

DESIGN PORTFOLIO



Jane Li
Creating the magic of Art

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1. INTRODUCTION



About Me

Born in Vancouver and raised in Japan and China, I am a Production Designer passionate about working on all kinds of creative projects such as theatre and films.

My passion for Production Design started when I experienced the magic of Art while watching the musical theatre performance of *The Little Mermaid* in Tokyo, Japan.

After exploring scenic design in the entertainment industries in Vancouver, Canada, I have a stronger desire to create the magic of art with collaborators who also enjoy the art of storytelling.





2. SCENIC DESIGN FOR THE STAGE



A PLAY WITH LIVE MUSIC

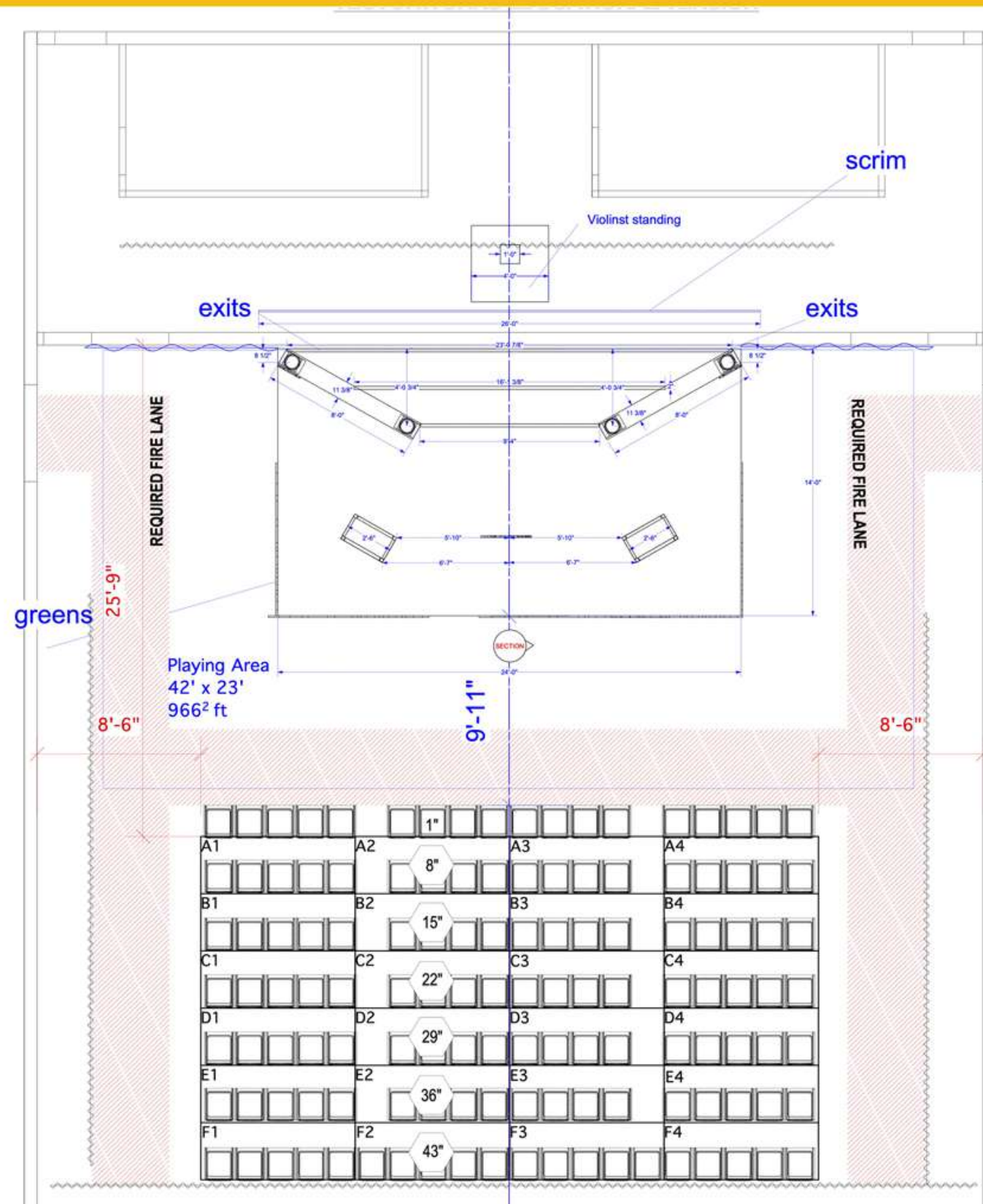


The Red Priest

by Mieko Ouchi | United Players of Vancouver | 2020
Director: Keltie Forsyth



THE RED PRIEST : PROCESS



Stage Ground Plan with seating

Scenic Design Concept

The story is about a woman who has been trapped in a “garden” seeks for freedom to escape away from her life of privileges after she meets Vivaldi, her “savior”, showed her a way to grab freedom.

To create the world of loneliness, we painted the entire set as marbles. Marbles represent the richness and stability of wealth, but they are cold when we touch them. This shows that the wealth that the woman has and the fame that Vivaldi has are temporary comforts, not real freedom nor peace. The green plants and vines represent the freedom that the characters are seeking.



Set Rendering

VIRTUAL REALITY LIVE PERFORMANCE

Digital Dream Play

by August Strindberg
Theatre at UBC | 2021

Director: Tom Scholte



VIRTUAL REALITY LIVE PERFORMANCE



Painted Floor with Built Green Screens

Scenic Design Concept

It is a mix of the digital show with a live performance with recorded prologue, epilogue, and transitions.

The story is about Agnes, the daughter of gods, empathizes with humans who are prisoned in the cycle of the sufferings, waiting for the door to open, she confronts them to destroy their illusion of salvation and the fears of gaining their freewill by burning the prison of human life.

Thus, the visual design combines the symbolic elements such as existentialism, expressionism, and surrealism.



Set Rendering : Background image on the Green Screens

SITE SPECIFIC LIVE PERFORMANCE : STORYBOARD

The Three Birds

by Joanna Laurens

Theatre at UBC (Unproduced) | 2020

Director: Tanya Rintoul



1. Tereus rapes Philomela; the crime is unseen and unheard.



2. Philomela transforms and joins the witnesses



3. Tereus eats dinner at the corner of his world; he loses his power as Itys is killed.



4. Women leave the space as united witnesses

SITE SPECIFIC LIVE PERFORMANCE : PROCESS

Scenic Design Concept

The visual design of this site-specific show is based on the story which is about Philomela and her sister, Procne, who have been suffering in the male-dominant society, overthrow Tereus' control as they become united with other witnesses who amplify their voices to gain the freedom to speak the truth of the unseen crime.

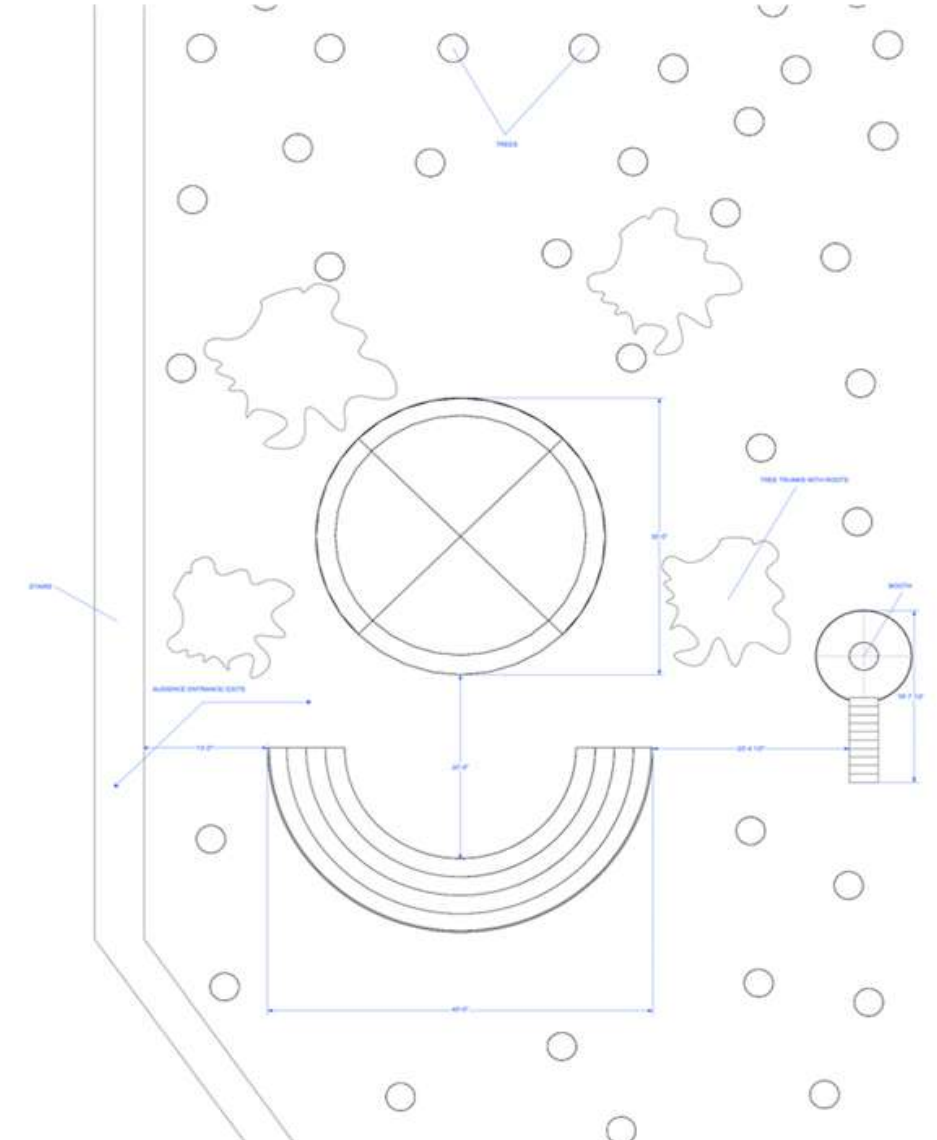
We chose Grouse mountain as our site to represent Feminism, which is a foresty environment that creates the cycle of male dominance. The set is a court-like platform that represents Masculinity, in which men, like judges, hold the most power while the observers sit around.



Site : Grouse Mountains



Set Rendering (Sketchup)



Set Rendering (Vectorworks)



3. PRODUCTION DESIGN FOR SCREENS



SHORT FILMS : *NOKOKONO*

NoKokono

by Ethan Volberg | UBC Student Short Film| 2021

Director: Ethan Volberg | Director of Photography: Madi Lowe

Budget: \$800 for the Production Design & Props



Before



After

SHORT FILMS : *NOKOKONO*

Design Concept

The story is about Kokono, who is passionate about recording the world of his life strives to create images that have the power to grasp the ever-changing reality which is represented by the depth and sound of the ocean.

As the story progresses, Kokono is forced to choose between the recording and the direct experience of life. Since then, the production design incorporates both ocean vibe which represents the ever-changing reality, and strong imagery such as ritualistic masks, photography, and paintings to show the recording of life.



SHORT FILMS : *CRY HARDER*

Cry Harder

by Ian Tan | Wakefield Agency | 2021

Director: Ian Tan

Budget: \$300 for the Production Design & Props

Awards: Outstanding Achievement Award (World Film Carnival- Singapore 2021),
Golden Wheat Awards (International Cinema Community)



Before



After

SHORT FILMS : *CRY HARDER*



Design Concept

The film is about how people deal with grief and how they express it. Thus, the production design ideas are inspired by the symbol of photo frames as a way to keep characters' memories and also as an expression of feelings. The decoration of the rooms represent characters' mind and heart.

SHORT FILMS : *POWER OF PRAYER*

Power of Prayer

Client: RCAV | Wakefield Agency | 2021

Director: J.T.Iza | Director of Photography: Ian Tan

Budget : \$300 for the Production Design & Props



Before



After

SHORT FILMS : *POWER OF PRAYER*

Design Concept

Each protagonist's scene is associated with a specific color and vibe based on the character's personality and issue that they are facing.

For example, the young girl's bedroom (top) is filled with rosewater colors with some delicate and handmade decorations because of her compassionate character and her caring towards her parents.

While the young man (middle) is responsible and stoic, who is worried about his proposal plan and marriage life. Thus, the scenes features the organized space with the colour of shark blue to show his commitment.

At last, the scene (bottom) tells the story of a widowed old woman who suffers from her loneliness. Thus, the production design emphasizes her feeling of emptiness by adding her husband's belongings as her unforgettable memories leads to more sense of loneliness.





4. RELEVANT SKILLS



DESIGN MODEL AND RENDERING

(Handmade & Vectorworks | all Set Designed by Jane Li)



Set Design model for the 2D Artwork series *My Dream* by Jane Li



Set Design model for *HIR* written by Taylor Mac

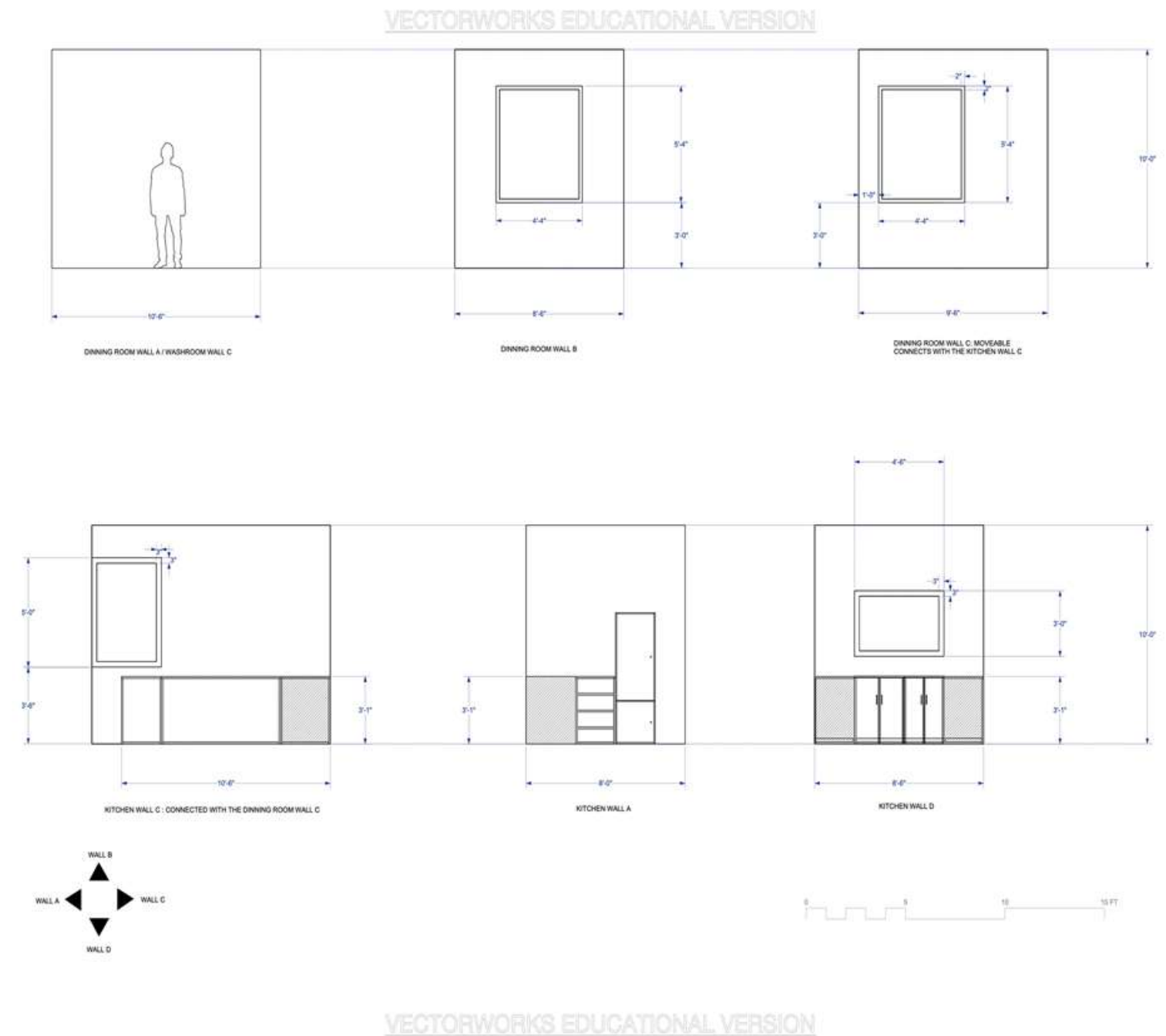
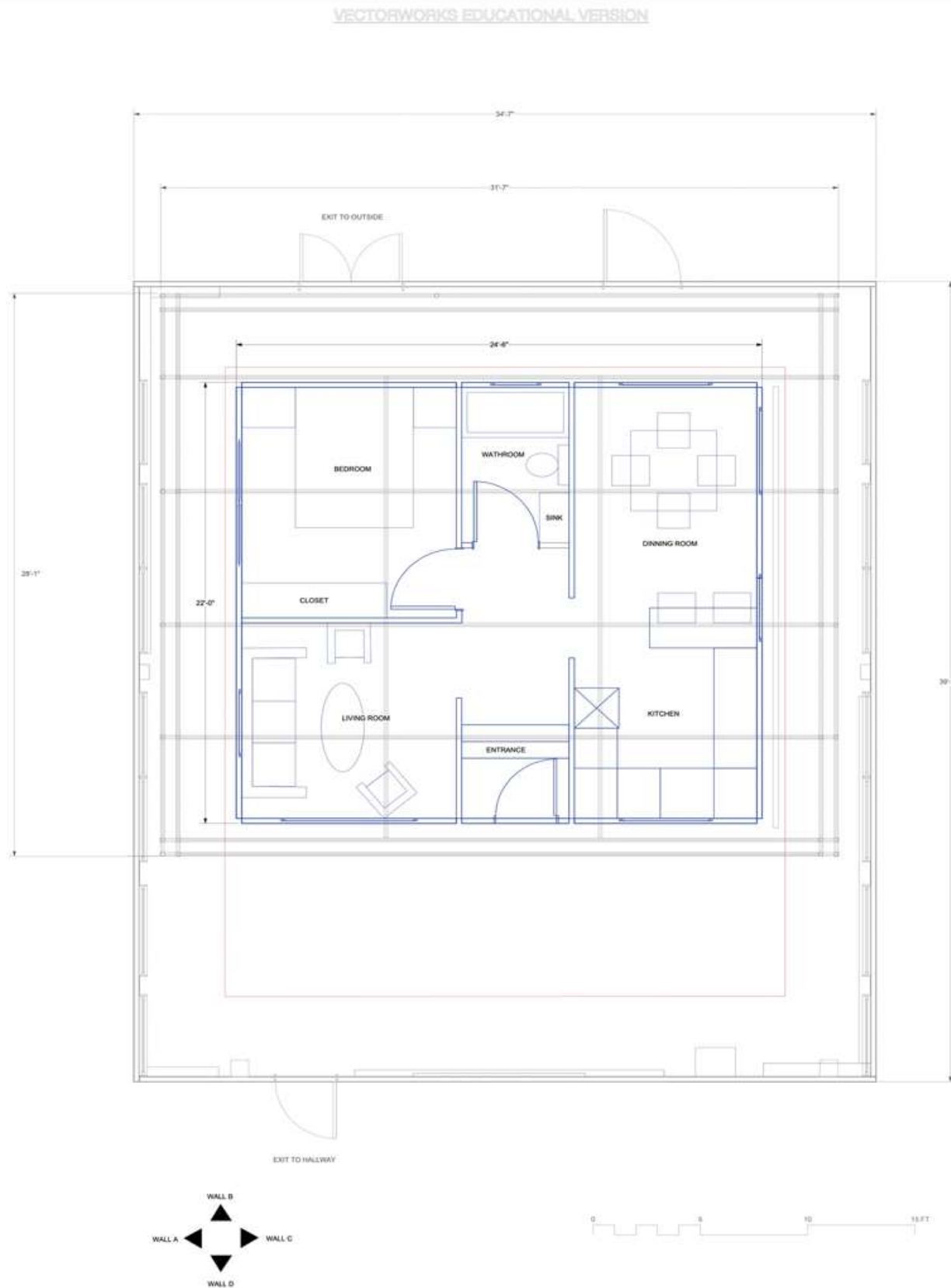


Set Design Rendering for *The House of Bernarda Alba* written by Federico García Lorca



Set Design Rendering for *HIR* written by Taylor Mac

DRAFTING : GROUND PLANS AND ELEVATIONS



Ground plan and selected elevation/details drawn with Vectorworks for the film studio inside the Theatre and Film Production Building at the University of British Columbia.

Worked as an Art Director, mostly helping the Production Designer for planning and drafting.

SCENIC PAINTING AND CONSTRUCTION

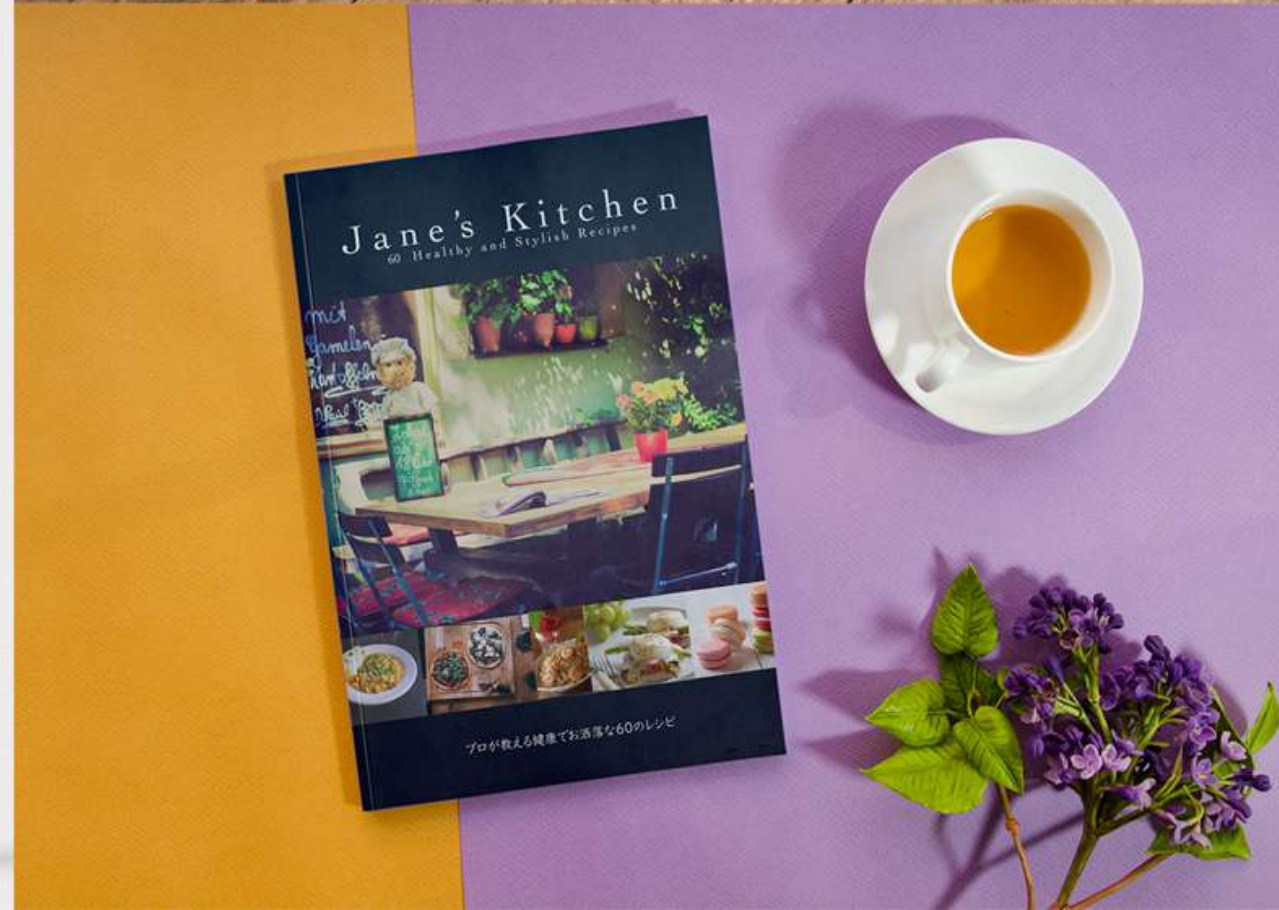
(2- year training of scenic painting and construction at BFA Theatre Design and Production program)



Women Deliver Conference | Vancouver Convention Centre | 2019 | Production Designed by Laura Isabel

Worked as a lead painter and builder for the 10' by 10' Conference booth

GRAPHIC DESIGN



SET DECORATION AS AN ART DIRECTOR

(*Black and Blue* by Emma Eng | *Sleepin* by Nobleson | *Magpie* by Emma Eng)



PROPS

(2- year practicum of props making & repairing and 1 year work learn at UBC Prop Shop)



5. CONCLUSION



Contact



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