Demo Reel Breakdown

S U N G M A N   P Y U N

Lighting/ Compositing & Look Dev Artist
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#1. Bull in the Ring - *THE BOOK OF LIFE*

Character, Set, Crowd, FX Lighting/ Rendering/ Compositing.

The art director wanted to make the bull look very specific way, which required lots of comp works since it was different from its original look published. I also had to fake its shadow direction to meet the request.

#2. Manolo with a Sword - *THE BOOK OF LIFE*
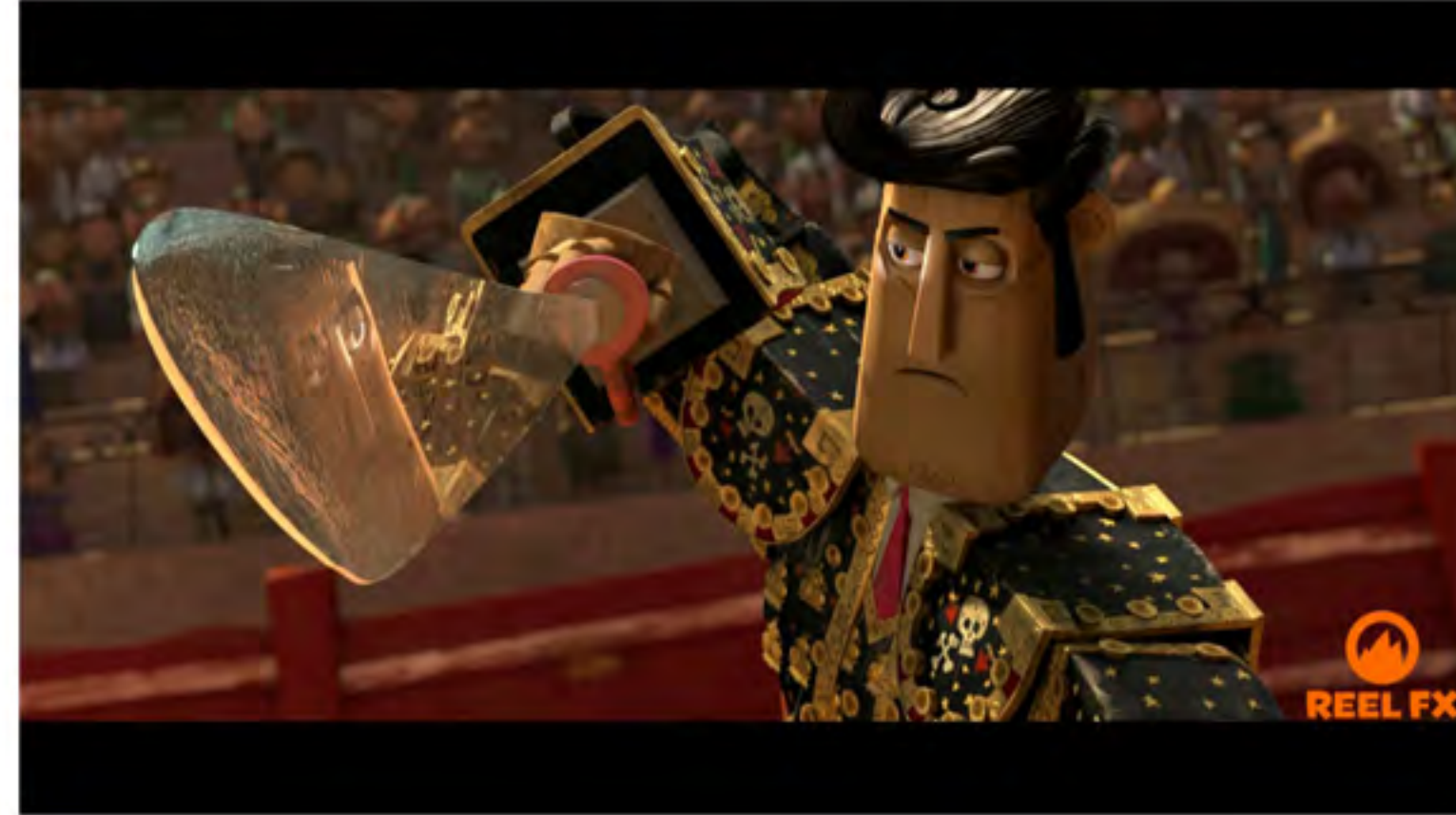
Character, Set, Crowd Lighting/ Rendering/ Compositing.

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.

#3. 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.

#4. Young Maria - *THE BOOK OF LIFE*

Character, Set Lighting/ Rendering/ Compositing.

Young Maria playing with her friends in the cemetery. As the art director requested I made the place look warm and honorable rather than cold and sorrow as it reflects the attitude toward death of their family in traditional hispanic culture. The cemetery was a heavy asset due to many props, but I managed it to render, working closely with procedural fx asset artist.

#5. Xibalba Walking - *THE BOOK OF LIFE*

Character, Set, FX Lighting/ Rendering/ Compositing.

Special attention was given to the interactive light of Xibalba's candlelight on his shoulder. However, the light from the Houdini candle FX was out control. So, I suggested faking it with animated light, which became a standard light rig for the character during the show.

#6. Manolo in Anger - *THE BOOK OF LIFE*

Character, Set, FX Lighting/ Rendering/ Compositing.

The director favoured in keeping a small specular at the center of red eye ball as it could look like pupil. Seeing other lighters struggling rotoscoping the spec, I come up with a better workflow of creating a small mesh and constrained it to eyes, which worked out great for the same-as shots. Also, I set up the standard global render setting for his beard.

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#7. Candle Maker - *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.

#8. Carlos with Sword - *THE BOOK OF LIFE*

Character, Set, FX 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.

#9. Chakal (CU)- *THE BOOK OF LIFE*

Character, Set Lighting/ Rendering/ Compositing.

In this shot, the art director didn't want to lose Chakal's relatively small eyes under his hat, so I made a custom light rig and constrained it to his head.

#10. Chakal in Fight1 - *THE BOOK OF LIFE*

Character, Set, FX Lighting/ Rendering/ Compositing.

Special attention was given to the silhouetted light on Maria, catching the light on small debris, and shadows on the ground. Also, I animated the extreme parallax of the Sun and sky matte painting behind the characters and the set.

#11. Chakal in Fight 2 - *THE BOOK OF LIFE*

Character, Set, FX Lighting/ Rendering/ Compositing.

The goal of the shot direction was to have a good lighting interaction between Maria, Chakal and the church bell when in contact.

#12. Manolo and Maria - *THE BOOK OF LIFE*

Character, Set, Crowd Lighting/ Rendering/ Compositing.

In this shot, I had to pre-calculate hero characters' key light direction since camera rotates around them, switching focus from Maria's face to Manolo's toward the end of the shot. I also had to make sure if the character key stays along with set key direction while cheating crowd's shadow direction toward the center per request.

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#13. The Time Machine - *FREE BIRD*

Character, Set, FX Lighting/ Rendering/ Compositing.

Special attention was given not to over power the time machine with the lightning and cloud FX.

#14. Marin One on Corn Filed - *FREE BIRD*

Character, Set Lighting/ Rendering/ Compositing.

The challenge was lighting the broad corn field, filled with thin corn plant geometries, looks like Sun lit. So, I grouped them into several and set lights per group, making them look like Sun lit. Also, special attention was given to the atmosphere on the corn field, trees as well as the helicopter flying toward camera.

#15. Hazmat Guys - *FREE BIRD*

Character, Set Lighting/ Rendering/ Compositing.

In addition to lighting the shot, I tweaked the shader of Hazmat guy's suit since the diffuse and specular wasn't looking right. The asset was republished with my setting for the show as was the case for the helicopter in next shot.

#16. 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.

#17. House on Fire - *FREE BIRD*

Character, Set, FX Lighting/ Rendering/ Compositing.

Making the fire and smoke FX working in lighting I closely worked with FX artist. The fire FX was heavy to render, but we were able to optimize rendering time by switching fire mesh topology from triangular to quadrangular reducing the number of faces. Also, I set up the fake fire interactive light rig of the house and environment for same-as shot lighting artists.

#18. Coming out of Water - *FREE BIRD*

Character, Set, FX Lighting/ Rendering/ Compositing.

In this shot, I did Lighting and Lighting Look Dev. Deep Opacity did not support transparency of the water/splash FX for the characters since they were separate asset, the issue of which we didn't expect to have. Since it was one-off shot I had to make it work as much as I could by doing lots of comp works in Nuke.

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#19. 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 also didn't go too blurry on the horizon of the set so that the scene doesn't look like miniature.

#20. Mammoth - *ICE AGE: X-Mas Special*

Character, Set, Lighting/ Rendering/ Compositing/ Grooming/ Shading.

In addition to lighting this shot, I also groomed and created shader network for the characters using shave and a haircut and Maya shading network.

#21. Sid - *ICE AGE: X-Mas Special*

Character, Set Lighting/ Rendering/ Compositing/ Grooming/ Shading.

In addition to lighting this shot, I also groomed and created shader network for the characters and pine trees using shave and a haircut and Maya shading network.

#22. Crash & Eddie - *ICE AGE: X-Mas Special*

Character, Set Lighting/ Rendering/ Compositing/ Grooming/ Shading.

In addition to lighting this shot, I also groomed and created shader network for the characters using shave and a haircut and Maya shading network.

#23. Chevy Cruze 2016 - *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

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

Rock Dog: (Released on Feb 24th 2017)
Maya/ Arnold/ Nuke