
PORTFOLIO

2025

JUNYUAN XIONG

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SCENIC DESIGNER, DRAFTER, STORYTELLER, ILLUSTRATOR

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EDUCATION

SCHOOL OF VISUAL ARTS

- BACHELOR OF FINE ARTS IN ILLUSTRATION MAJOR
- GPA: 3.89/4.0
- HIGH TERM HONORS: SPRING 2020, FALL 2020

NEW YORK CITY, NY
SEPTEMBER 2018 TO JUNE 2022

UNIVERSITY OF CALIFORNIA, IRVINE

- MASTER OF FINE ARTS IN SCENE DESIGN (DRAMA DEPARTMENT)
- GPA: 3.94/4.0

IRVINE, CA
SEPTEMBER 2022 TO JUNE 2025

THEATRICAL PRODUCTION

YEAR	SHOW	POSITION/ROLE	SUPERVISOR
2025	LA BELLE ET LA BÊTE	CO-PROJECTION DESIGNER	PROJD: YEE EUN NAM
2025	FLEX	ASSISTANT SCENIC DESIGNER	SD: EFREN DELGADILLO JR.
2025	DANCE NATION	SCENIC DESIGNER	DIR: SAM SUN
2024	9 TO 5	SCENIC DESIGNER	DIR: MYRONA DELANEY
2024	THE PROM	SCENIC DESIGNER /CO-PROJECTION DESIGNER	DIR: DON HILL AND DANIEL KING
2024	MEMNON	ASSISTANT PROJECTION DESIGNER	PROJD: YEE EUN NAM
2024	VOLUPTÉ	SCENIC DESIGNER	DIR: TIANDING HE
2024	THE OLD MAN AND THE OLD MOON	ASSISTANT SCENIC DESIGNER	SD: EFREN DELGADILLO JR. AND STEPHANIE BERNARDINI
2024	KING LEAR	ASSISTANT SCENIC DESIGNER	SD: ANDREA CORONA
2023	QUIXOTE NUEVO	ASSISTANT SCENIC DESIGNER	SD: EFREN DELGADILLO JR.
2023	LA HAVANA MADRID	ASSISTANT SCENIC DESIGNER	SD: EFREN DELGADILLO JR.
2023	THE MOUNTAINTOP	SCENIC DESIGNER	DIR: JULIAN TUSHABE AND SHAVONNE GRANDISON
2023	MUCH ADO ABOUT NOTHING	SCENIC DESIGNER	DIR: LUCAS JAMES NELSON
2023	MEN ON BOATS	ASSISTANT SCENIC DESIGNER	SD: MELISSA TOBAR
2023	TWILIGHT LOS ANGELES, 1992	ASSISTANT PROJECTION DESIGNER	PROJD: YEE EUN NAM
2022	THE END OF THE WORLD VARIETY SHOW	SCENIC DESIGNER	DIR: MICHAEL DIAZ

SKILLS

- ADOBE CREATIVE CLOUD
ILLUSTRATOR, PHOTOSHOP, INDESIGN, AFTER EFFECT
- PROCREATE, ARTSTUDIO PRO
- MICROSOFE OFFICE
- FINE ARTS INCLUDING PAINTING, SCULPTING, & DRAWING
- VECTORWORKS, SKETCHUP, BLENDER, TWINMOTION
DRAFTING, DIGITAL MODELING AND RENDERING
- QLAB
- 3D PRINTING AND LASER CUTTER
- PHYSICAL MODEL MAKING

CONTENT

01	9 TO 5: THE MUSICAL
02	THE PROM
03	A MIDSUMMER NIGHT'S DREAM
04	THE VISIT
05	THE MOUNTAINTOP
06	THE WONDERFUL JOURNEY

07	LA BOHÈME
08	KING LEAR
09	A DOLL'S HOUSE
10	THE CHAIRS
11	SKILLS
12	ILLUSTRATION



9 TO 5: THE MUSICAL

DIRECTOR/ MYRONA DELANEY

LOCATION/ IRVINE BARCLAY THEATRE

TIME/ FALL 2024

INTRODUCTION/

I sought to transcend the boundaries of time and place, emphasizing the universality and timelessness of the story's themes. The issues of workplace inequality and power dynamics depicted in the musical are not confined to a specific era—they persist in our modern world.

To reflect this, my design centers around a two-story postmodern structure that evokes a corporate environment that feels both contemporary and timeless, highlighting the ongoing relevance of the narrative.

9 TO 5: THE MUSICAL

MUSIC AND LYRICS BY **DOLLY PARTON**
BOOK BY **PATRICIA RESNICK**
BASED ON THE 20TH CENTURY FOX PICTURE
ORIGINALLY PRODUCED ON BROADWAY BY ROBERT GREENBLATT, APRIL 2009

DIRECTOR & CHOREOGRAPHER: **MYRONA DELANEY**
MUSIC DIRECTOR: **SAIN LEYVA**
PRODUCTION STAGE MANAGER: **LOGAN BRUBAKER**
SCENIC DESIGNER: **JUNYUAN(BETTY) XIONG**
SOUND DESIGNER: **JEREMIAH TURNER**
LIGHTING DESIGNER: **KASSIA CURL**
COSTUME DESIGNER: **REBECCA SHEPHERD**
DRAMATURG: **SCOTT STONE**
SOUND DESIGNER: **JEREMIAH TURNER**







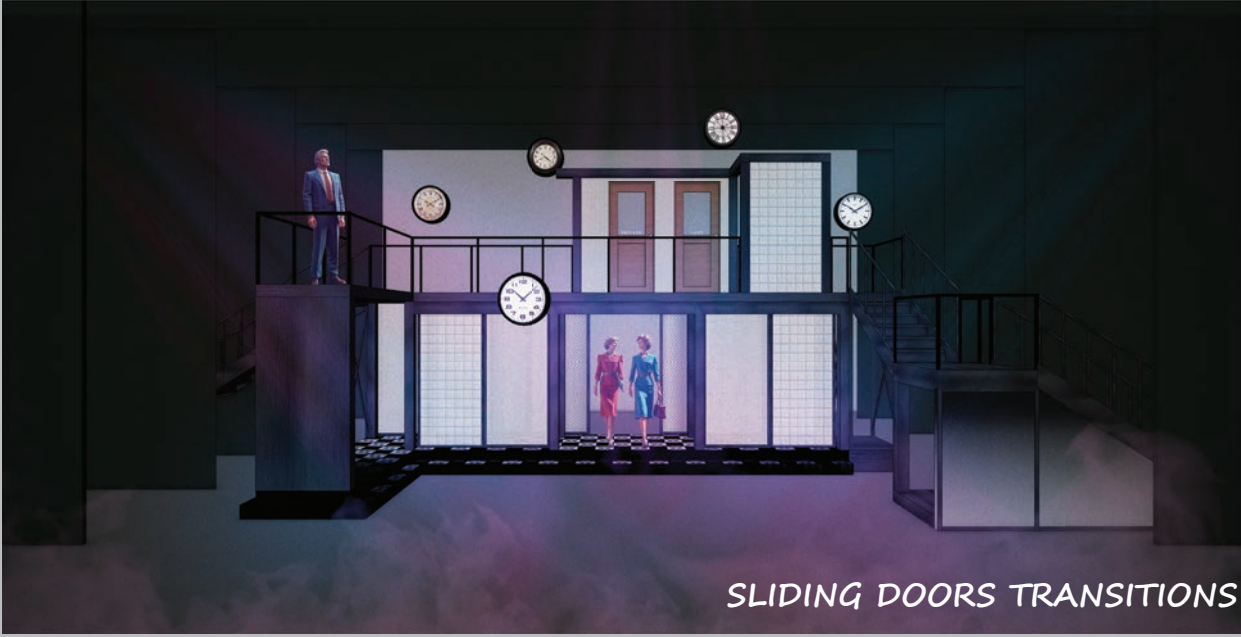


MATERIAL ITSELF
DECORETION





OFFICE BULLPEN



SLIDING DOORS TRANSITIONS



HOSPITAL



POWER DYNAMICS



DIFFERENT ELEMENTS OF THE SAME SCENE

THE PROM

DIRECTOR/DON HILL AND DANIEL KEELING

LOCATION/ CLAIRE TREVOR THEATRE

TIME/ SPRING 2024

PHOTOGRAPHER/ PAUL KENNEDY

INTRODUCTION/

The stage design for The Prom features three LED screens as fundamental elements that serve not only as a digital backdrop but also as an active component of the storytelling. Different aesthetics, materials and textures emphasize some irreconcilable contradictions between different generations.

However, elements of the stage begin to change with moments of growth and understanding. Bringing about new beginnings, no matter how difficult. With this approach, the set is more than just a stage for the story; it represents a journey of acceptance, bridging the gap between the past, present and future.

THE PROM

MUSIC BY **MATTHEW SKLAR**

LYRICS BY **CHAD BEGUELIN**

BOOK BY **BOB MARTIN AND CHAD BEGUELIN**

MUSIC DIRECTION BY **TREVOR BOURLAND**

CHOREOGRAPHY BY **NIKKI SNELSON**

CO-DIRECTED BY **DON HILL AND DANIEL KEELING**

SCENIC/CO-PROJECTION DESIGNER: **JUNYUAN(BETTY) XIONG**

CO-PROJECTION DESIGNER/ COORDINATOR: **DAN VOLONTE**

COSTUME DESIGNER: **HOLLY POE DURBIN**

LIGHTING DESIGNER: **DAN VOLONTE**

SOUND DESIGNER: **JEREMIAH TURNER**

PRODUCTION SATGE MANAGER/ INTIMACY CHOREOGRAPHER:

JESSIE MARIE BENDER

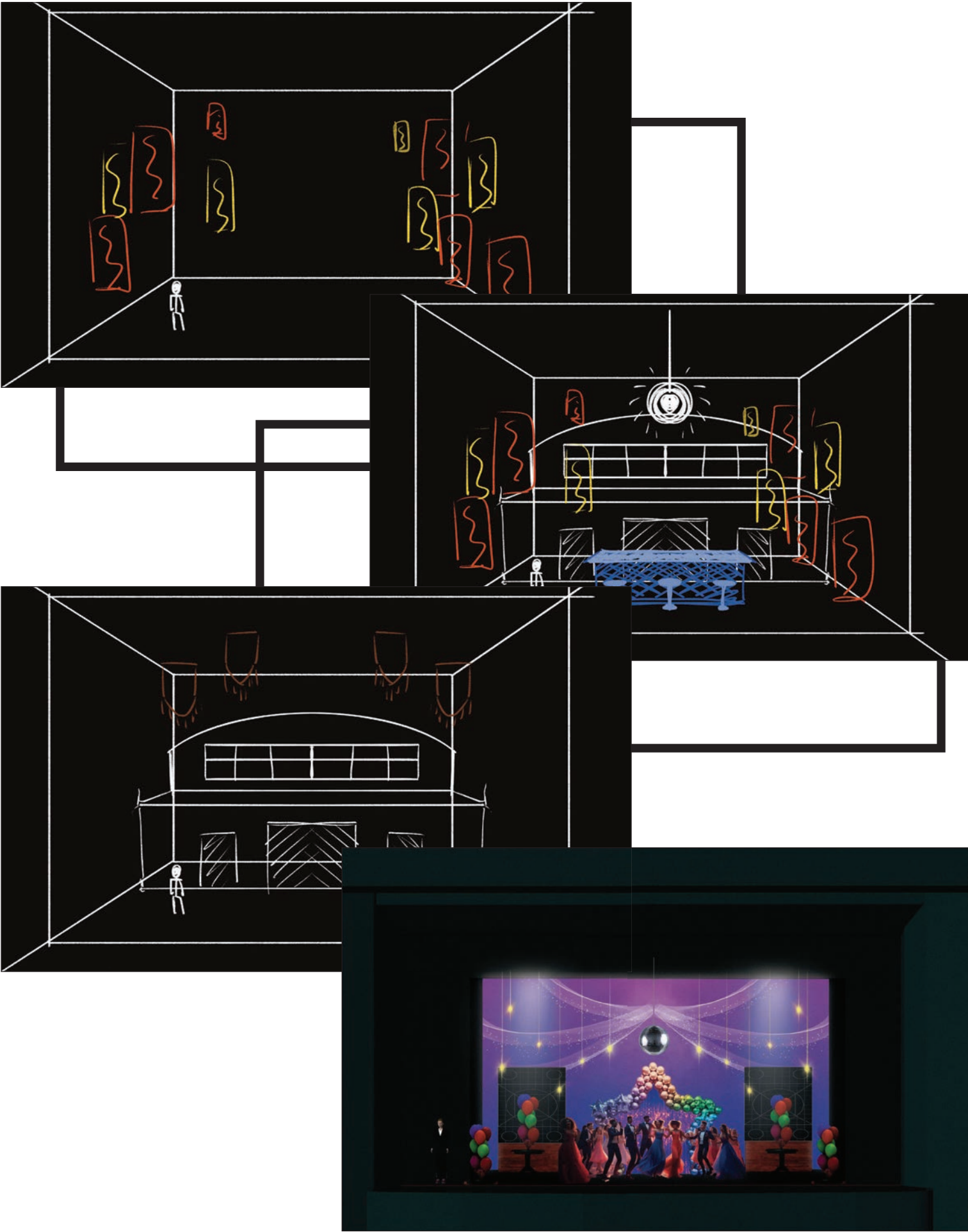


PHOTO BY PAUL KENNEDY

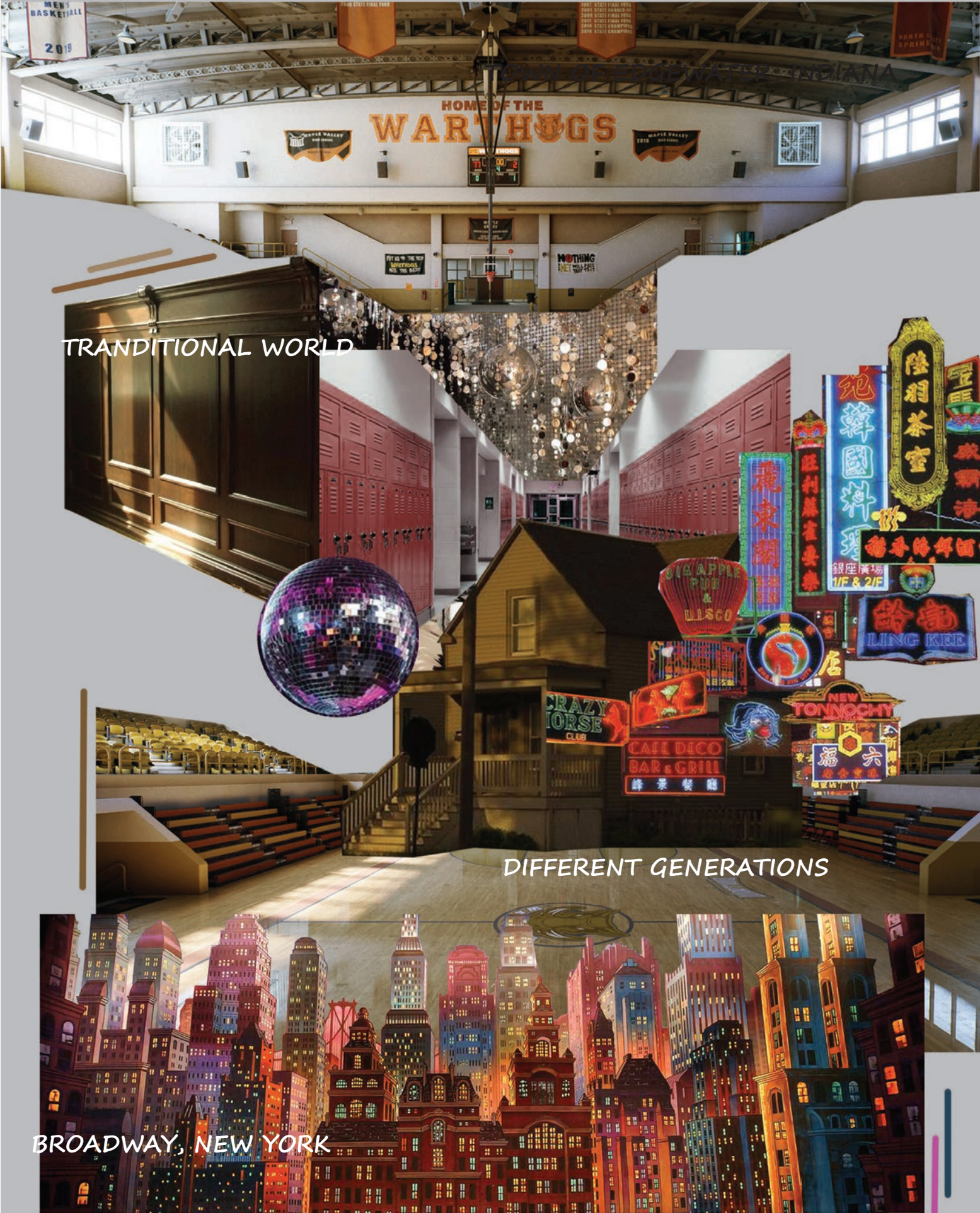
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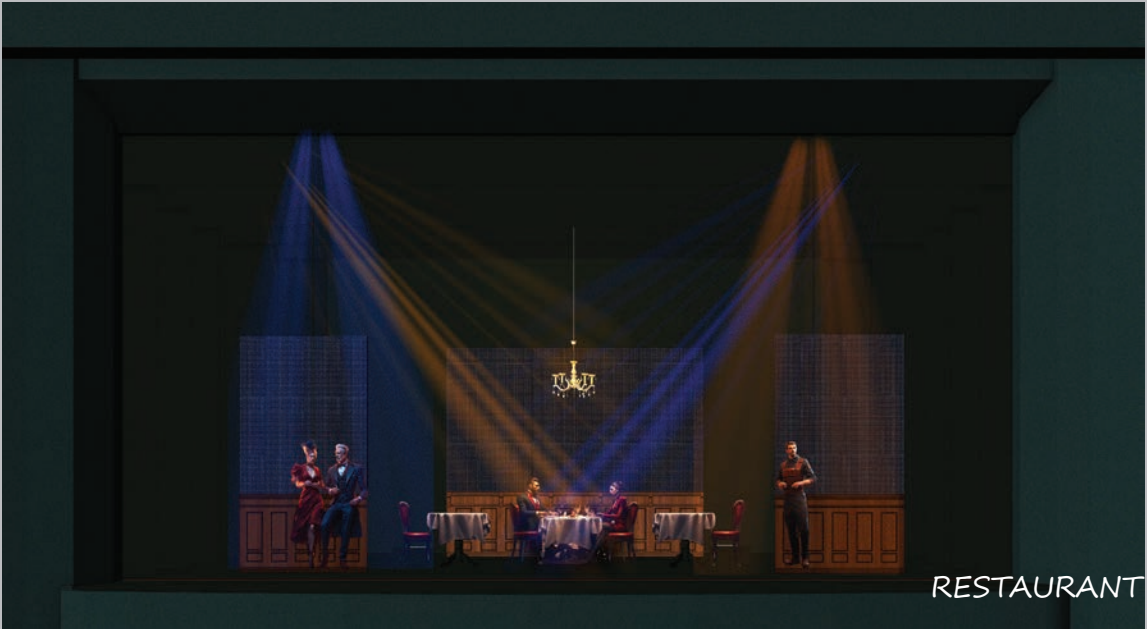
SCENIC COLLAGE



BROADWAY, NEW YORK



MOTEL ROOM



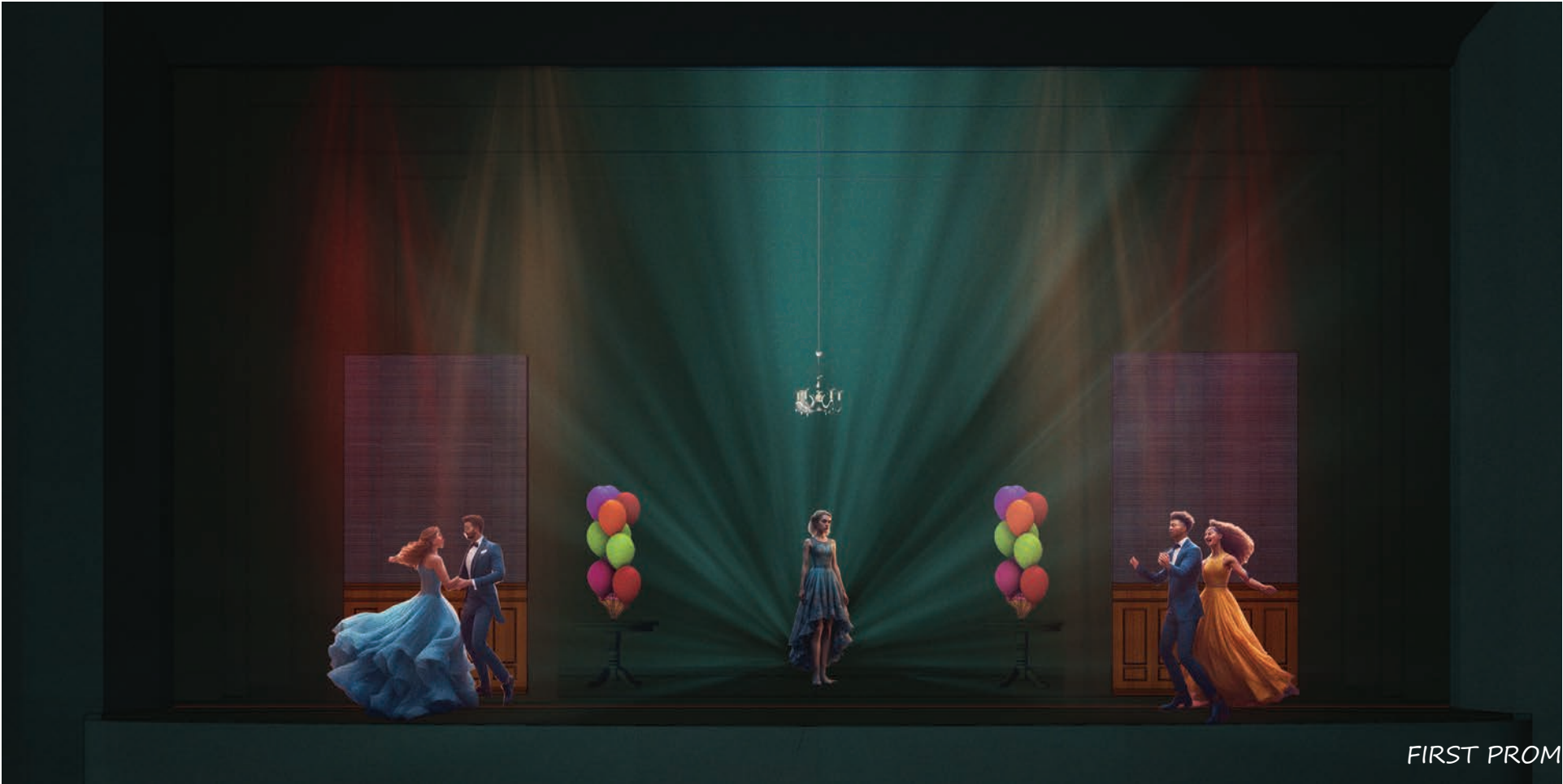
RESTAURANT



MOTEL LOBBY



FINAL PROM



FIRST PROM

A MIDSUMMER NIGHT'S DREAM

THEORETICAL PROJECT /

LOCATION / UC IRVINE

TIME / WINTER 2024

INTRODUCTION /

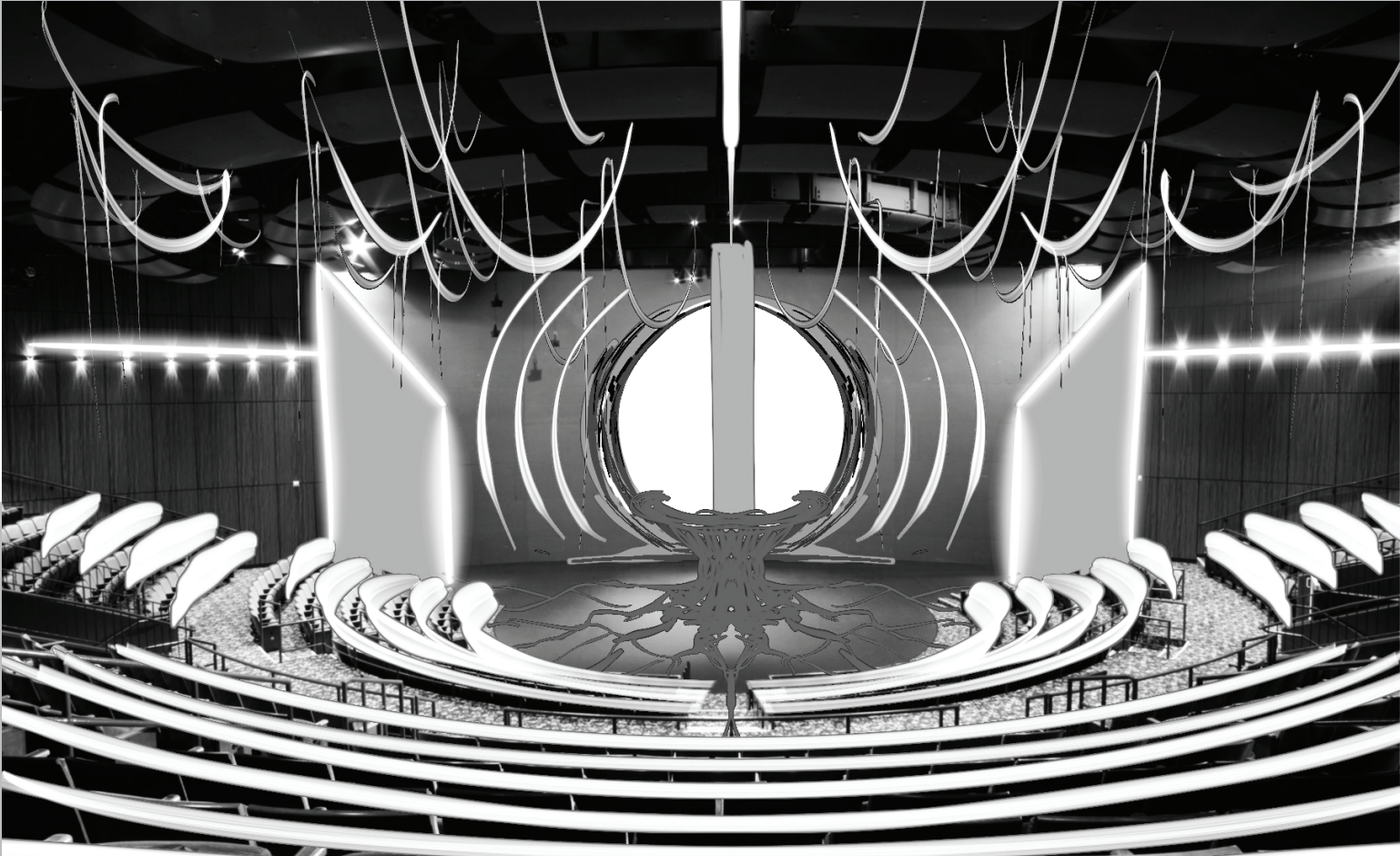
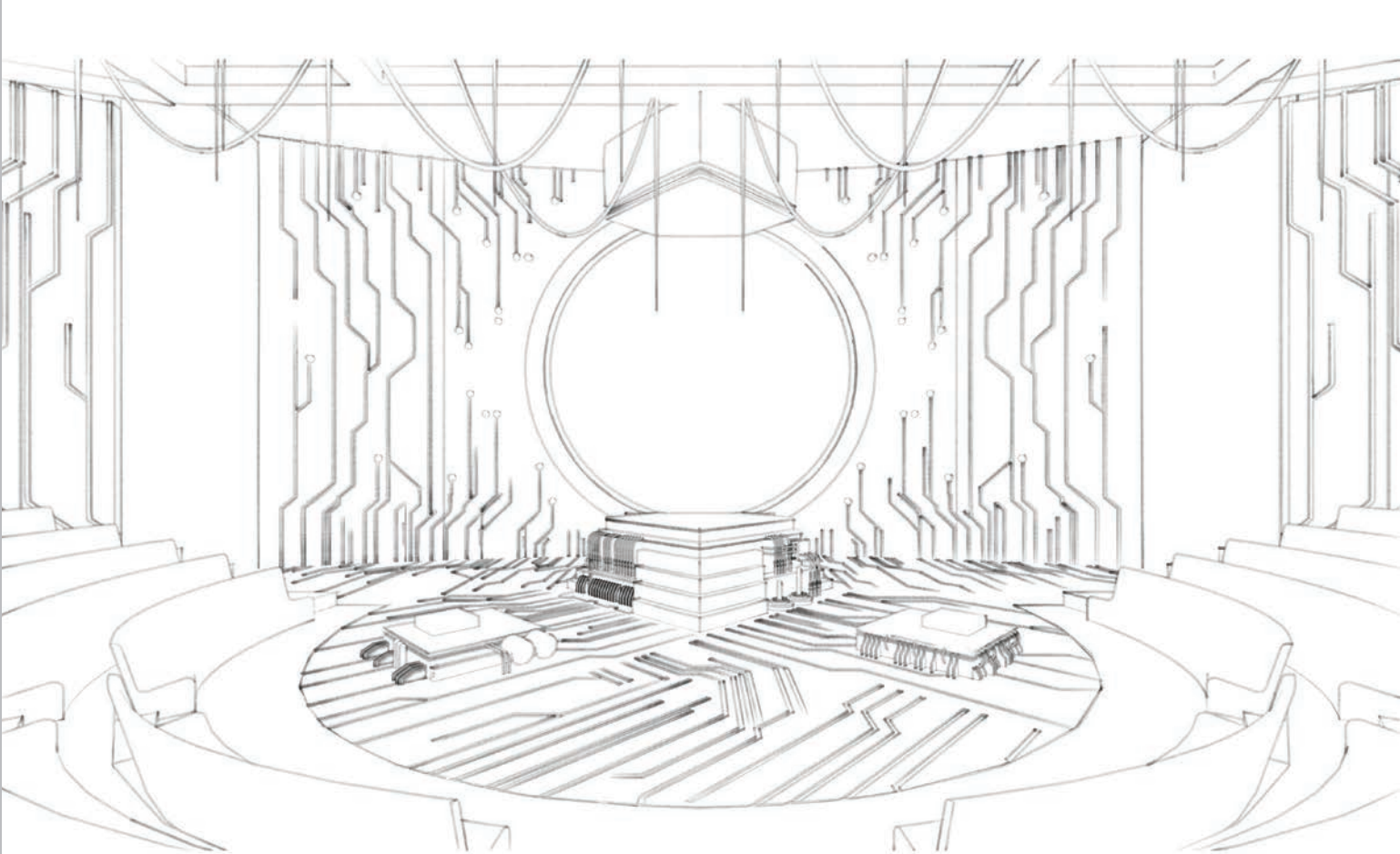
The forest is transformed into a vibrant future dreamland in the style of an electronic carnival (EDC). The scene design combines chip structures, modular LED panels and dynamic lighting, reminiscent of an ethereal world. The dreamland generated by the projection blurs reality and fantasy, emphasizing the fantasy and transformation themes of the drama.

At the same time, looking at the same story from different angles, we also hope to attract more people of different generations to start to understand some drama culture.









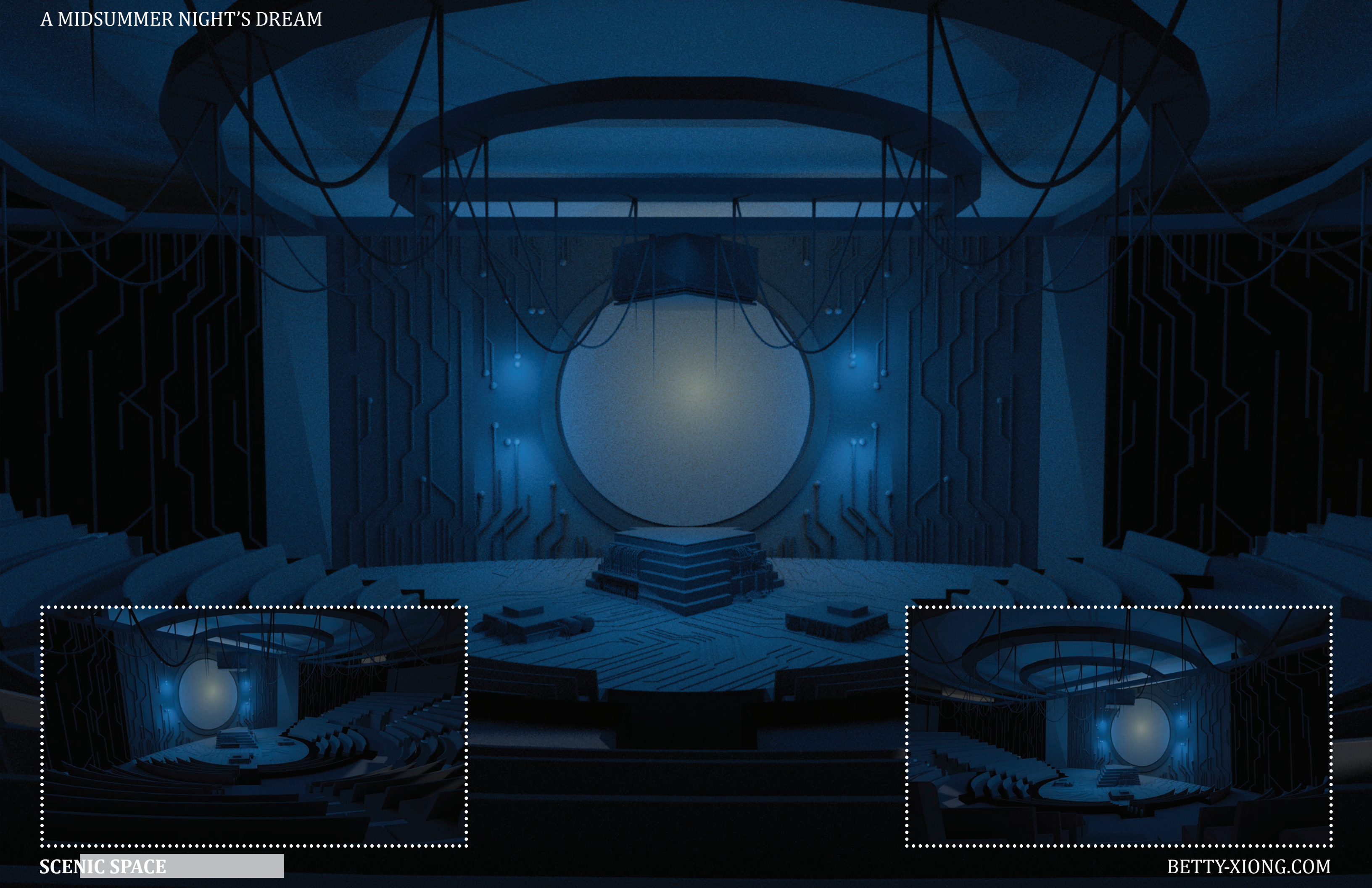
SCENIC SKETCH

FUTURISM

DIFFERENT
PERSPECTIVES
OF THE TIMES

CHIPS AND TECHNOLOGY

VIRTUAL AND REALITY



THE VISIT

THEORETICAL PROJECT /
LOCATION / UC IRVINE
TIME / FALL 2023

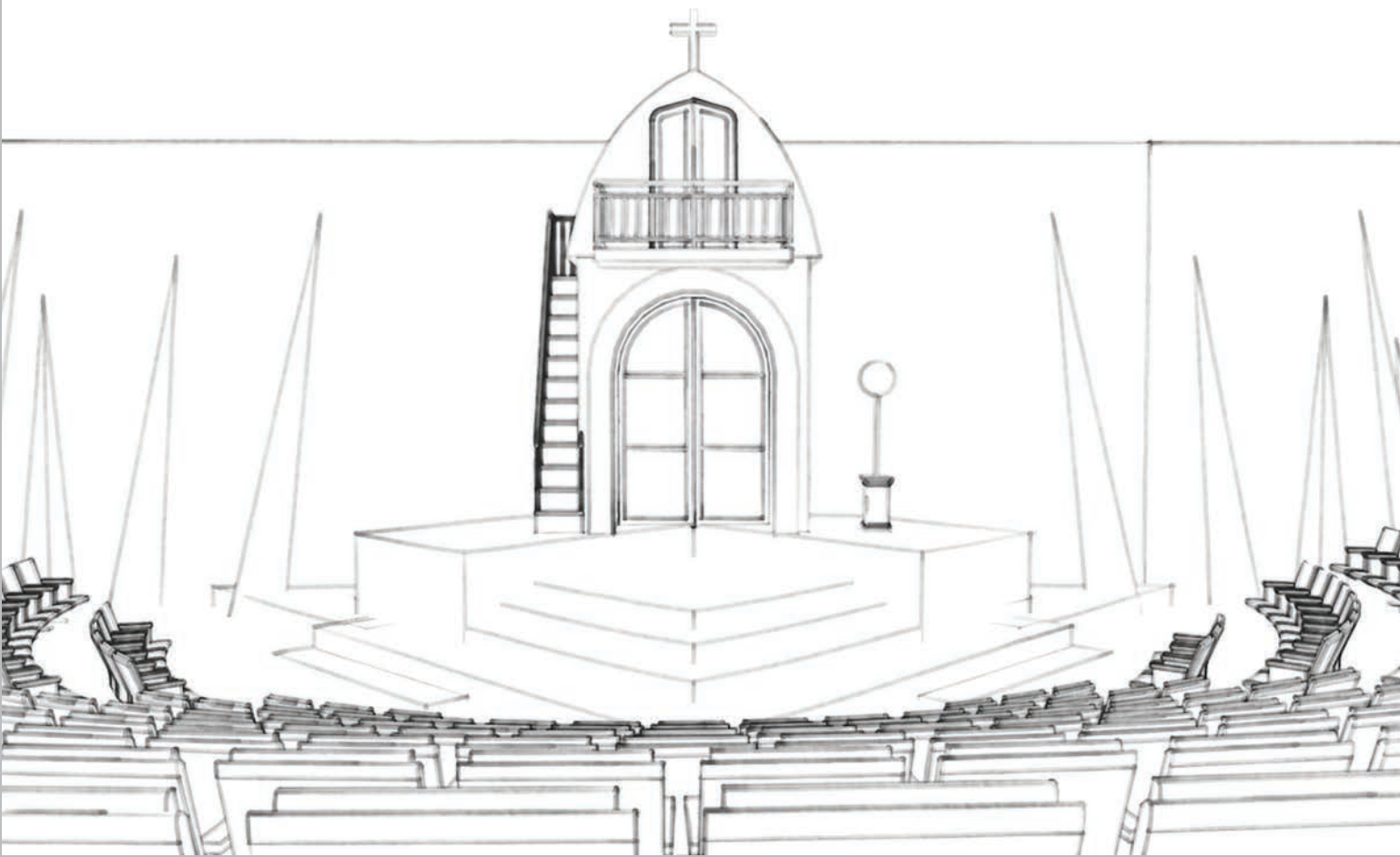
INTRODUCTION /

The scenic design features a massive gravestone-like structure at center stage, evoking the grandeur and solemnity of a church. This towering monument serves as both a symbol of the town's moral decay and an ever-present reminder of past sins.

Its imposing presence dominates the space, creating a sense of inevitability and judgment as the townspeople grapple with their choices. The design blends gothic and minimalist elements, reinforcing the play's themes of justice, revenge, and the haunting weight of history.



THE VISIT

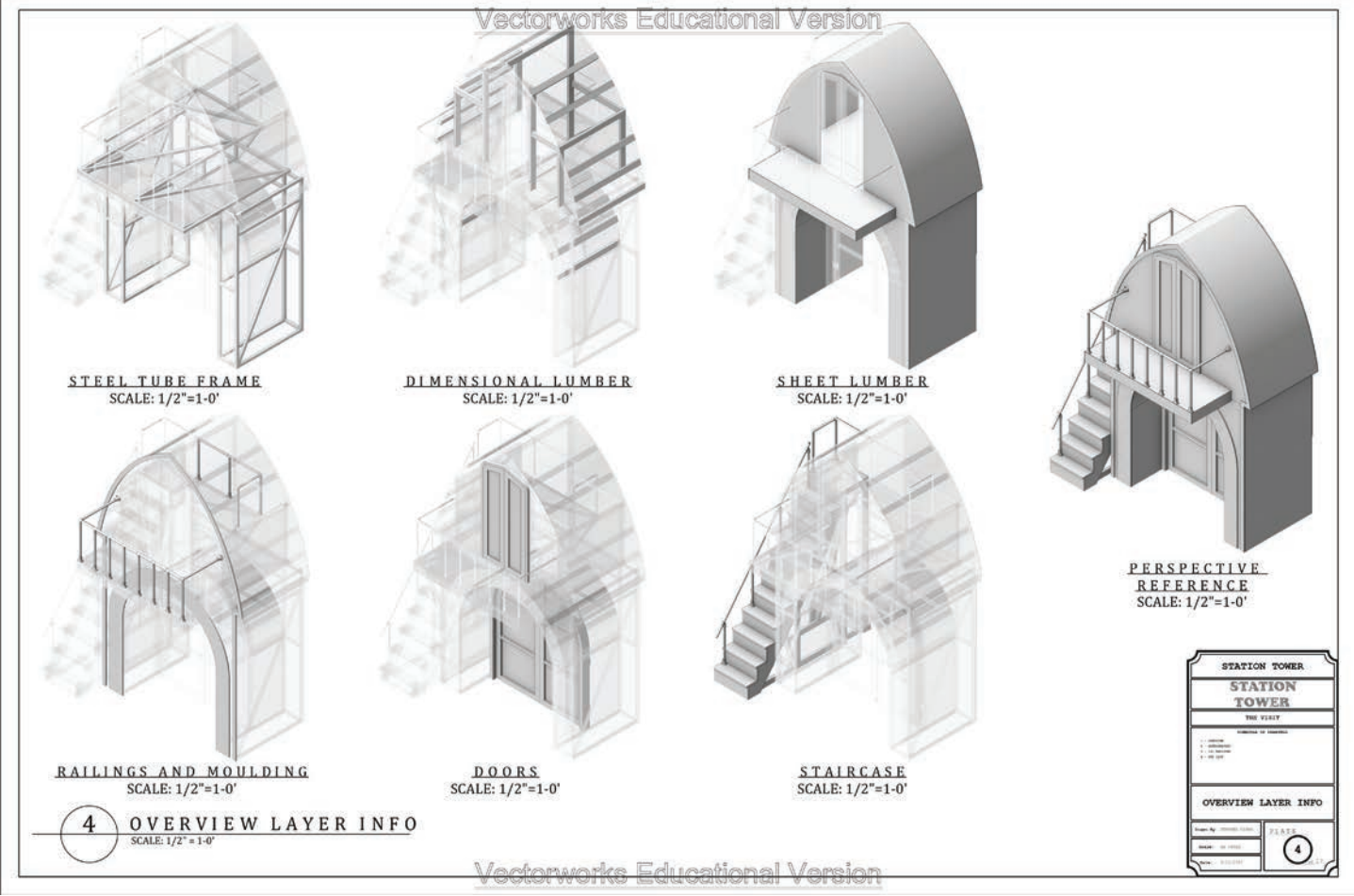
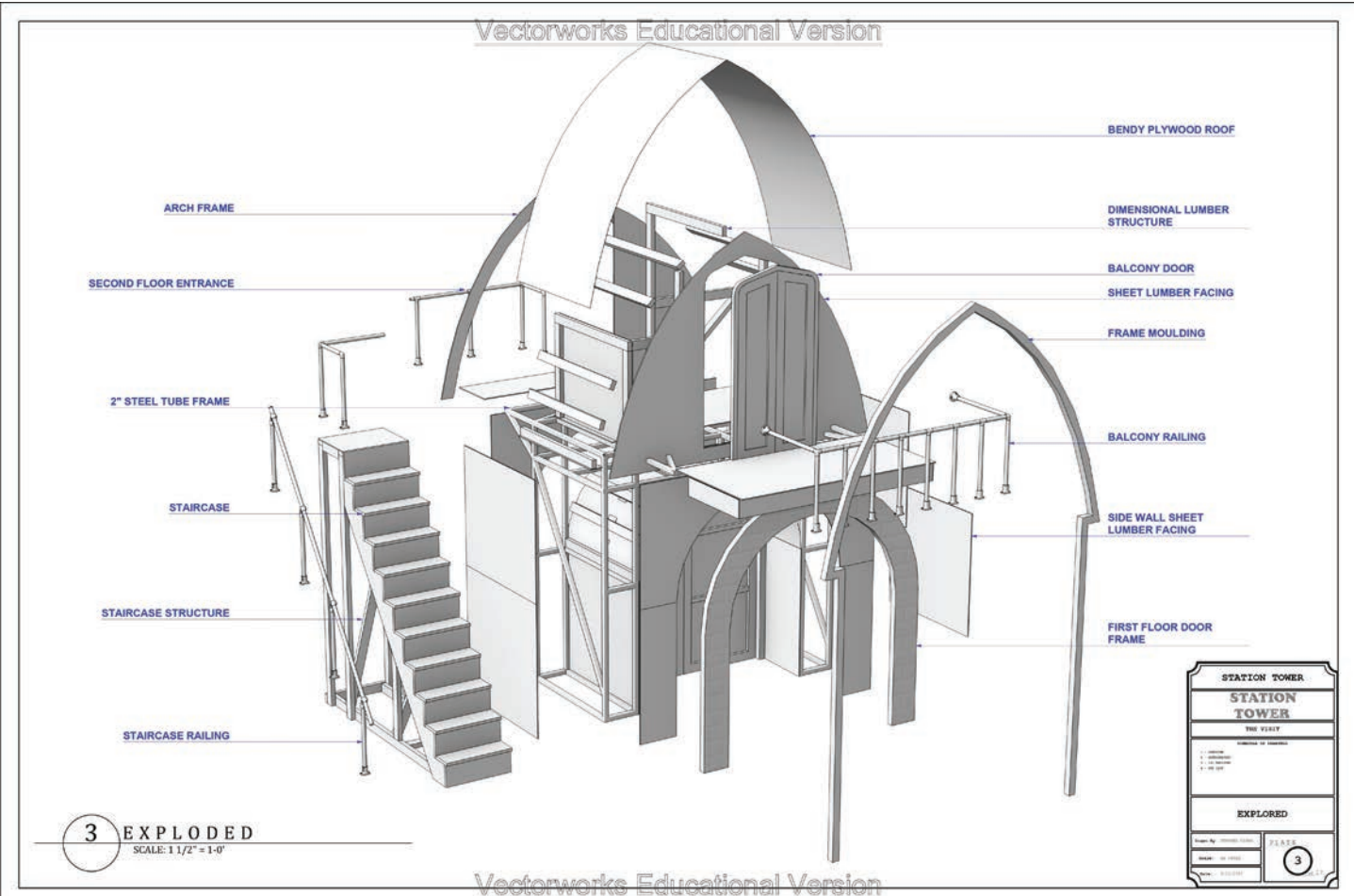
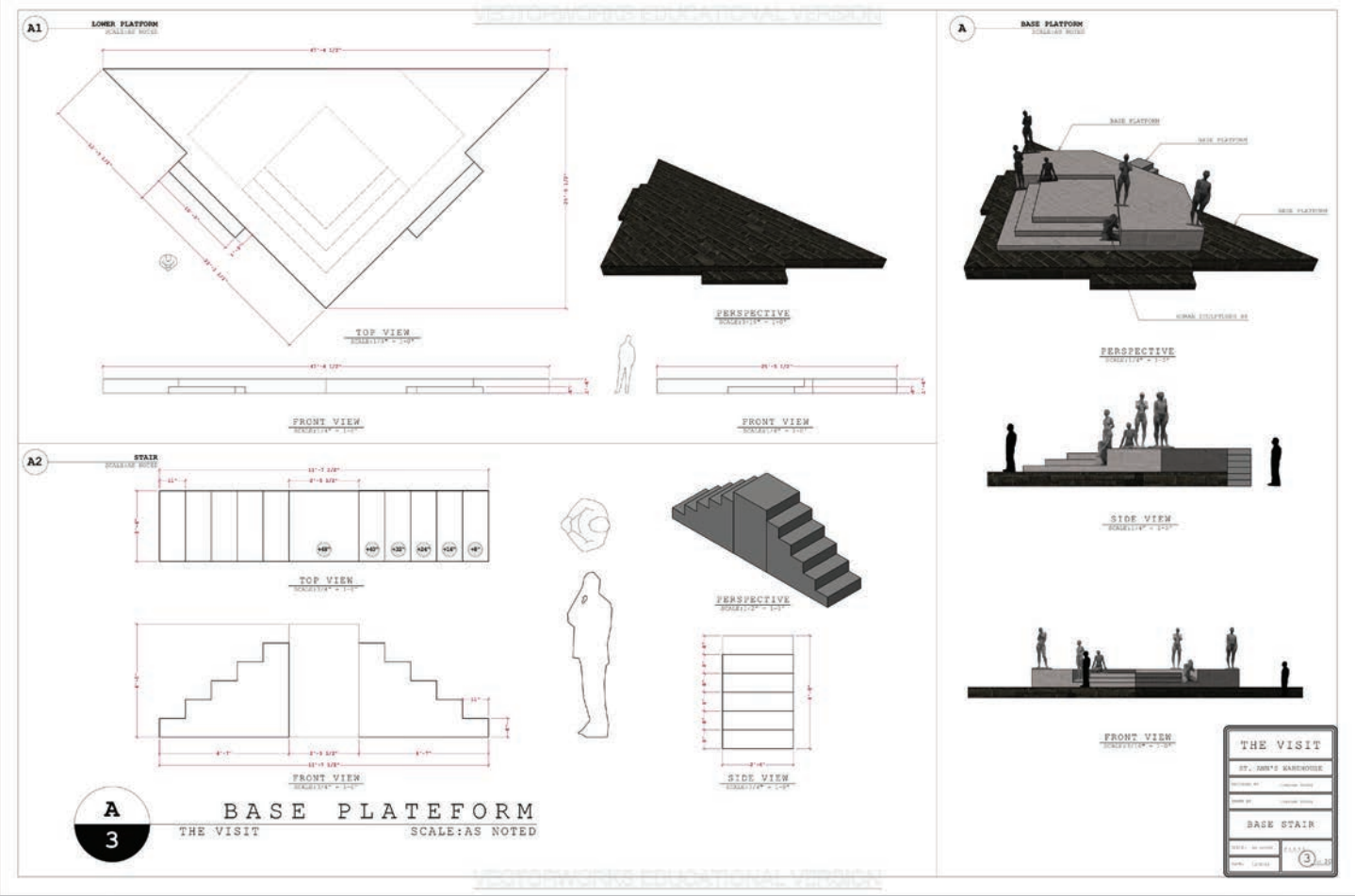
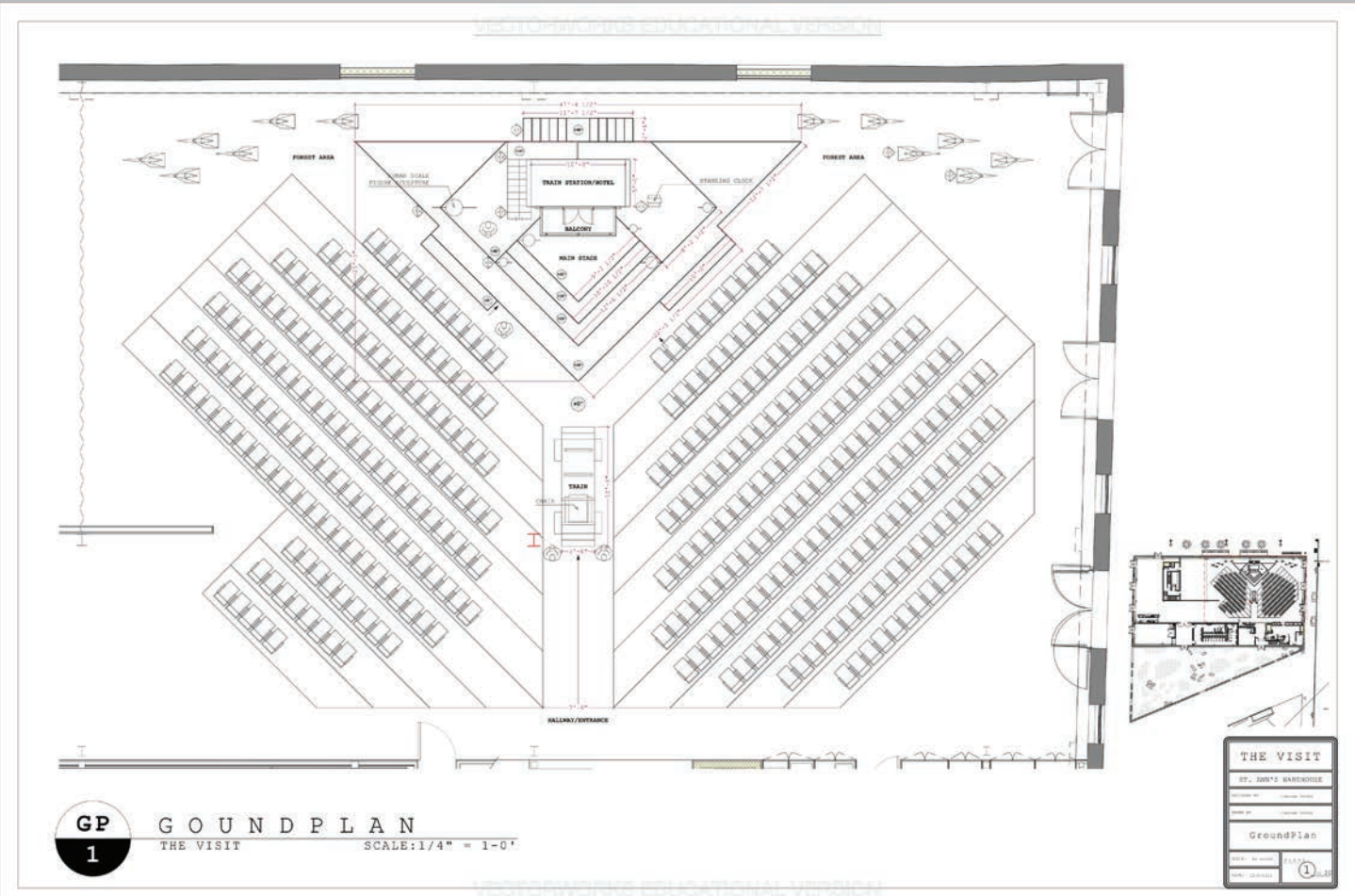


SCENIC COLLAGE

RESEARCH IMAGE



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THE MOUNTAINTOP

THEORETICAL PROJECT/
LOCATION/ UC IRVINE
TIME/ WINTER 2024

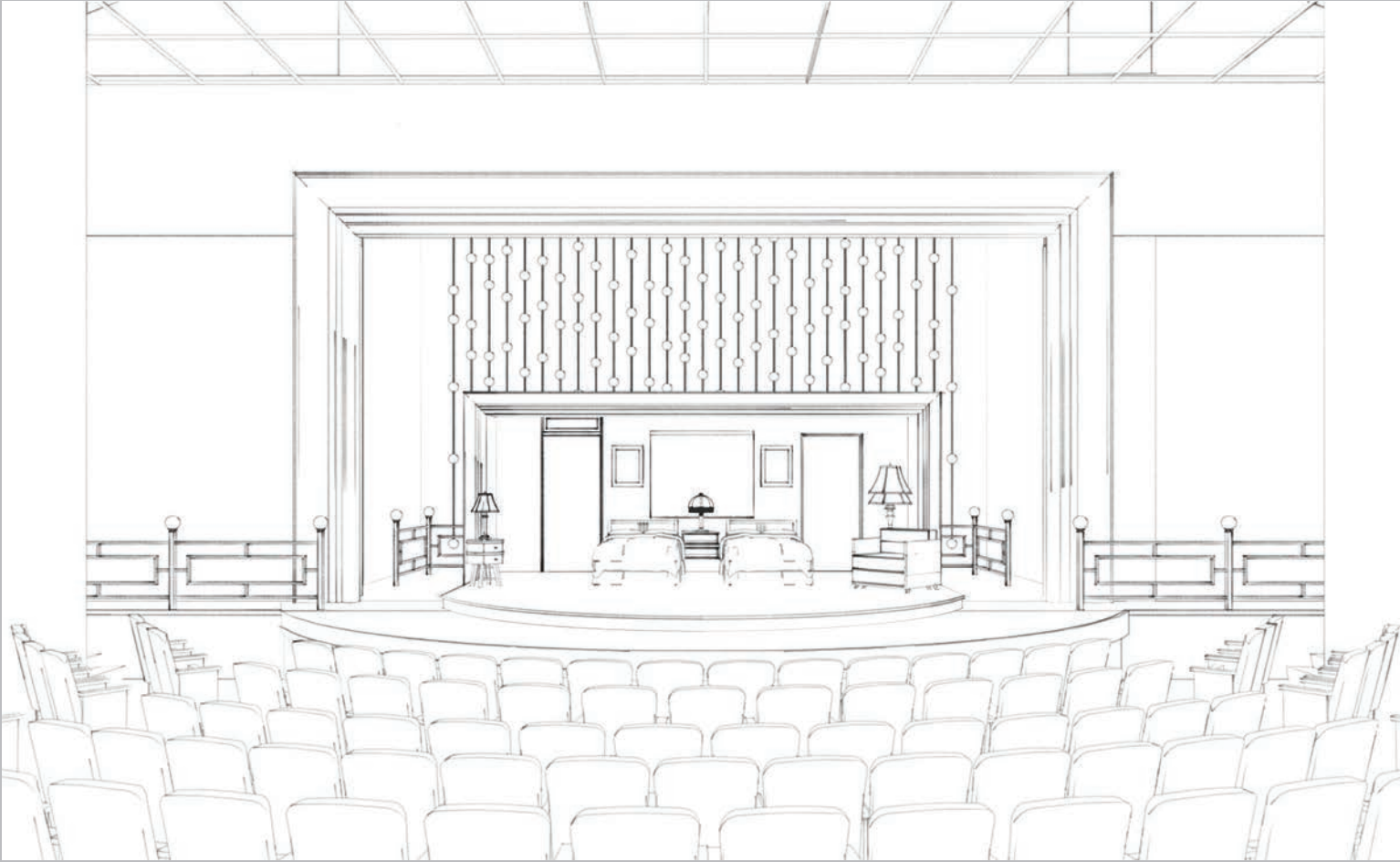
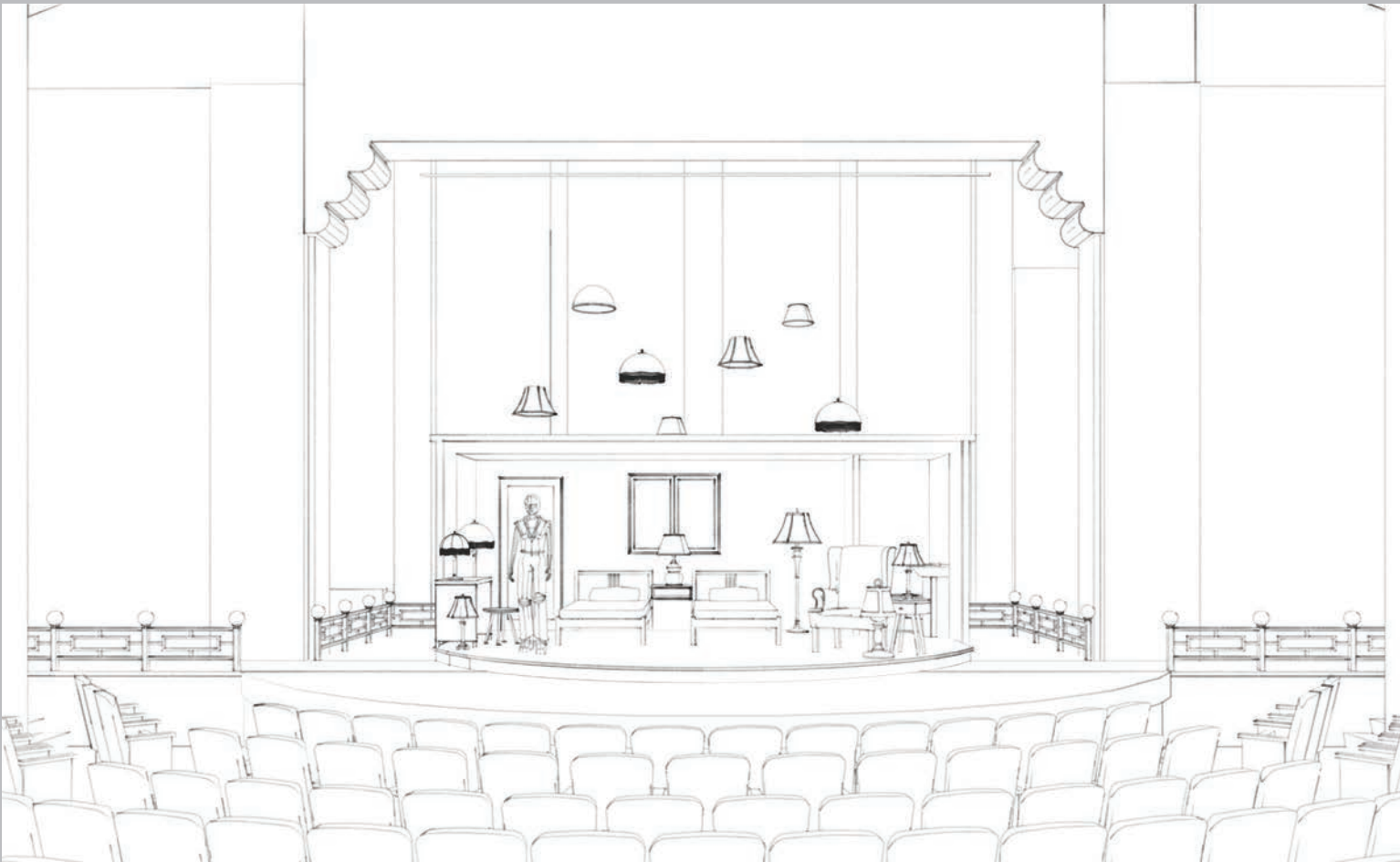
INTRODUCTION/

The large, suspended painting frame that encapsulates the motel room, symbolizing the blurred line between reality and memory. The frame serves as both a literal and metaphorical boundary, emphasizing the play's dreamlike atmosphere.

Within it, the space transforms through subtle shifts in light and projection, reflecting Dr. King's introspective journey and the surreal elements of the story. The design highlights a sense of isolation while allowing for moments of transcendence, bridging history and the present.







SCENIC SKETCH

RAINING LIGHTINGS

CURTAIN MOMENT

PAINTING FRAME

HISTORICAL RESEARCH

THE WONDERFUL JOURNEY

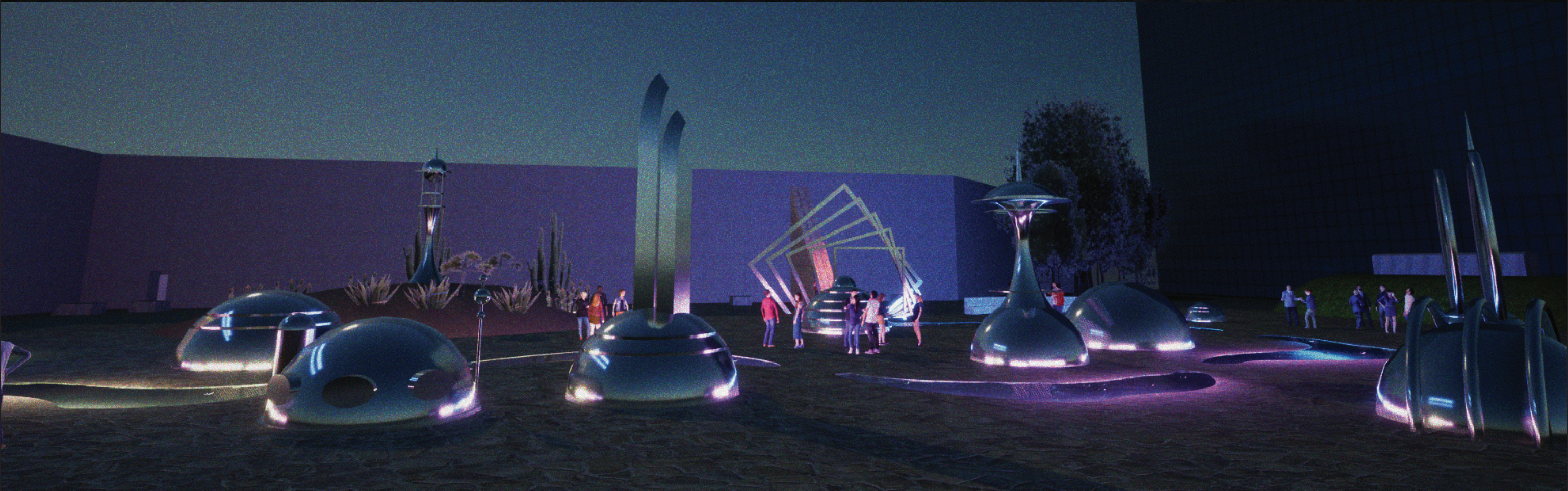
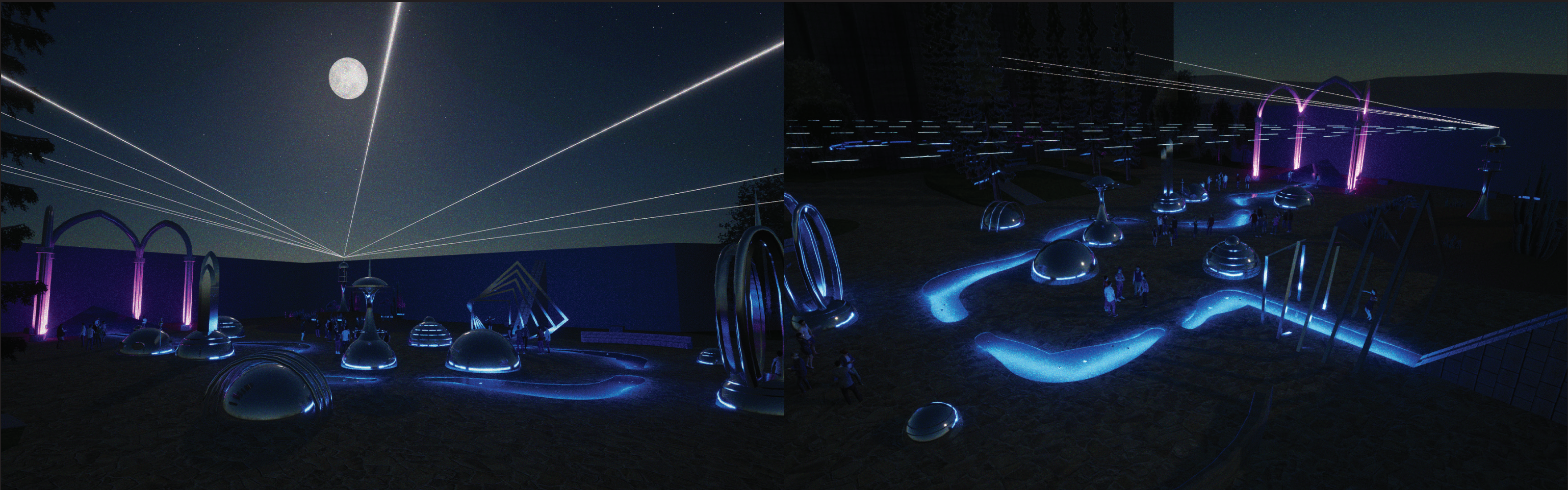
THEORETICAL PROJECT /
LOCATION / UC IRVINE
TIME / SPRING 2023

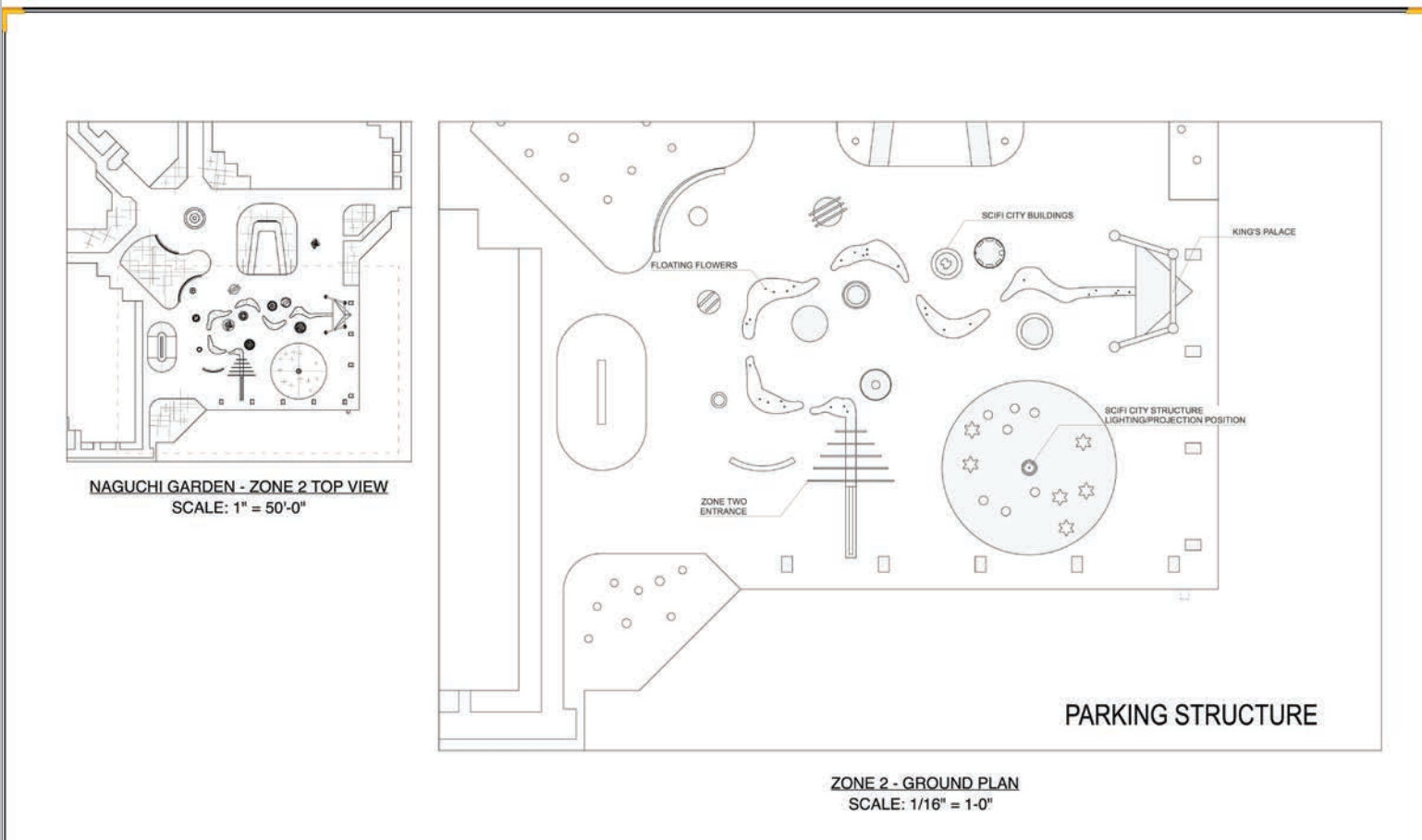
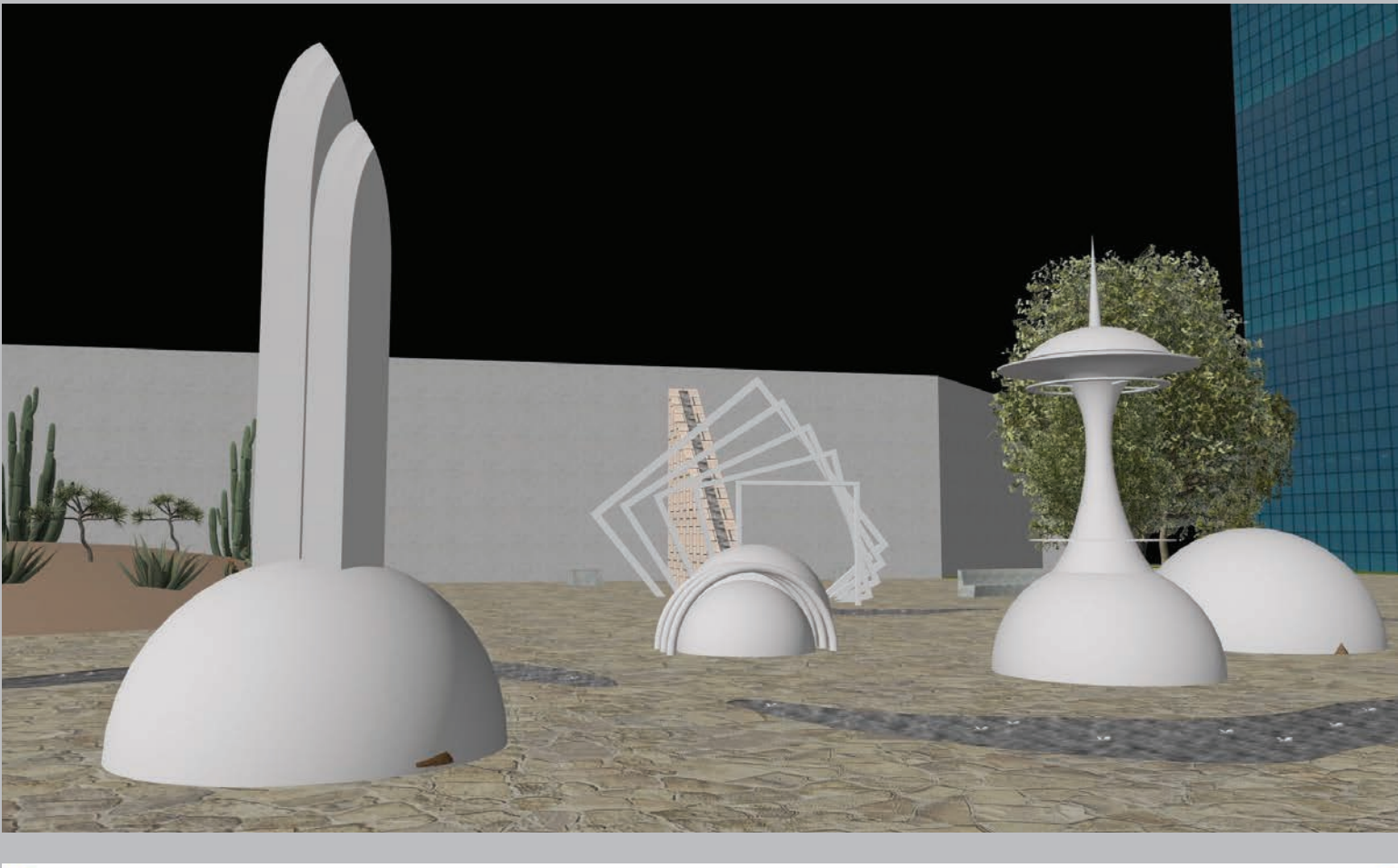
INTRODUCTION /

The parade route leads into a sprawling metallic city, embodying the grandeur of an epic sci-fi adventure. Towering futuristic structures line the path, shimmering with reflective surfaces and intricate industrial details, evoking a world both advanced and mysterious.

The cityscape evolves as the hero progresses, shifting through dynamic lighting and kinetic elements to mirror the trials and transformations of the journey. This design merges spectacle with storytelling, immersing the audience in a visually striking odyssey that blurs the line between reality and the extraordinary.







LA BOHÈME

THEORETICAL PROJECT /
LOCATION / UC IRVINE
TIME / FALL 2022

MOMUS

INTRODUCTION /

Large painted canvas fabrics that flow through the space, capturing the spirit of the bohemian artists and their world. These textured, hand-painted surfaces have an expressive, almost dreamlike quality.

The canvases act as both scenery and metaphor, representing the characters' creative passion, fragility, and the impermanence of life and love. This tactile, painterly approach brings warmth and emotional resonance to the stage, echoing the opera's romantic and tragic tones.





Scene from Films

Art from Paintings



Girl with a Pearl Earring
(1665)
Johannes Vermeer



The Kiss(1907-1908)
Gustav Klimt



Return to Dust(2022)



VIRIDIANA(1961)
The Last Supper(1495-1498)
Leonardo da Vinci



99 francs(2007)




A Clockwork Orange(1971)




Prisoners Exercising
(1890)
Vincent van Gogh

Research Image



Material:
Acrylic on Canvas
(Canvas Drop Cloth)



SW 6020
Marooned
Interior / Exterior
Location Number: 230-C7

SW 6411
Bengal Grass
Interior / Exterior
Location Number: 144-C8

SW 6868
Real Red
Interior / Exterior
Location Number: 101-C8

SW 6759
Cooled Blue
Interior / Exterior
Location Number: 163-C4

SW 9699
Stone Fruit
Interior

SW 6618
Cosmetic Peach
Interior / Exterior
Location Number: 119-C2

SW 6881
Cayenne
Interior / Exterior
Location Number: 118-C7


SW 7588
Show Stopper
Interior / Exterior
Location Number: 106-C6

SW 6868
Real Red
Interior / Exterior
Location Number: 101-C8


SW 6884
Obstinate Orange
Interior / Exterior
Location Number: 119-C2

SW 6887
Navel
Interior / Exterior
Location Number: 118-C3

SW 6759
Cooled Blue
Interior / Exterior
Location Number: 163-C4




8'0"



9'0"

16'0"



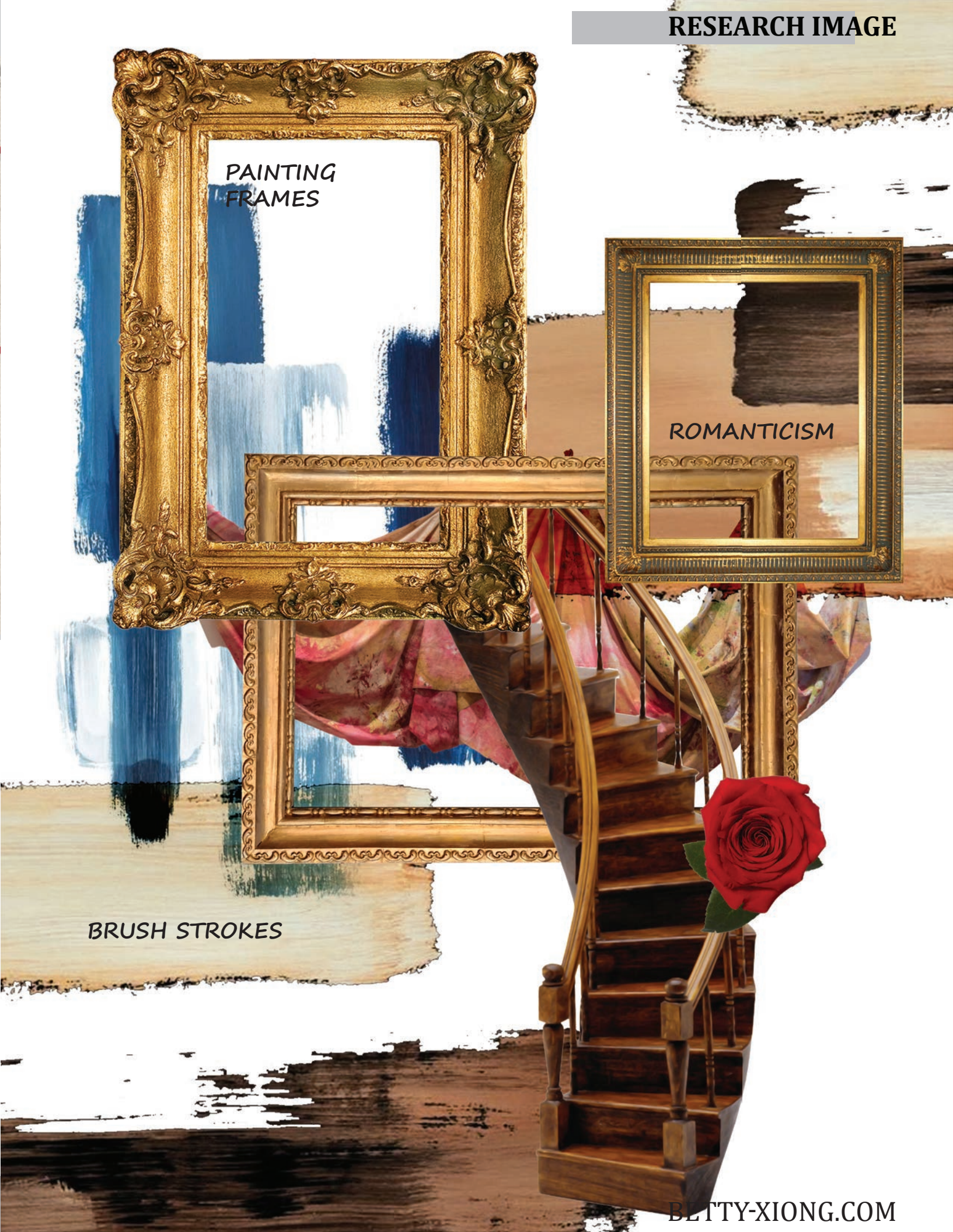
10'0"

24'0"

E
20

FABRIC WALL E X2
LA BOHEME

SCALE: 1/2"=1'



KING LEAR

THEORETICAL PROJECT /
LOCATION / SCHOOL OF VISUAL ARTS
TIME / FALL 2021

INTRODUCTION /

I explore themes of decay, power, and the fragility of the human mind. I created a stark, weathered landscape dominated by fractured architectural forms—suggesting a kingdom crumbling from within. Natural elements like stone, earth, and stormy skies are layered with abstract textures to reflect Lear's inner turmoil and the chaos unfolding around him.

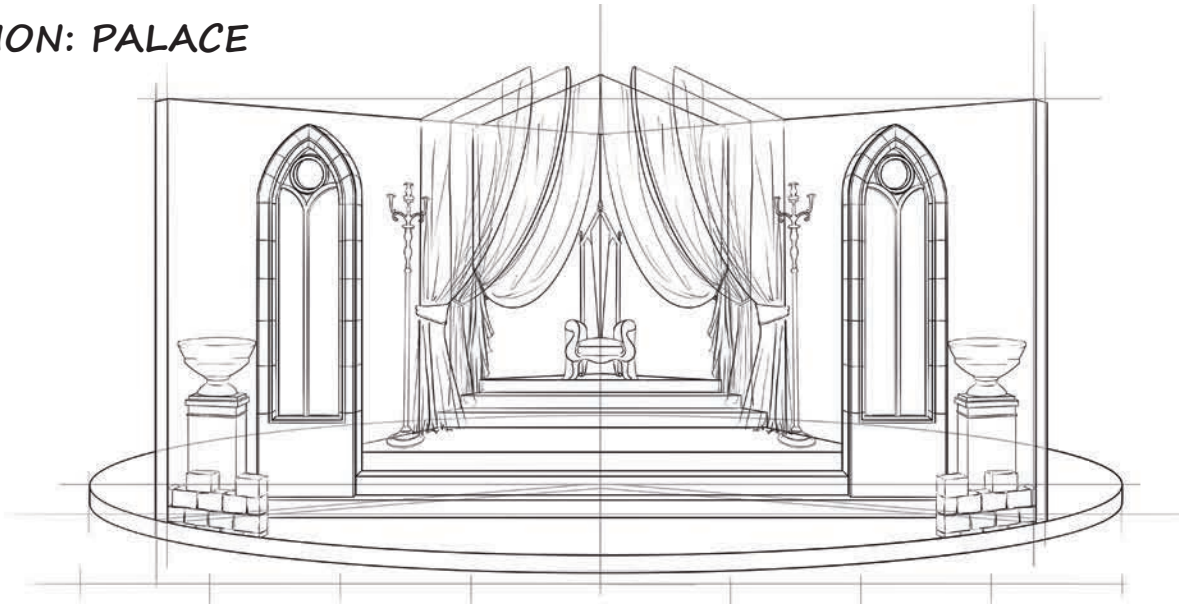
The design shifts fluidly between court and wilderness, using minimal but symbolic structures to support the epic scale of the tragedy while keeping the emotional focus on the characters.



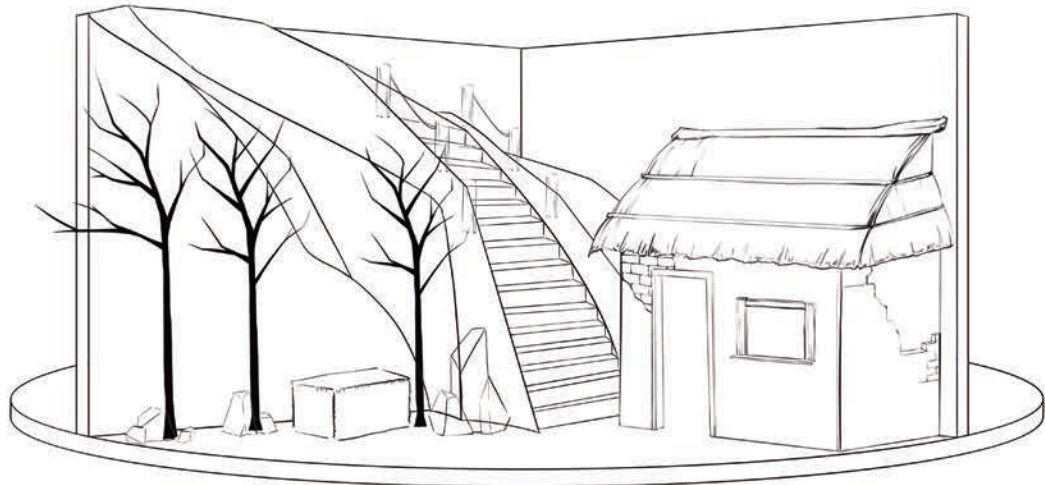


KING LEAR

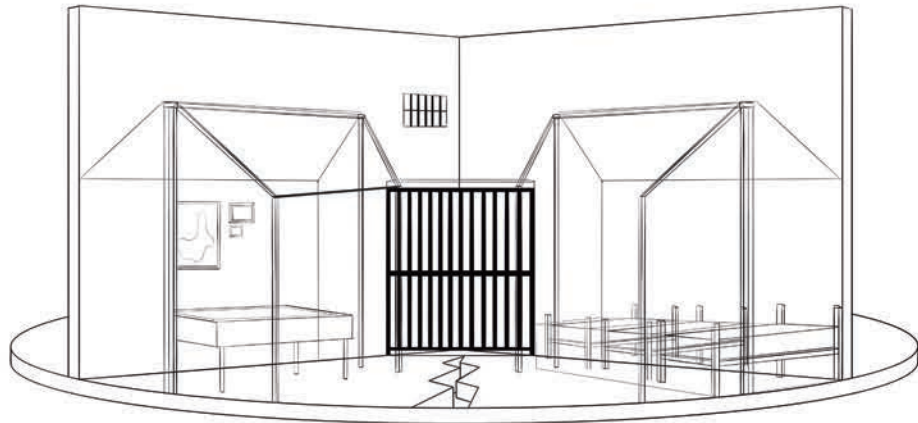
LOCATION: PALACE



LOCATION: WILDERNESS



LOCATION: BARRACKS



SCENIC SKETCH

RESEARCH IMAGE



SENSE OF SPACE

MEDIEVAL

SENSE OF STORY

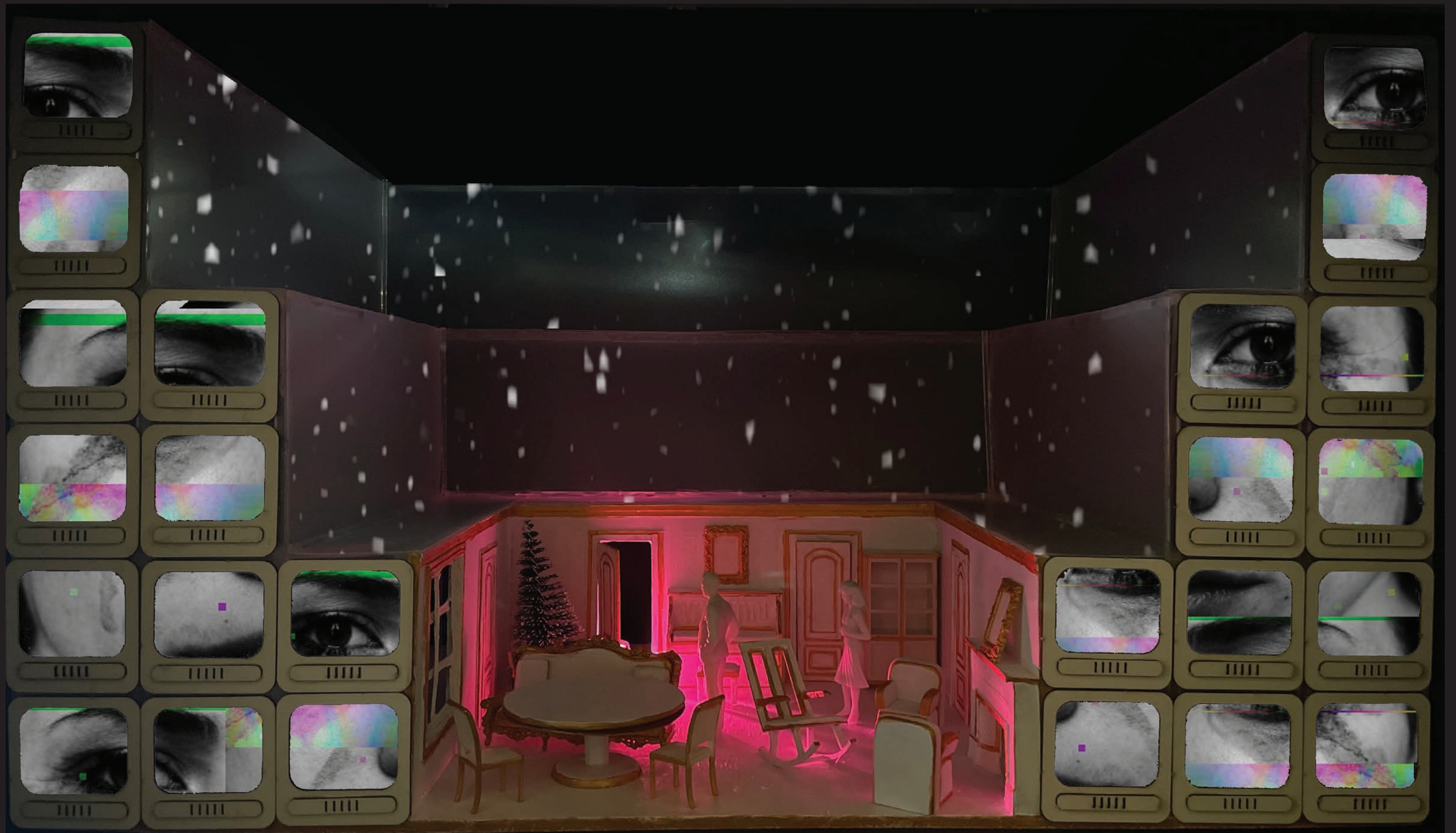
A DOLL'S HOUSE

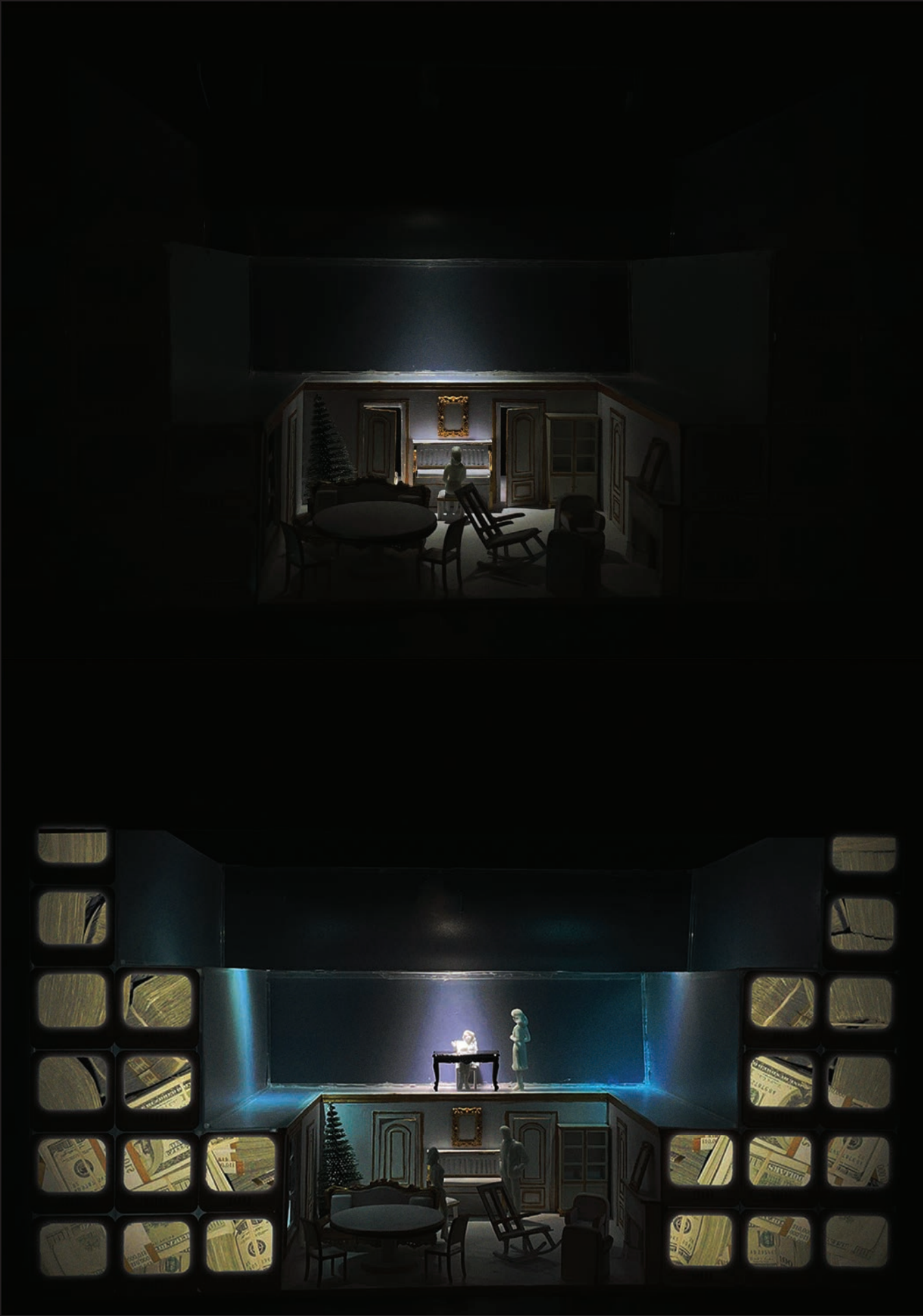
THEORETICAL PROJECT/
LOCATION/ SCHOOL OF VISUAL ARTS
TIME/ SPRING 2021

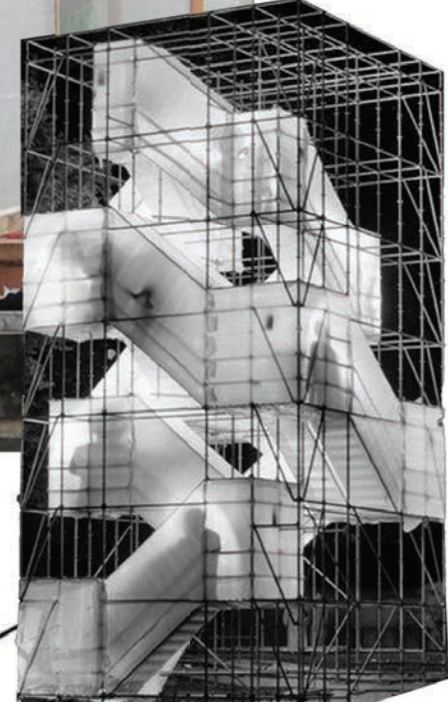
INTRODUCTION/

The word "Duplication" became central to my concept, reflecting how this kind of tragedy repeats itself across countless households, generation after generation.

This duplicative environment symbolizes the rigid expectations placed on women and the repetitive cycles they are trapped in. The design aims to visually capture the tension between appearance and reality, and the quiet desperation that ultimately leads to Nora's powerful decision to step out of the cycle.







THE CHAIRS

THEORETICAL PROJECT /
LOCATION / SCHOOL OF VISUAL ARTS
TIME / SUMMER 2021



INTRODUCTION /

My scenic design draws inspiration from Op Art, using bold patterns and optical illusions to distort perception and break free from the limitations of reality. This approach transforms the stage into a surreal, shifting environment where space feels unstable and imagination takes control.

I explored the intersection of stage design and illustration, integrating surrealist principles to heighten the absurdity and emotional depth of the play.





SKILLS

TIME/ 2022-2025

IMAGE COLLAGE/ PHOTOSHOP/PROCREATE

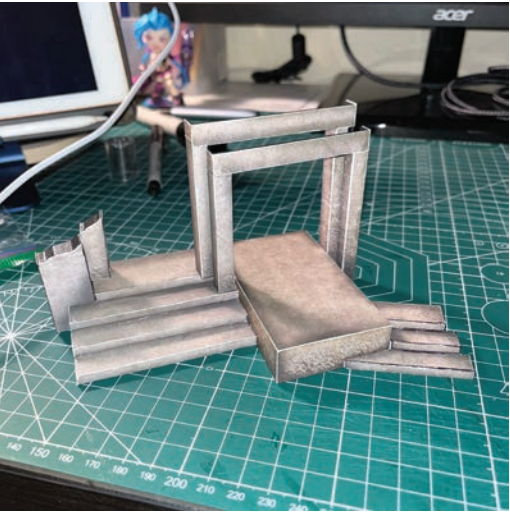
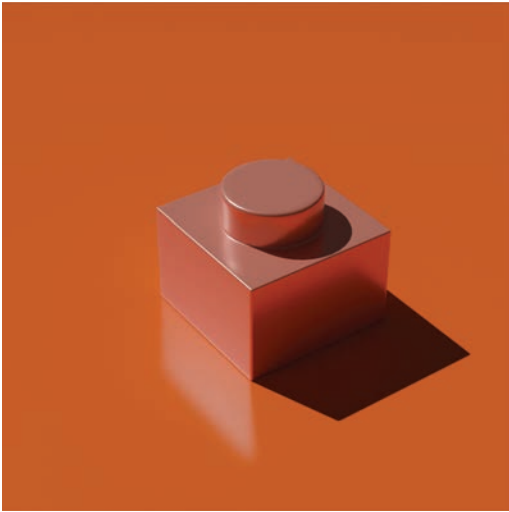
MODELING/RENDERING/PROPS

INTRODUCTION/

As a scenic designer, my skill set spans across multiple visual storytelling tools. I specialize in detailed drafting, conceptual image collages, physical and digital model making, and atmospheric renderings. Each technique supports my design process—from early ideation to final presentation—allowing me to communicate space, mood, and narrative with clarity and creativity.

These skills reflect both my technical precision and artistic intuition in bringing theatrical worlds to life.





Vectorworks Educational Version

BASE PLATFORM
SHEEN: SEMI-GLOSS

PERSPECTIVE REFERENCE

SL VIEW
3/8"=1'-0"

TOP VIEW
3/8"=1'-0"

FRONT VIEW
3/8"=1'-0"

SR VIEW
3/8"=1'-0"

NOTE:
- TEXTURE DETAIL ON PAGE 27

A
16 BASE PLATFORM
9 TO 5

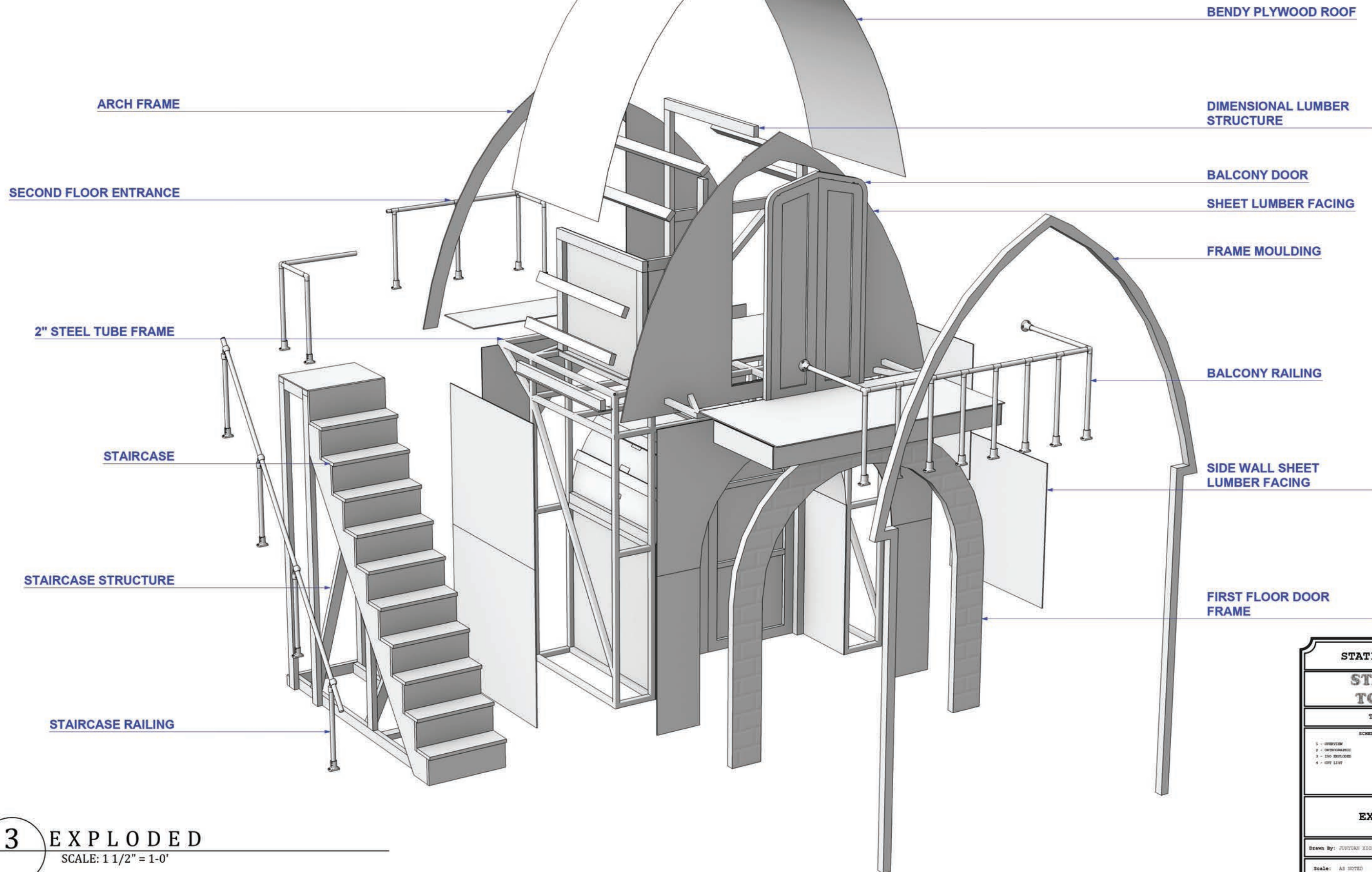
Vectorworks Educational Version

GROUND PLAN
SCALE: 1/4" = 1'-0"

GP
1 9 TO 5

9 TO 5
9 to 5
Edison Heritage Theatre

GROUND PLAN
1



3 EXPLODED

SCALE: 1 1/2" = 1'-0"

STATION TOWER	
STATION TOWER	
THE VISIT	
SCHEDULE OF DRAWINGS	
1 - OVERVIEW 2 - ORTHOGRAPHIC 3 - 2D EXPLODED 4 - CITY VIEW	
EXPLORED	
Drawn By: JUYUANT XIONG	PLATE
Scale: AS NOTED	3
Date: 8/15/2025	of 17

ILLUSTRATION

ILLUSTRATION POSTERS

STORYBOOKS

TIME/ 2020-2025

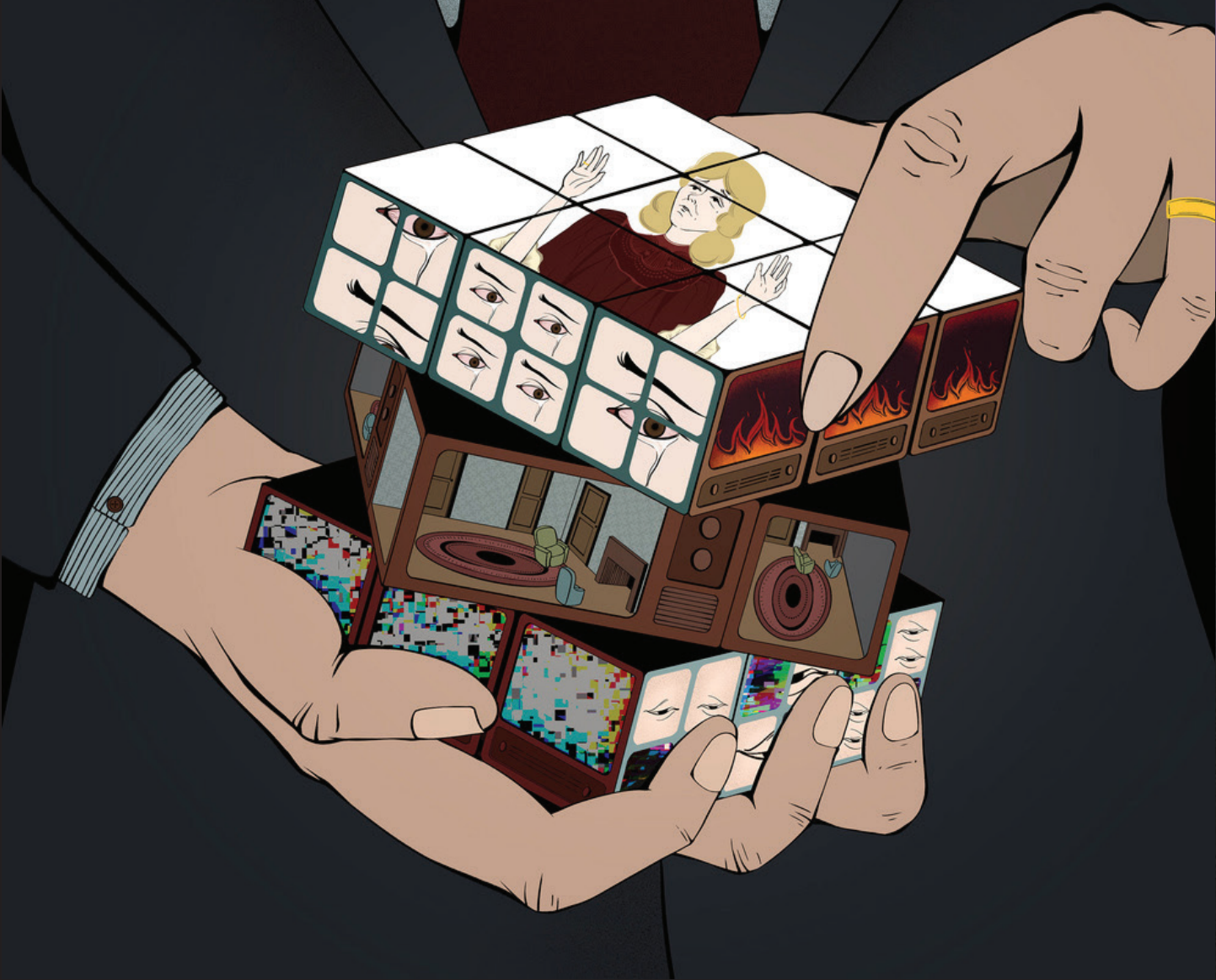
INTRODUCTION/

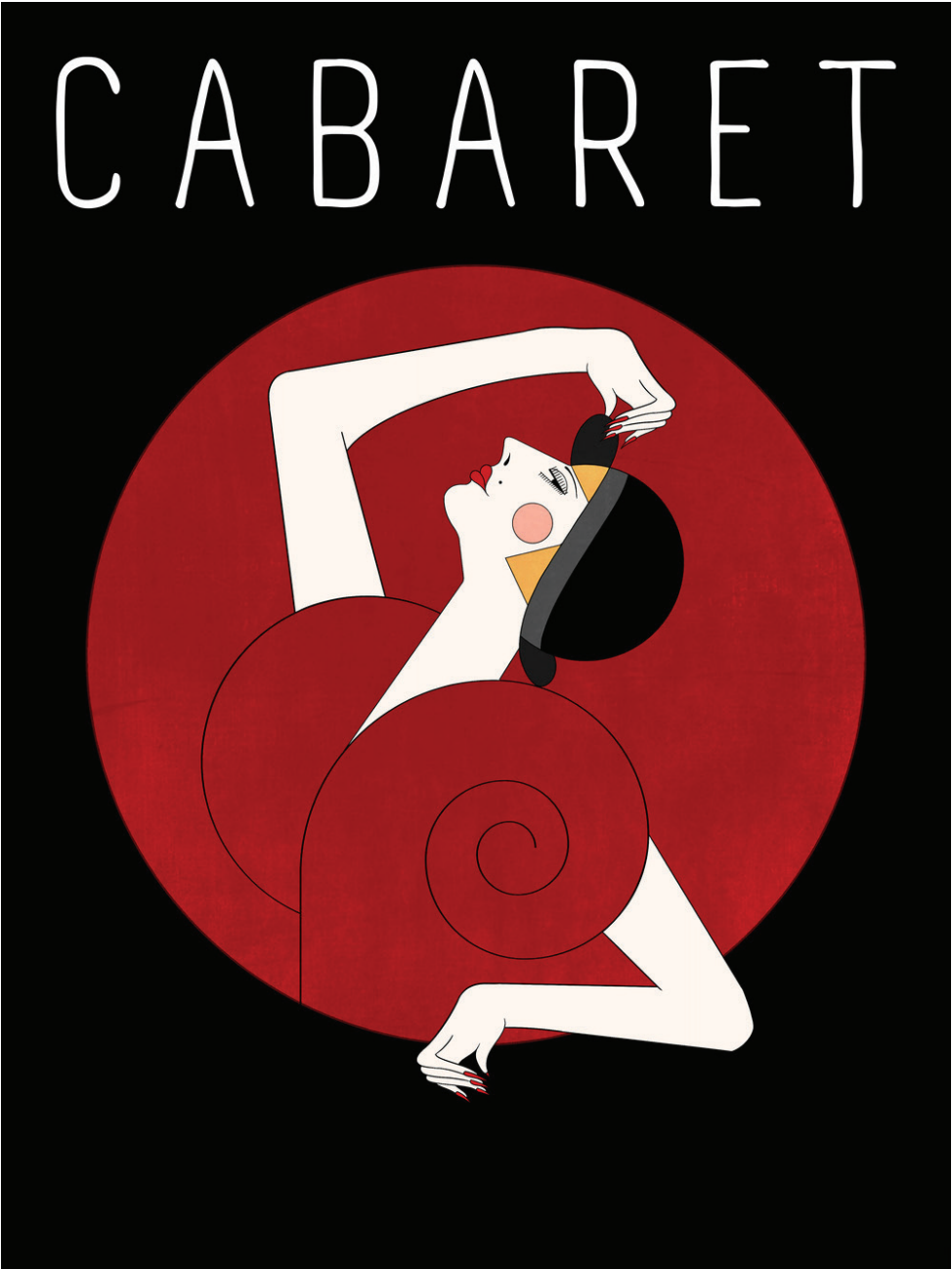
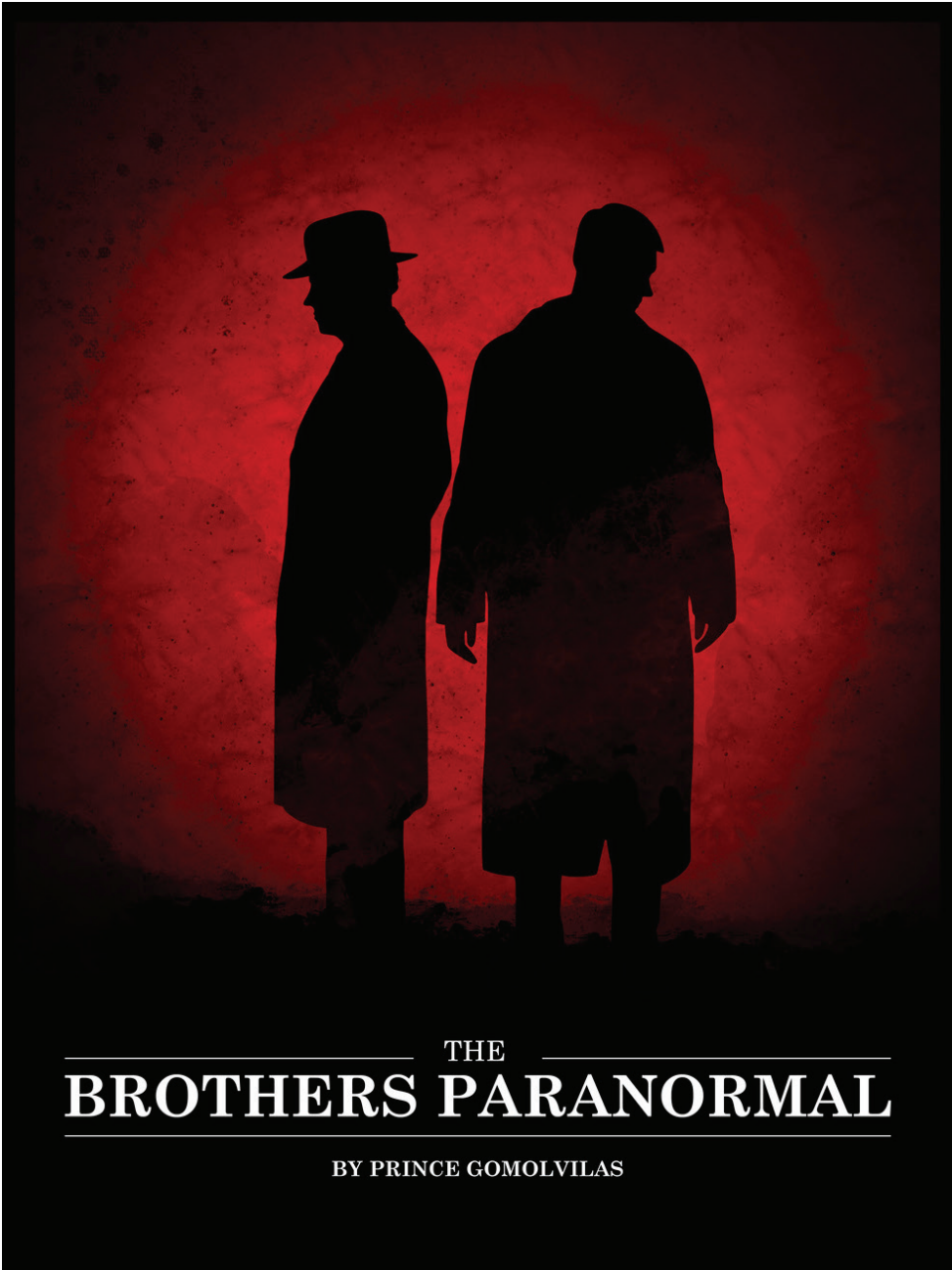
I create expressive illustration posters for theatre productions and whimsical visuals for storybooks. I love to capture the essence of a performance or narrative through bold compositions, dynamic colour palettes and stylised characters.

Whether evoking the mood of a performance or bringing a story to life on paper, my illustrations are designed to spark the imagination and resonate emotionally with the audience. I approach each piece as an opportunity for visual storytelling, blending theatre with a personal illustrative voice.

Henrik Johan Ibsen

A DOLL'S HOUSE







THANK YOU.

