunzilla Games - Remote | February 2025 - August 2025

Off The Grid

I joined Gunzilla in February 2025 to work on Off The Grid after taking a short break from the industry.

I joined Gunzillas Cinematic team under the animation director and was responsible for all vfx elments alongside managing and supervising a outsource fx team who also helped on producing elements for me to intergrate with Cinematics. Creating assets from scratch and taking gameplay elements and improving them for cinematic use. Performance testing for realtime scenes, and general unreal guidance for team members.

Some cinematics were entirely realtime in engine, some were rendered and comped using Unreals deffered renderer and either Nuke/After effects for final touches. I also assisted with cloth and other sim work as required.

The main tools used during my time - Unreal Engine 5, Niagara, Embergen, Houdini. VDB's

Senior VFX Artist - Surgent Studios - Remote | January 2023 - July 2024

Zau - Tales of Kenzara

I joined Surgent Studios in January 2022 to work on Zau - Tales of Kenzara a EA Originals title. Acting as the only VFX artist alongside a Junior technical artist to produce vfx/ta work for the project, both from scratch and reworking already present assets from previous staff and asset packs.

Working under the Lead Animator I have been responsible for creating visual effects for both gameplay, cutscenes, boss encounters and set dressing vfx. Helping drive the vfx visuals, vfx performance, liaising with outsource platform teams and assisting the art team with any technical problems.

The main tools used during my time - Unreal engine, Niagara, Blender. Photoshop and After effects for some hand painted and stylized texture creation. Alongside Embergen for flipbook creation.

Senior VFX Artist - The Chinese Room - Remote | May 2021 - Dec 2022

Still Wakes the Deep | Vampire: The Masquerade – Bloodlines 2

I joined the Chinese Room in May 2021 as a VFX artist working on Still wakes the Deep and then Vampire: The Masquerade – Bloodlines 2. I have worked on various Visual slices as the predominant and often only VFX artist as well as in a small team.

My main responsibilities have been to produce VFX assets and work while helping to manage and support the wider VFX team alongside a Technical Artist. Provide documentation and guidelines on best practices and techniques for other artists to utilize. Mentor and support junior members of the vfx team, helping them to be production ready, providing feedback, and assisting their learning where possible. Write specifications for hookups/systems when required for code/tech to implement and produce blueprints myself and other implementations in order to hook in VFX work as required both for testing and final usage.

Much of my time was spent crafting Ocean and water visuals for Still Wakes the Deep, utilising baked data from Houdini combined with Niagara, working alongside two graphics programmers. Who helped provide rendering and technical assistance and were fundamentally responsible for the setup i was then able to Utilise as an artist.

The main tools used during my time - Embergen/Houdini/Niagara/UnrealEngine5.

VFX Artist - Rare - Twycross/Remote | October 2017 - October 2020

Sea Of Thieves | Everwild Development prior to Reboots/Cancellation

After graduating from university, I joined the Rare team in Twycross as a Junior VFX Artist to work on Sea of Thieves, a few months prior to shipping. My main responsibilities were texture creation, material creation, particle application in Cascade, optimizing particle systems and LODs. Also helping with any bugs and related issues around the release.

I then worked on Everwild prior to its reboot. I was responsible for VFX lookdev and RnD, providing placeholder systems for design, and contributing towards various VFX/TechArt elements in Everwild trailers, with both actual assets and work that inspired outsource teams.

My additional responsibilities consisted of supporting more junior members of staff and providing artistic and technical support to the vfx/tech art team in general on both projects where required, specifically Houdini and Niagara.

The main tools I used during my time - Houdini/Niagara/Cascade/UnrealEngine4.

Junior FX TD - MPC Film - London | June 2016 - August 2016

Passengers

I spent my summer of my second year at University working at MPC in London on the film Passengers. My time was predominantly spent with a team of FX TD's working on a vaccuum/smoke sequence, alongside a spark/burning sequence in tandem with another artist.

My main responsibilities were, smoke/vapour/spark simulation alongside the lighting and rendering of those elements for the final shots. We had to provide slap comps on a daily basis for reviews.

The main tools I used during my time - Maya(Fluids/Nparticles)/Renderman/Nuke.