

Demo Reel Breakdown

SUNGMAN PYUN

Lighting/ Compositing & Look Dev Artist
469.383.9600 sungman.pyun@gmail.com

#1. Komodo chasing - KUNG FU PANDA 4



Character, Set Lighting/ Rendering/ Compositing.

The art director envisioned the komodo dragons and environment completely silhouetted in steam, with only the panda visible. I collaborated closely with the FX team to position the steam as specified, utilizing depth and world position passes to achieve the desired effect in compositing.

#2. Panda escaping - KUNG FU PANDA 4



Character, Set Lighting/ Rendering/ Compositing.

The direction required a dramatic mood shift from the monochromatic dungeon interior to the vibrant world outside. To enhance this contrast, I added sunlight rays entering the interior and indirectly lit the panda with outdoor sun and sky light as the door opened.

#3. Puss jumping out - PUSS IN BOOTS 2



Character, Set Lighting/ Rendering/ Compositing.

In this dynamic shot, Puss and Kitty plummet from a building to a street cart. I used character-constrained lights to mimic building illumination at the start, transitioning to street lighting as they neared the ground, and added distant fog effects for depth.

#4. Nerissa on Trident - RUBY GILLMAN



Character, Set Lighting/ Rendering/ Compositing.

The art direction required Nerissa to be lit by the pink glow from Ruby's skin. Since the mesh light wasn't sufficient, I created a separate light under the skin to simulate the effect. I also duplicated this light to generate a pink volumetric glow, enhancing the scene with an ethereal radiance.

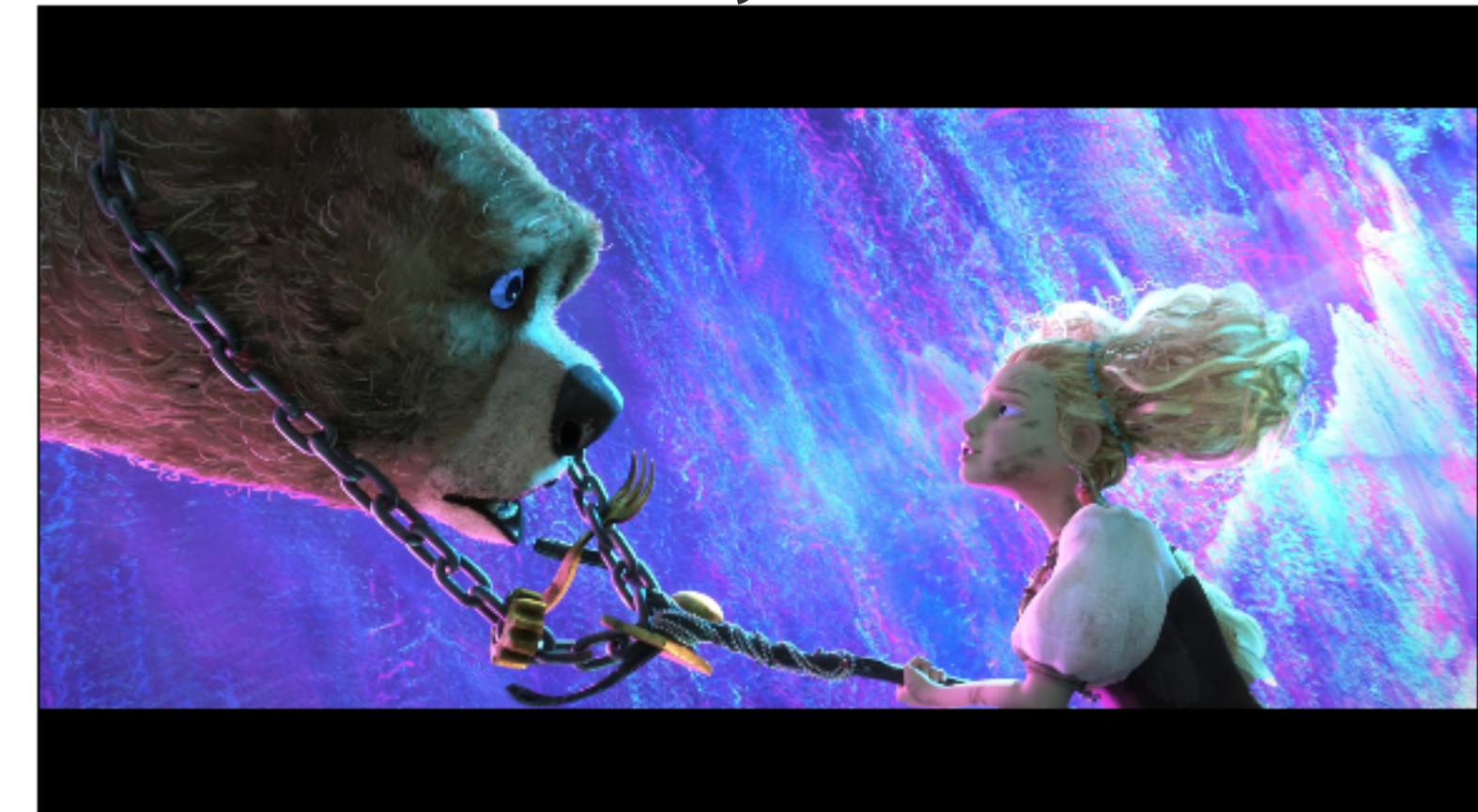
#5. Nerissa on Trident - RUBY GILLMAN



Character, Set, FX Lighting/ Rendering/ Compositing.

The art direction focused on Nerissa's transformation into a villain after acquiring the magic staff. I used Ruby's pink light to create an eerie ambiance and adjusted Nerissa's eye specular to be small and centered, evoking a sinister look that highlighted her descent into evil.

#6. Goldilock & Baby bear - PUSS IN BOOTS 2



Character, Set, FX Lighting/ Rendering/ Compositing.

In this pivotal scene, Goldilocks rescues Baby Bear from Jack Horner on Wishing Star. The shot features a 180-degree camera rotation, so I rotated the light rigs to maintain consistent illumination on the characters, keeping the focus on Baby Bear's face throughout the dramatic movement.

Demo Reel Breakdown

SUNGMAN PYUN

Lighting/ Compositing & Look Dev Artist
469.383.9600 sungman.pyun@gmail.com

#7. Captin Gordon - RUBY GILLMAN



Character, Set, FX Lighting/ Rendering/ Compositing.

Gordon detects the Kraken's presence through buoy movements, as they're connected to the trapped Kraken. I placed a pink light representing the glow of Kraken near the boat, rather than under the buoy, to maintain proper depth perspective. This light also subtly illuminates the surrounding waves.

#8. Connor at Prom - RUBY GILLMAN



Character, Set Lighting/ Rendering/ Compositing.

Connor and friends attend Oceanside High's prom on a ship. These shots convey Connor's sorrow, believing Ruby is dead, contrasting with the vibrant prom atmosphere behind him. For shots, as Ruby emerges from the ocean, I added interactive blue Kraken lights on them while darkening the existing colors.

#9. Viva & Poppy - TROLLS BAND TOGETHER



Character, Set Lighting/ Rendering/ Compositing.

This scene shows Poppy convincing her sister Viva to join the band. I positioned Viva between lit and dark areas to reflect her uncertain mindset. I added bounce lights to subtly illuminate her and her team, with partial direct lighting on Viva's hair.

#10. Roz play with Fink - WILD ROBOT



Character, Set, FX Lighting/ Rendering/ Compositing/

This shot shows Roz playing with Fink, bonding closer. It involved 12 layers of fx elements. I collaborated with the fx artist to maintain the designed render order. For efficiency, I added my lights to the original FX USD setup, allowing for earlier delivery of the shots.

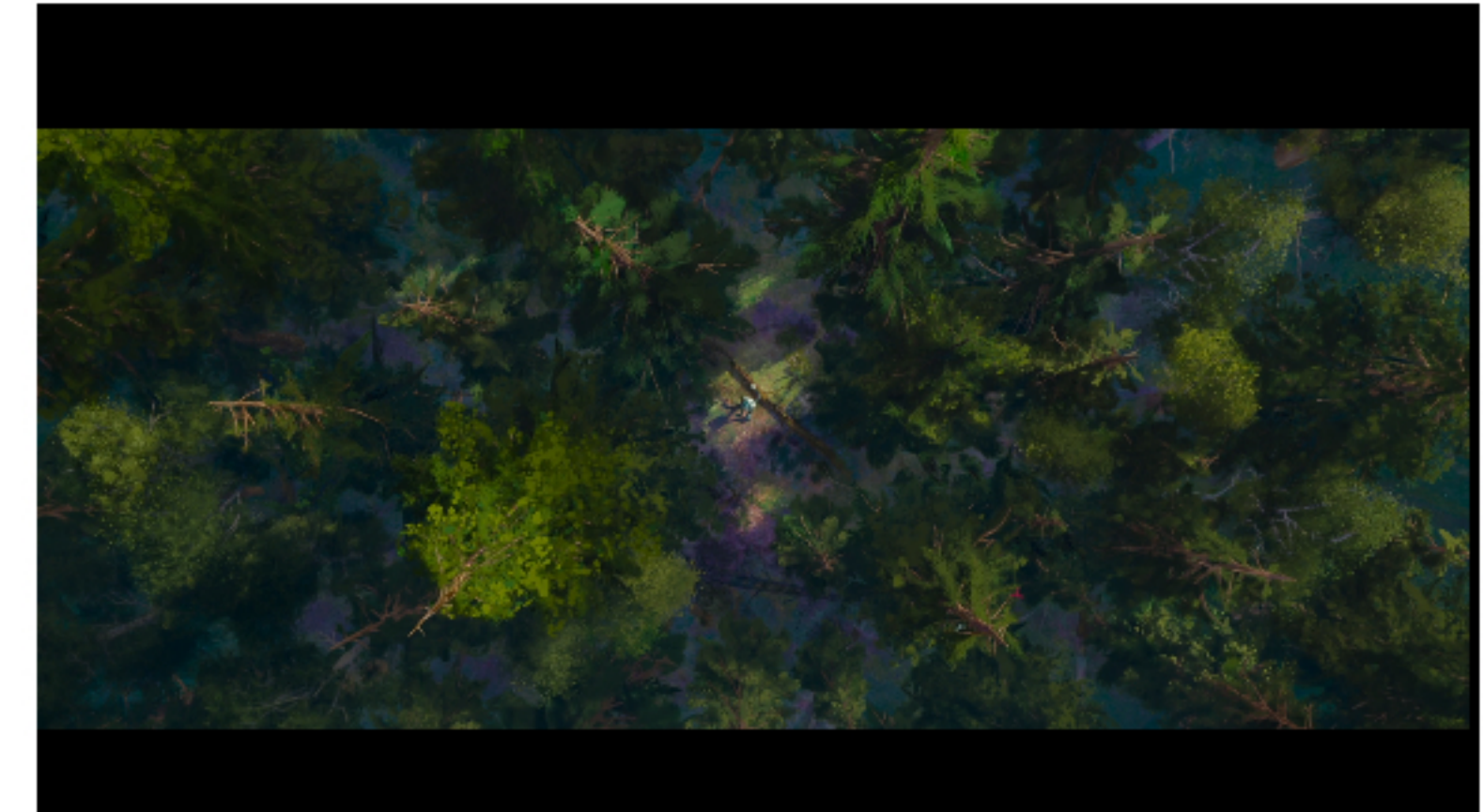
#11. Evil Robot on rabbit - WILD ROBOT



Character, Set, FX Lighting/ Rendering/ Compositing.

For the rabbit on the rock, I used three lights: moonlight, robot's eye searchlight, and gun's purple laser glow. I locked the searchlight's position to avoid distracting from the gun's charging animation. I created an animated mesh light for the gun's charging glow.

#12. Roz in wilderness - WILD ROBOT



Character, Set, FX Lighting/ Rendering/ Compositing.

This bird's-eye view emphasized tiny Roz at the center by making trees appear taller. I brightened the sunlit tops of the trees and adjusted saturation with cyan tones around Roz to create a focal point. I used Position AOV to precisely place sunlight on the trees.

Demo Reel Breakdown

#13. Roz, dead? - WILD ROBOT



Character, Set, FX Lighting/ Rendering/ Compositing.

This shot depicts Roz's death and resurrection, shocking her animal friends. I added streak fx and performed extensive comp work to maintain the show's painterly style. To enhance the scene, I used Position AOV and projection techniques for precise control over gobo shadows.

SUNGMAN PYUN

#14. Roz, rise from undead - WILD ROBOT



Character, Set Lighting/ Rendering/ Compositing.

This scene shows Roz's death and resurrection, shocking her animal friends. The art director aimed for a horrific yet humorous moment. I used heavy contrast with near-black values, increased sunlight on Roz with glow effects, and projection techniques for precise shadow control.

Lighting/ Compositing & Look Dev Artist
469.383.9600 sungman.pyun@gmail.com

#15. Chakal (CU)- THE BOOK OF LIFE



Character, Set Lighting/ Rendering/ Compositing.

I animated a cloud shadow using position AOV to simulate a mood change. Working with the art director, I adjusted the cloud speed. This highlighted the importance of perceived lighting over physical accuracy, such as brightening sunlit areas under partial cloud cover.

#16. Candlemaker - THE BOOK OF LIFE



Character, Set, FX Lighting/ Rendering/ Compositing.

In order to illuminate Candle Maker's body, I placed multiple lights inside of his body and constrained them to each part of the body. Also, for better contact shadow between him and pedestal I had to apply a custom shader to his body since the wax shader didn't cast enough AO shadow needed.

#17. Carlos with Sword - THE BOOK OF LIFE



Character, Set Lighting/ Rendering/ Compositing.

The director wanted the Sun lit on the ground fades almost to black toward screen right end of the frame, so I darkened the area using Point channel in comp. The same look could have been achieved easily using blocker if we were rendering with Arnold at that time. I also animated the rack focus on Carlos in comp.

#18. Manolo - THE BOOK OF LIFE



Character, Set, Crowd Lighting/ Rendering/ Compositing.

One of the critical moment, Manolo finds his true self back when seeing Maria on the reflection of his sword, which is seen in the next shot. As director requested, I made the reflected light from sword stay on Manolo's eyes, faking it with a set of extra light rig, animating its position and brightness.

Demo Reel Breakdown

#19. Manolo in a Maze - THE BOOK OF LIFE



Character, Set, FX Lighting/ Rendering/ Compositing.

In this shot, camera pans 150 degree, chasing Manolo, yet director wanted the hero stands out against the bright wall at the moment of the crash. So, I animated the brightness of the wall toward the end of frames using Point channel in comp. Also, I made Manolo lit by the ball at the very moment of the crash.

SUNGMAN PYUN

#20. Manolo & Xibalba - THE BOOK OF LIFE



Character, Set, FX Lighting/ Rendering/ Compositing.

Director wanted to keep a small specular at the center of red eyeball as it could look like pupil. Seeing other lighters struggling rotoscoping the spec, I came up with a idea of attaching a small sphere to simply the labory worflow, which helped everyone. Also, I set up global render setting for his beards since I created it.

Lighting/ Compositing & Look Dev Artist
469.383.9600 sungman.pyun@gmail.com

#21. Santa - ICE AGE: X-Mas Special



Character, Set, FX Lighting/ Rendering/ Compositing.

Special attention was given to the integration of the CG snow field over the the Sky matte painting. I've also rendered the fx aura , but complex comp treatment was applied in oder to meet the art direction. I made the horizon stay sharp enough so that the scene doesn't look like miniature.

#22. Marin One Landing - FREE BIRD



Character, Set, FX Lighting/ Rendering/ Compositing/
Lighting Look Development.

Lighting the shot, I also adjusted the shader of the helicopter in great degree and worked closely with surfacing artist for the propeller faking motion blur with texture map. Also, to resolve the transparency issue with Deep Opacity map I simply rendered the windows separate and comped them back in.

#23. Chevy Cruze - GM: Chevy Cruze



Car Lighting/ Rendering/ Compositing.

In this shot, camera flies through the rear side of the car. Client wanted to make sure to get a enough outdoor lighting on the interior of the car, so I created a custom light rig to enhance it without wasting too much sampling/rendering power.

Software Used

Wild Robot
Kung Fu Panda 4,
Puss in Boots 2: The Last Wish
Ruby Gillman, Teenage Kraken
Trolls Band Together
Houdini/ Sceneflow/ Nuke

The Book of Life:
Houdini/ Mantra/ Nuke

Free Birds:
Maya/ MayaMan/ Nuke

Ice Age: A Mammoth X-mas Special:
Maya/ MayaMan/ Nuke
/Shave and a Hair Cut

GM Chevy Cruze:
Maya/ Arnold/ Nuke