







Visual Storytelling

ortfolio

- By Uyen T. Hoang (Hoang Tu Uyen) -







HOANG TU UYEN

Introduction

I'm Hoang Tu Uyen, an English major at Tran Dai Nghia High School for the Gifted. I'm passionate about drawing, animating, and visual storytelling, and I also like using visual art to explore stories as well as perspectives and emotions.

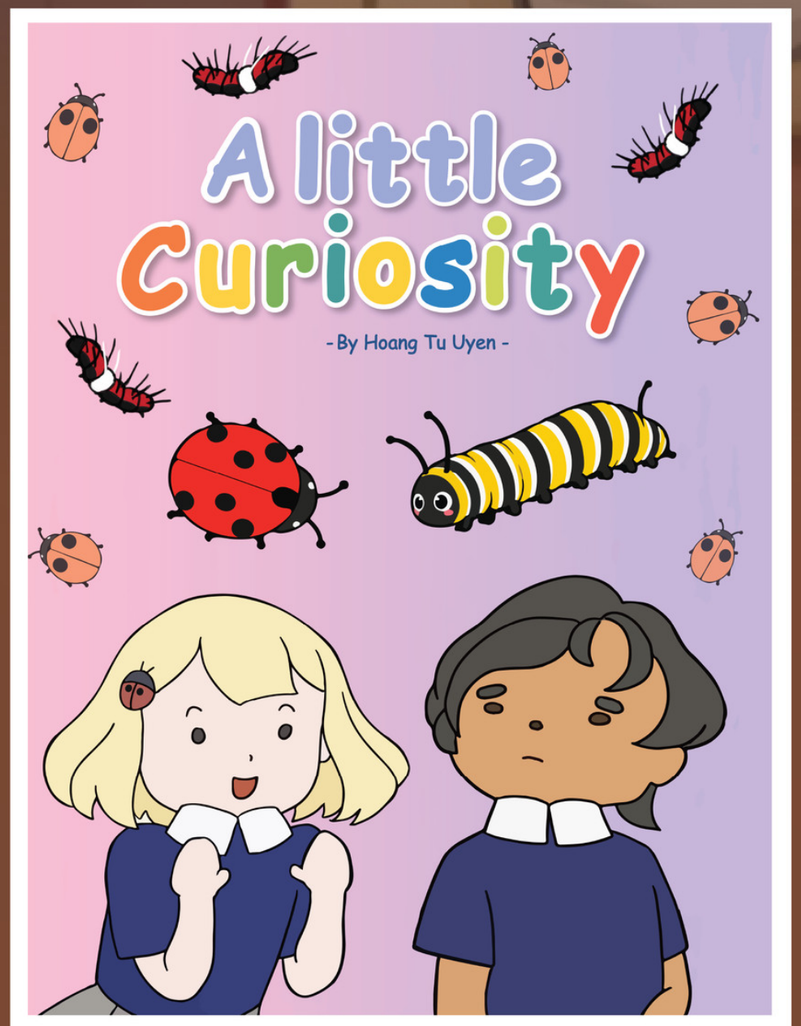
This portfolio documents my artistic journey by way of films, drawings, and visual studies, showing how my ideas developed from initial conception and sketching into animated stories. Through these works, I explore different avenues of expressing ideas and emotions pictorially, while continuously developing my own approach to visual storytelling

TABLE OF CONTENT

1. "A Little Curiosity" Animated Short Film

2. "The Magical Sword" Animated Short Film

3. "Le So Architecture and Fines Art" Artbook



Watch the full film: A Little Curiosity (Hyperlink)

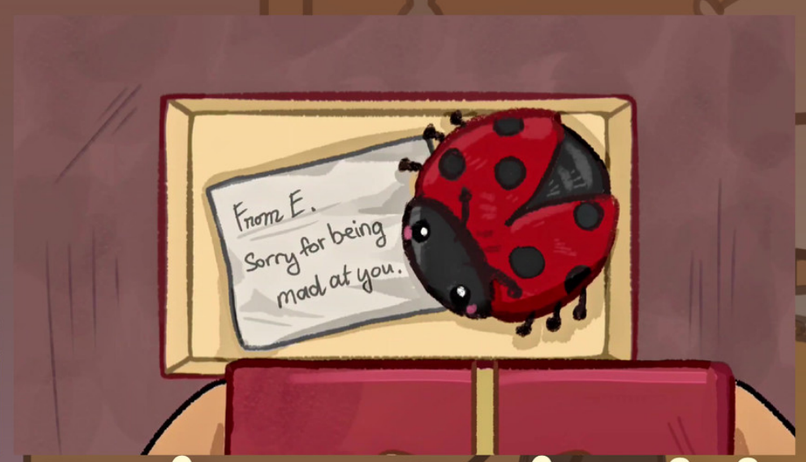
A little Curiosity

I chose to title this animation “A little curiosity" for several reasons. Since I'm an English major, I wanted to add a little wordplay to my animation for some extra flair, so the title is playing on the fact that "curiosity" has two main definitions. The first one means something like an oddity of a person, place, or thing. It's a rather harsh descriptor for a person, but that is why I chose it, since the main character, Sarah, is for all intents and purposes 'different' from her peers, and that is not in any way a negative quality, but it's not often received well. Hence, a little curiosity. But the more important part is the second definition: curiosity as a desire to get to know something new. Obviously in the animation Elise is curious about Sarah and wants to be friends, so that satisfies the definition, but the reverse is also true. Although they didn’t initially see eye-to-eye, Sarah does end up interested in getting to know Elise. That’s because they share the same hobbies, and most crucially, Elise is the first person to have reached out to her. As such Sarah is curious about Elise too, and it's shown through the fact that she accepts Elise's ladybug plush gift. So the curiosity goes both ways, and also foreshadows a more hopeful continuation for their friendship.

Gallery









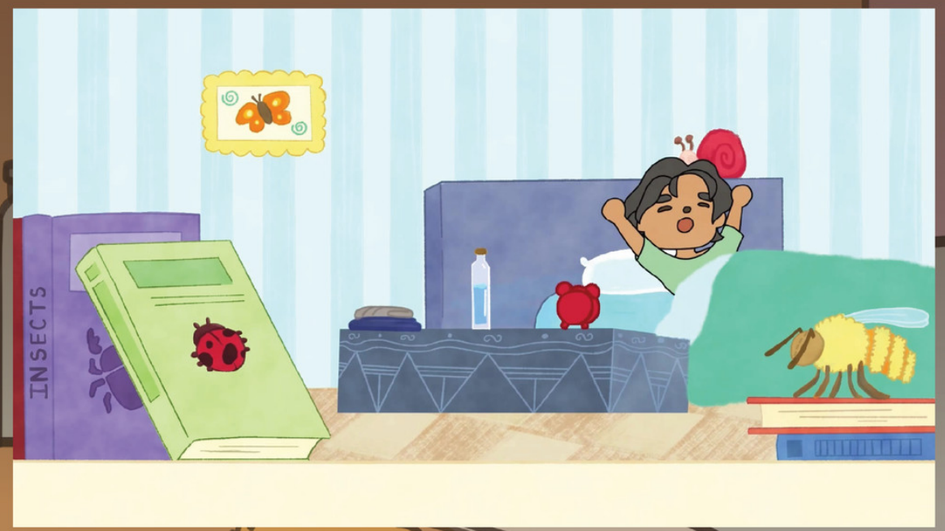
Color Palette

01 - HOME

WAKING UP AND PREPARING TO GO TO SCHOOL

A young girl wakes up in her bed to the ringing of an alarm clock. Her room is filled with small details reflecting her interest in bugs and nature.









02 - BREAKFAST

GETTING READY

She gets ready for school and has breakfast with her family. However, she does not interact with them. She leaves home in a rush and heads to school.







03 - SCHOOL

STRUGGLING WITH CLASS ACTIVITIES

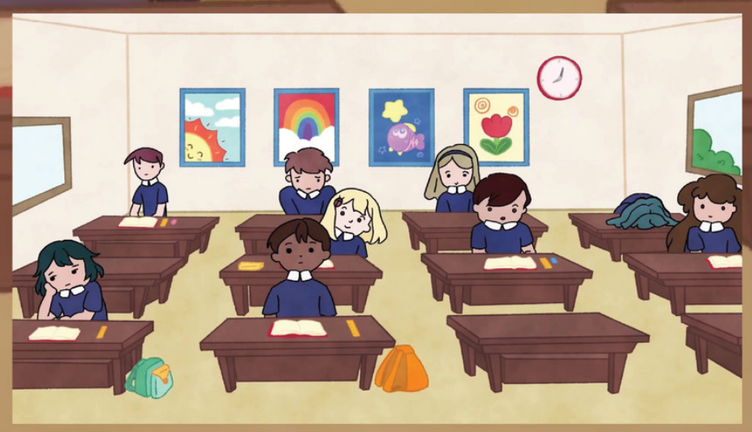
Sarah arrives at school and joins her class. During the lesson, she becomes distracted by the things around her while her classmates follow along with the teacher.
Although Sarah understands the classwork, she has difficulty expressing herself in a way that her classmates easily understand.
She is asked to solve an exercise in front of the class. Her spontaneous speech and uncertain mannerisms leave her classmates confused.

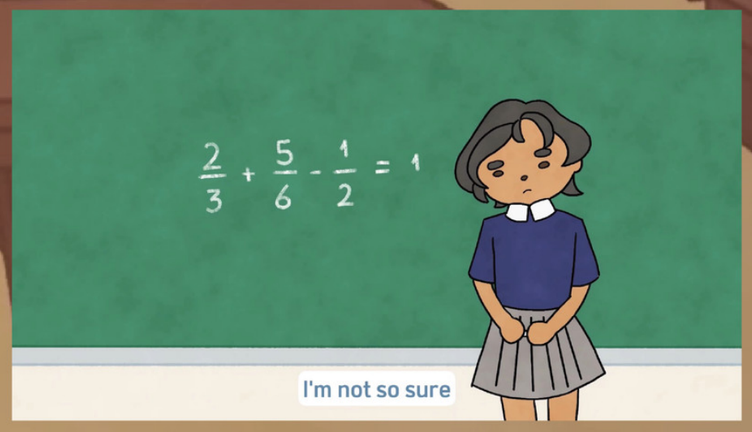






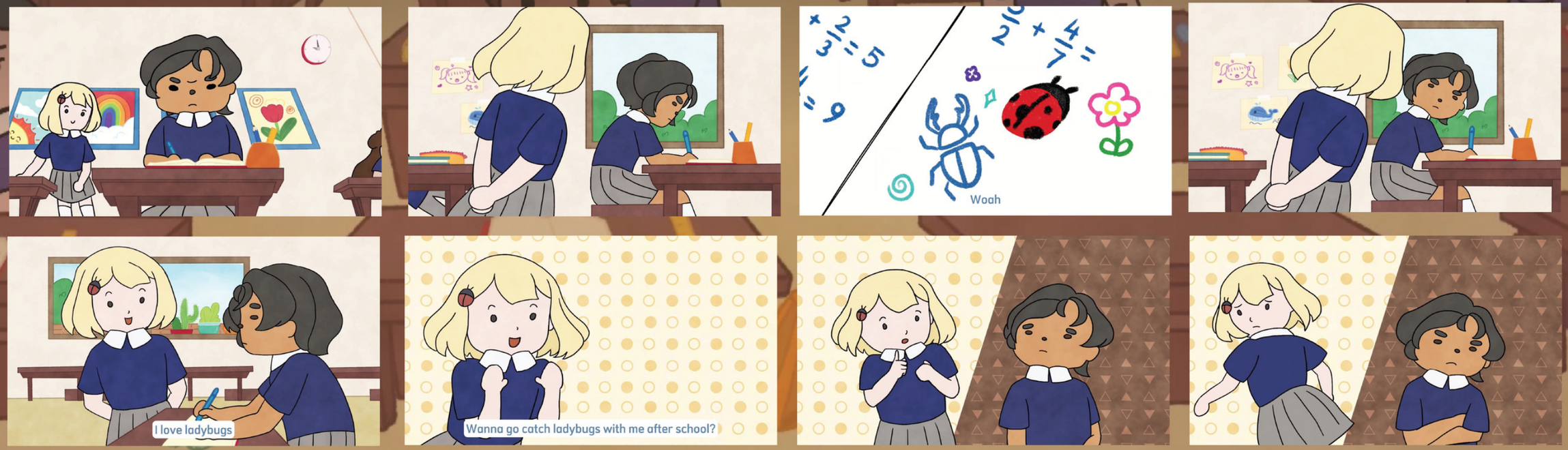






04 - A SHARED INTEREST

During class, Sarah draws bugs in her notebook. Elise notices her drawings and approaches her.
Elise tells Sarah that she loves ladybugs and asks if Sarah wants to go catch ladybugs with her after school.
Sarah half-processes the invitation and doesn't respond. Elise tries to convince her, but Sarah doesn't understand and remains confused and indifferent.
Elise eventually walks away, leaving Sarah wondering whether she should have said something.



05 - AFTER SCHOOL

CARRYING THE DAY HOME

Sarah returns home after school and has dinner with her parents.
Her mother notices that something seems to be bothering her and asks if everything is OK. Sarah simply says that she is tired.
Later, while getting ready for bed, Sarah reflects on what happened with Elise. She reflects that talking to friends can be difficult for her and becomes even more frustrated.





06 - OVERWHELMED

GETTING READY FOR BED

Sarah tiredly prepares for bed.
She prepares her alarm clock for the next morning and goes to sleep.









07 - HOME

PREPARING FOR ANOTHER SCHOOL DAY

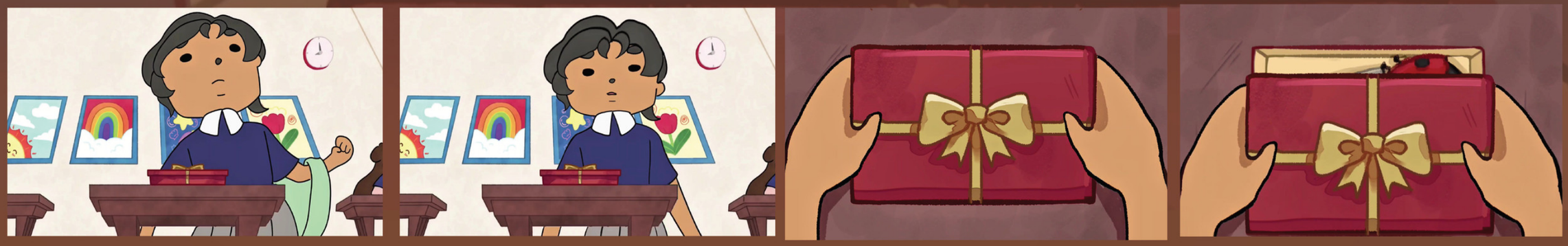
Sarah wakes up the next morning and begins preparing for school, repeating the familiar routines from the previous day.





08 - A SMALL GIFT

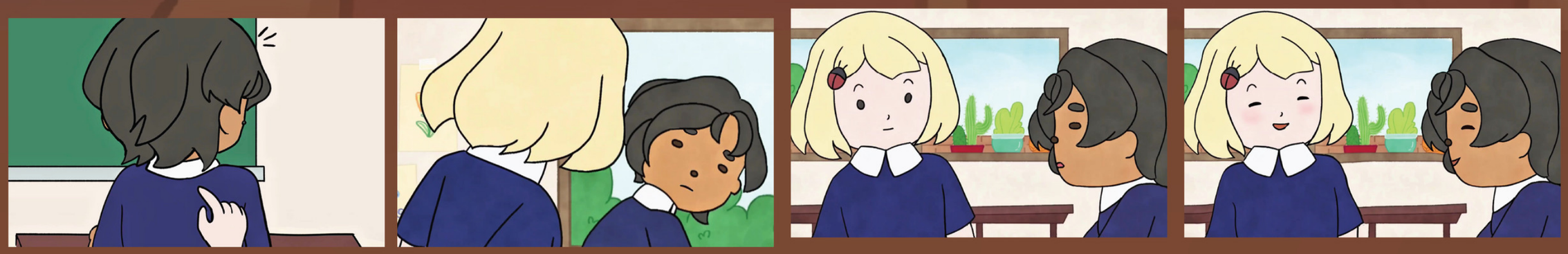
Sarah returns to school and sits in class as usual. However, there is a present on her desk, which catches Sarah by surprise.
Sarah discovers that it is a small gift from Elise: a ladybug accompanied by a handwritten note apologizing for being mad at her.
The gesture gives Sarah another opportunity to understand Elise's intentions and respond in her own way.



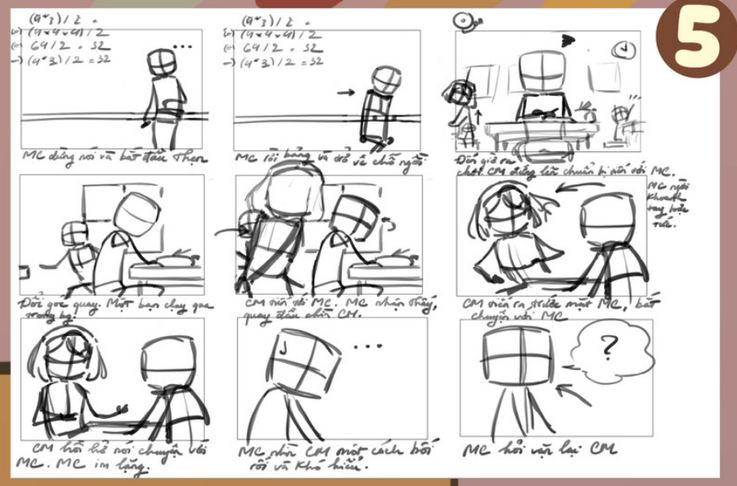


09 - A LITTLE CURIOSITY

**Elise and Sarah finally reconcile and smile at each other.
Their interaction suggests that although their first attempt at communication ended in misunderstanding, both girls are willing to reach out again.**

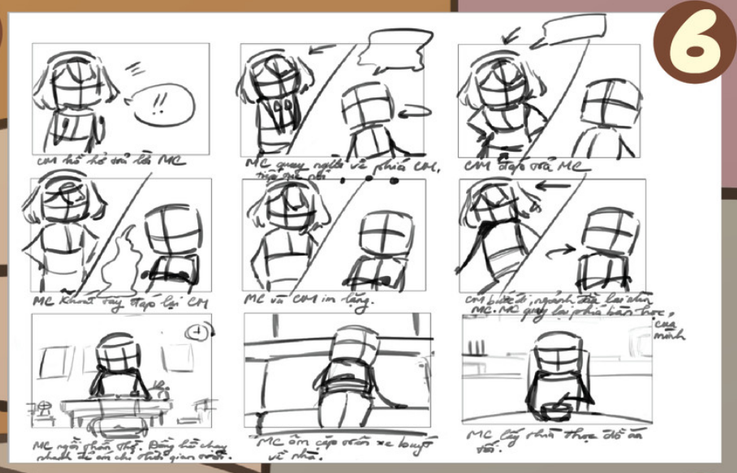


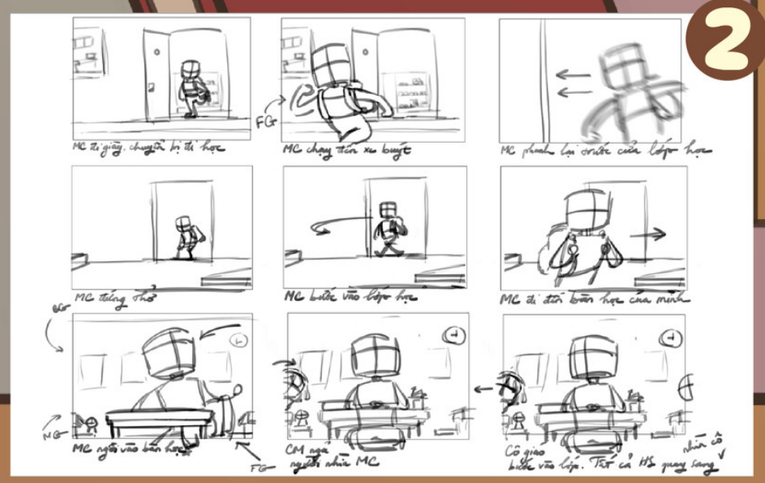
General Story board

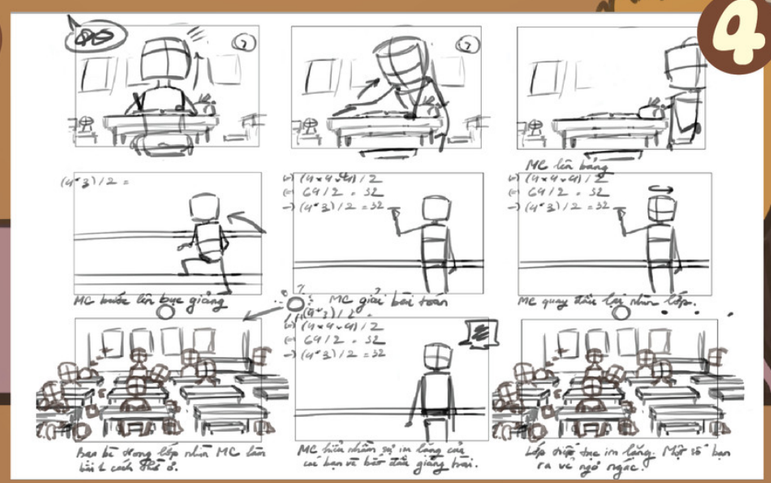


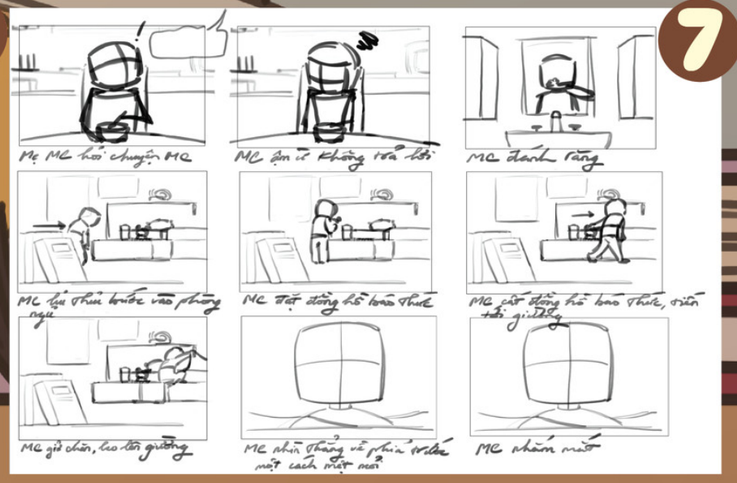












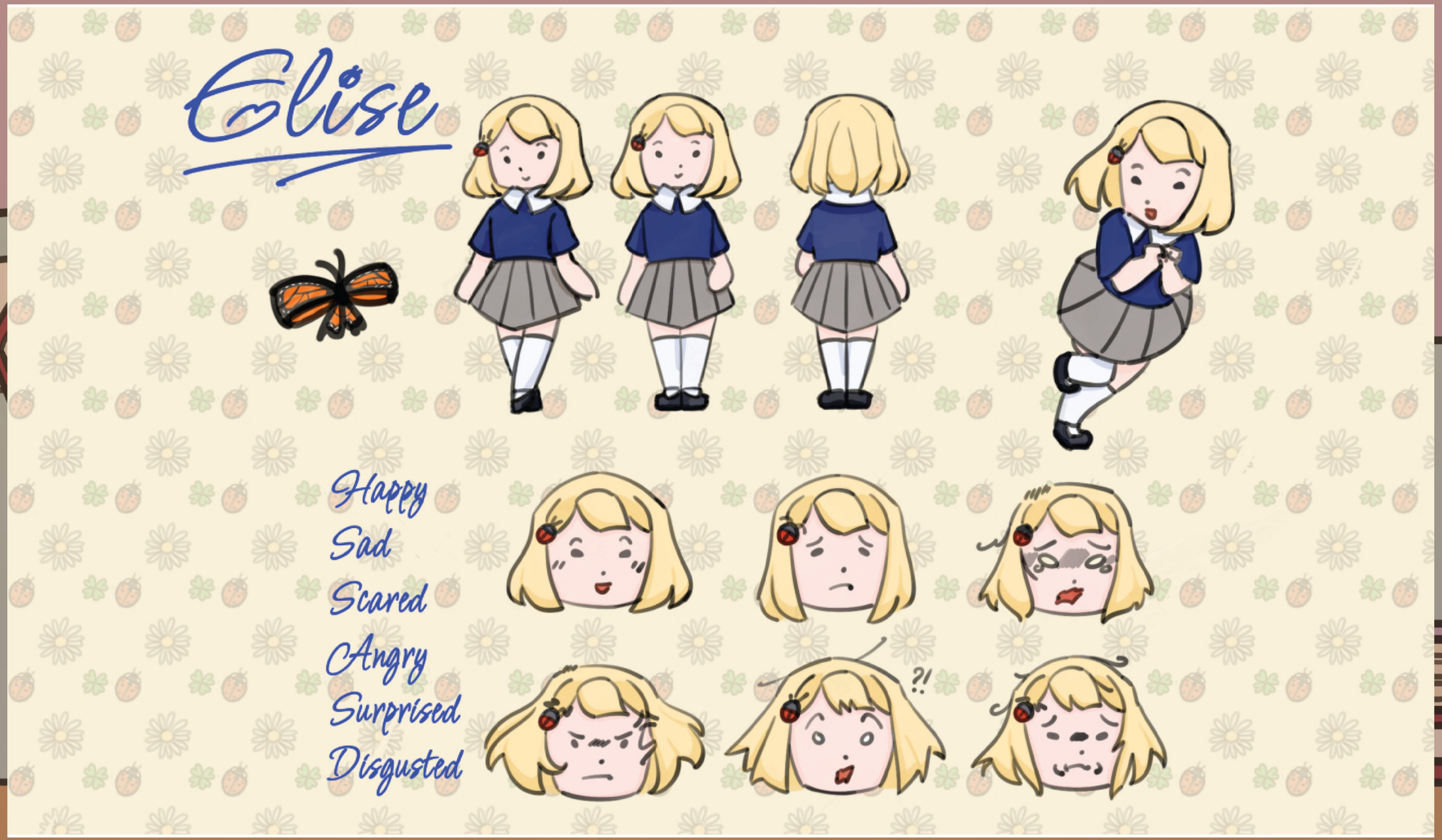
Character Sheets

Sarah

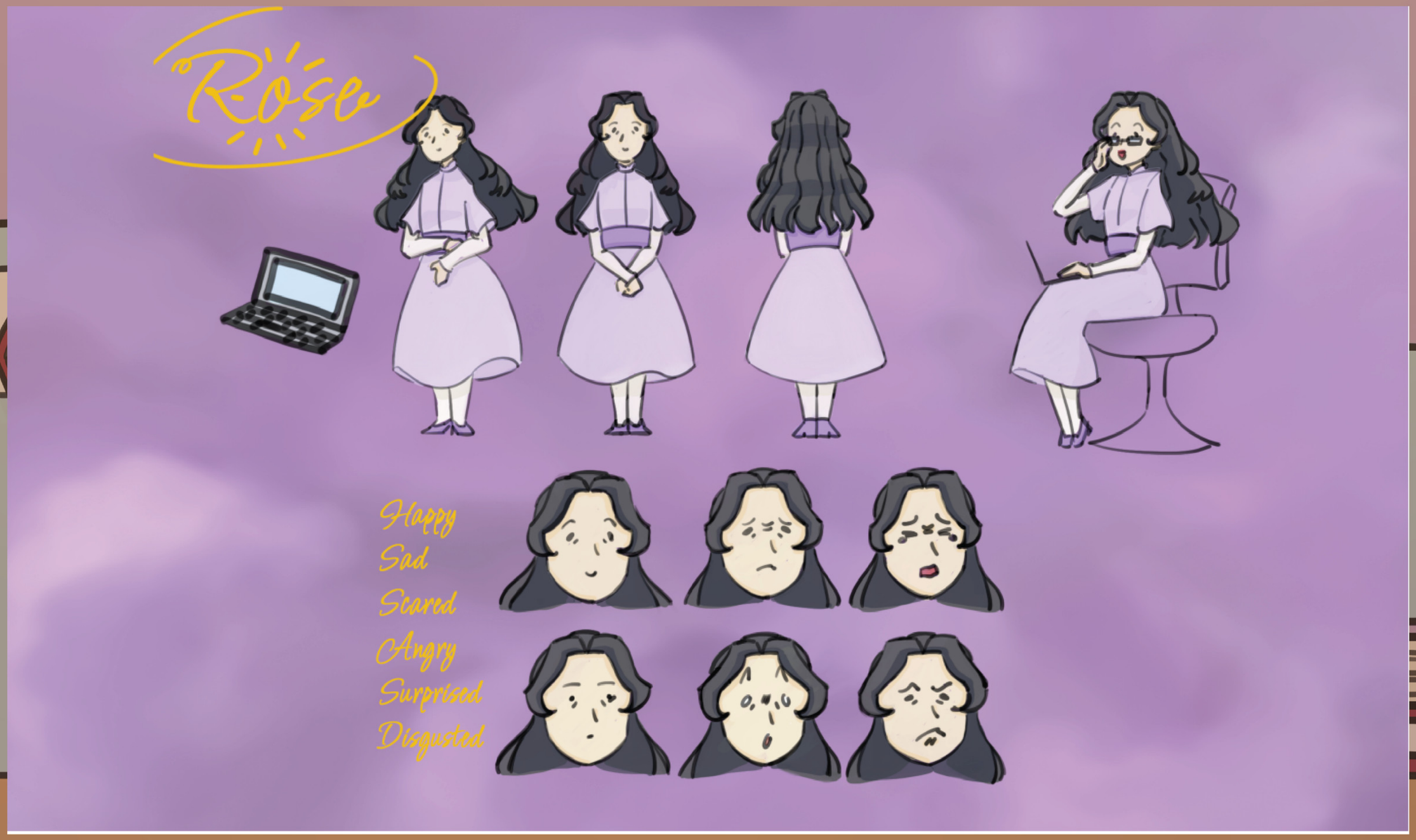




Character Sheets



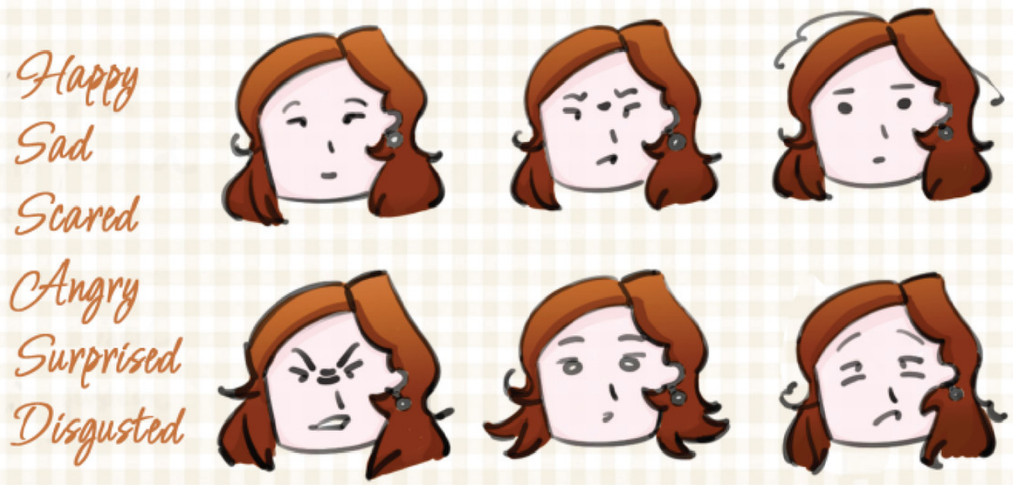
Character Sheets



Character Sheets

Emil





Character Sheets

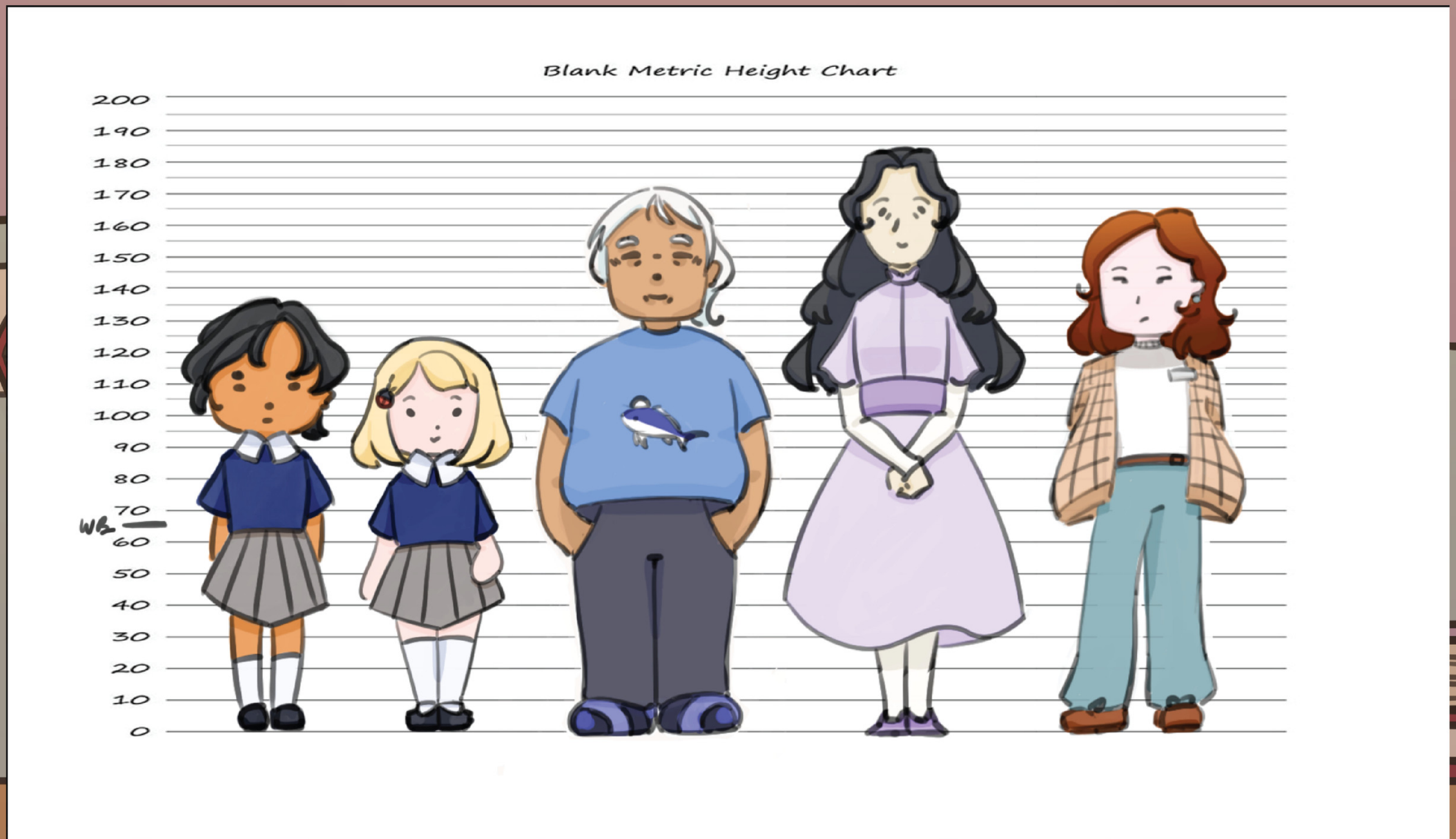
Andy





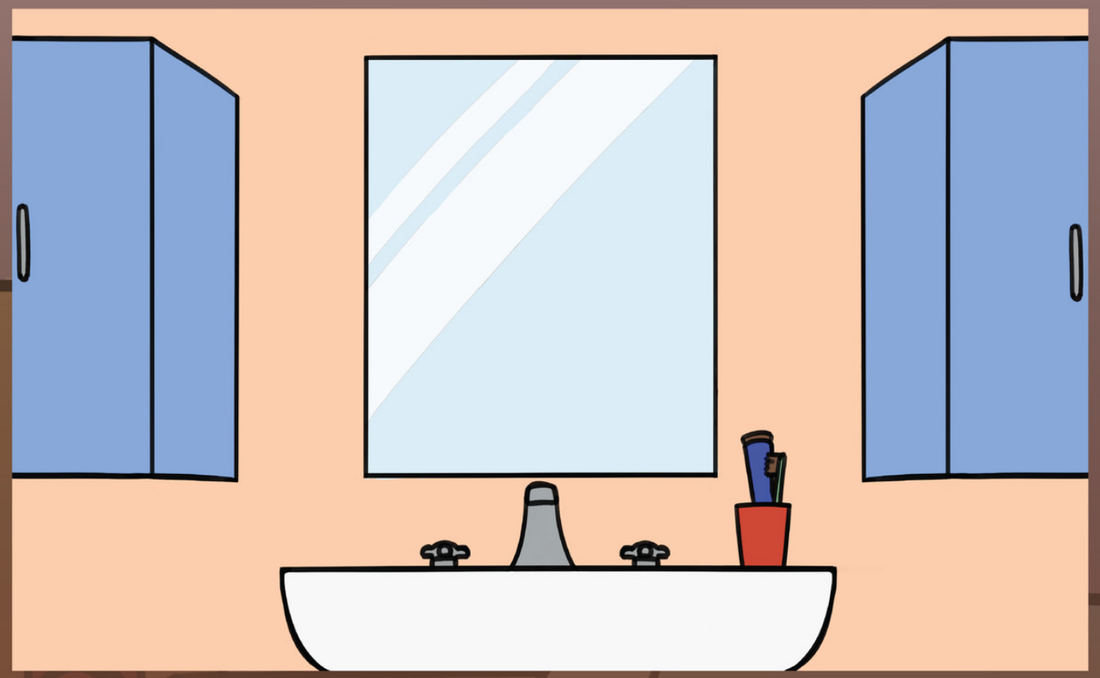
Happy
Sad
Scared
Angry
Surprised
Disgusted

Character Sheets

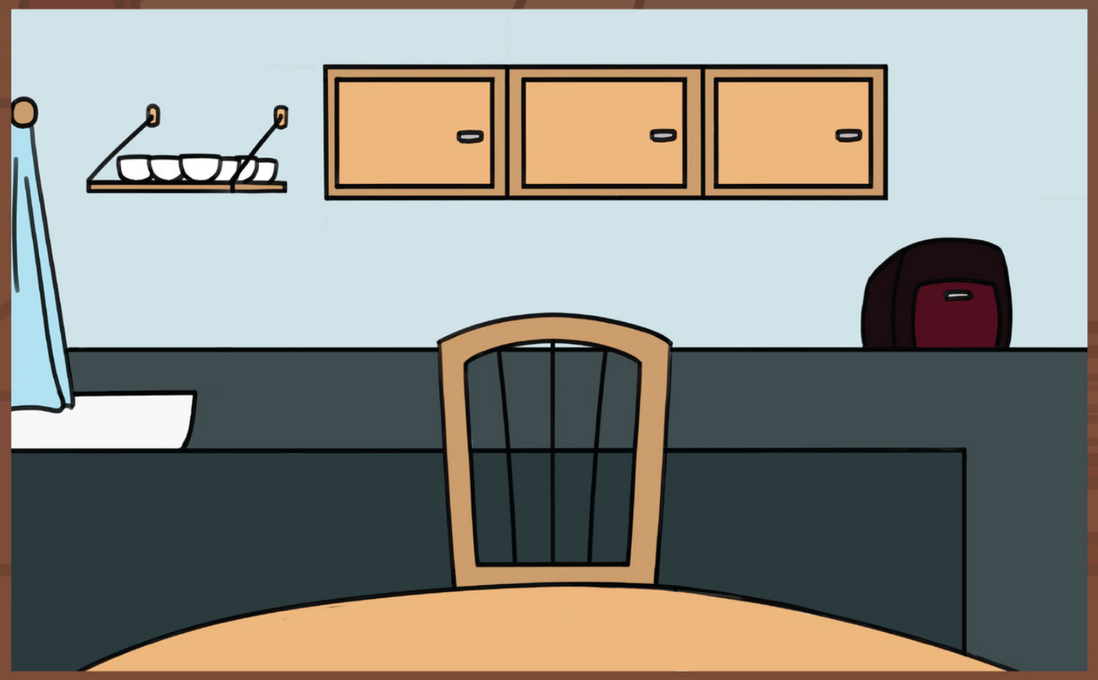


Background











Watch the full film: The Magical Sword (Hyperlink)

The Magical Sword

The Magical Sword is inspired by the famous Vietnamese legend of emperor Le Loi and the magical sword Thuan Thien (Heaven's Will). The film recalls the story of how Le Loi received the magical sword to help fight against the Minh invaders, and how he eventually returned the sword after the country regained peace.

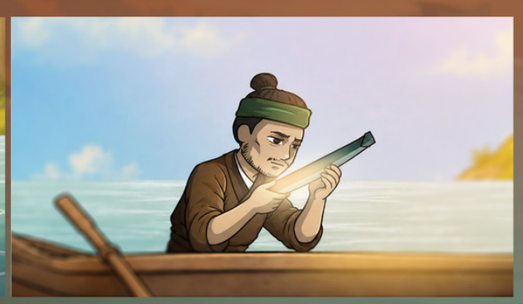
The story of The Magical Sword symbolizes the Vietnamese people's desire for peace as well as for a quick and smooth transition from wartime to peace and prosperity.

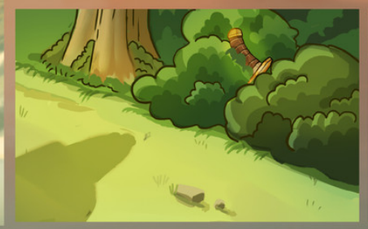
Gallery









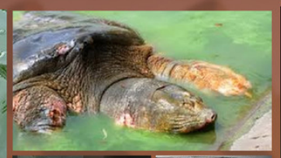


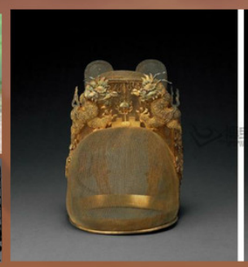


MOODBOARD

Visual References









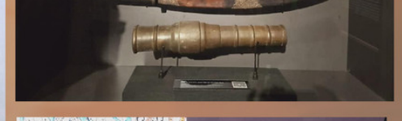












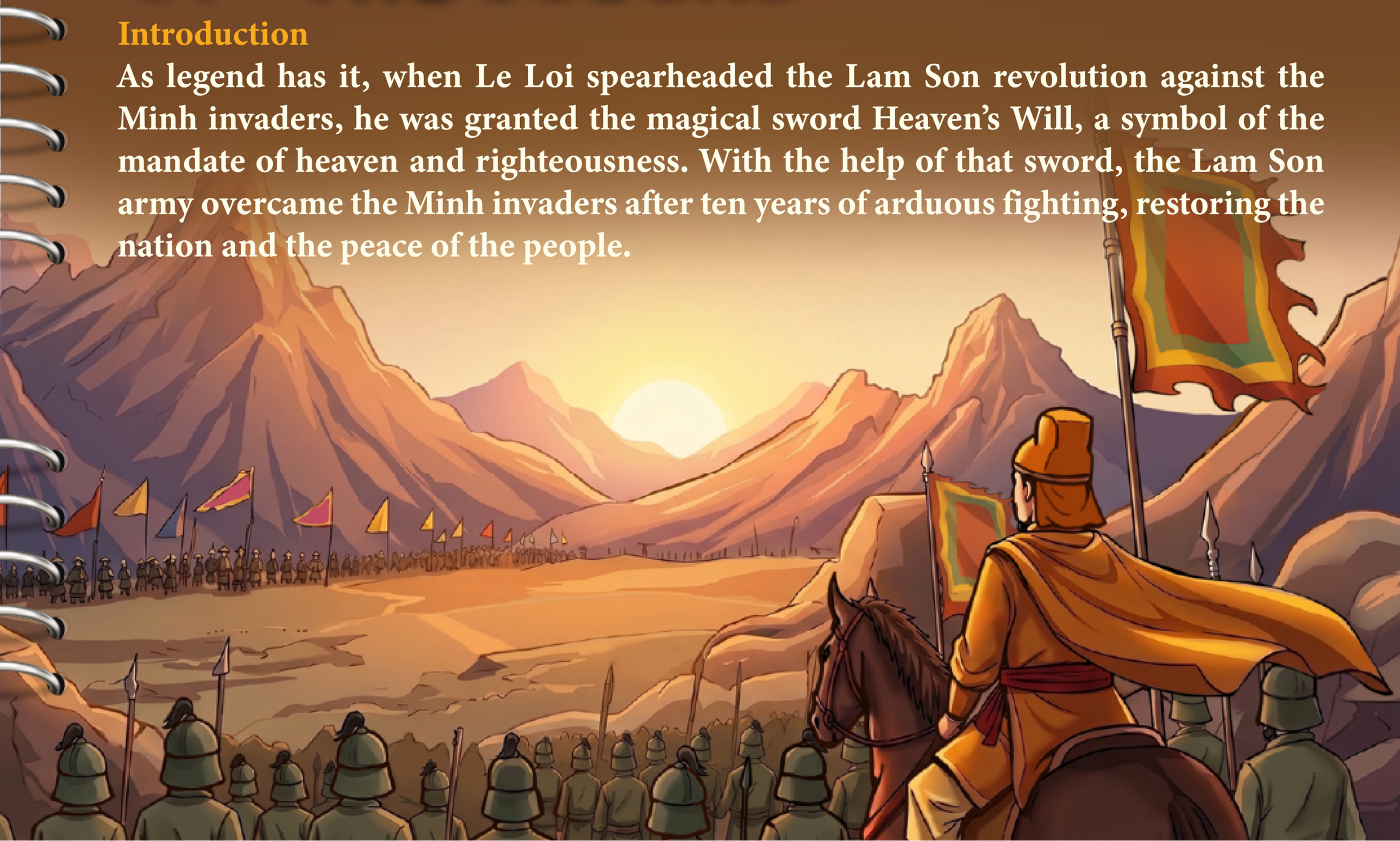



Color Palette

01 - THE LEGEND

Introduction

As legend has it, when Le Loi spearheaded the Lam Son revolution against the Minh invaders, he was granted the magical sword Heaven's Will, a symbol of the mandate of heaven and righteousness. With the help of that sword, the Lam Son army overcame the Minh invaders after ten years of arduous fighting, restoring the nation and the peace of the people.



02 - THE DIVINE SWORD

The Turtle God's Magical Sword

The Lam Son revolutionary army and the Minh invaders engaged in furious fighting. Upon seeing that the Lam Son were at a disadvantage, the Turtle God decided to lend her magical sword to the Lam Son.

Taking the magical sword, the Turtle God separated the sword into the hilt and the blade, and tossed them into a jungle and a river, respectively.





03 - THE DISCOVERY & REUNION

The Blade and the Hilt

A fisherman named Le Than came upon the blade while fishing. Discerning that it was an extraordinary blade, Le Than brought the blade before Le Loi, who had discovered the hilt deep in the thickets of the jungle.

The Magical Sword Restored

Upon bringing the two parts together, the hilt and the blade suddenly joined, restoring the magical sword.

04 - THE WAR

The Magical Sword of Victory

Recognizing that the sword was a sign of divine favor, Le Loi carried it into battle, whereupon it greatly assisted the Lam Son army in pushing back the Minh invaders, boosting the troops morale and striking fear into the hearts of the enemy.

05 - VICTORY & PEACE

The Nation is Restored

Eventually, the Lam Son army claimed complete victory and liberated the entire nation. A diplomatic solution having been achieved, Le Loi became emperor, and the nation entered an era of peace and prosperity. Yet there was still one thing left unfinished, and that was the matter of the magical sword.





06 - HO GUOM AND THE RETURN

The Turtle God Appears

One day, Le Loi took a royal boat out to Ho Guom lake to admire the scenery. Suddenly, the Turtle God appeared from the depths of the lake in front of the boat, and said thus: Now that peace has been restored to the nation, the magical sword is no longer needed.

07 - A NEW CHAPTER

Returning the Sword

Le Loi answered so: I thank the gods for watching over the people and the nation. I shall now return this sword to where it rightfully belongs.

The Turtle God accepted the offered blade, and disappeared with it, putting an end to a chapter of Vietnamese history, and opening a new one.

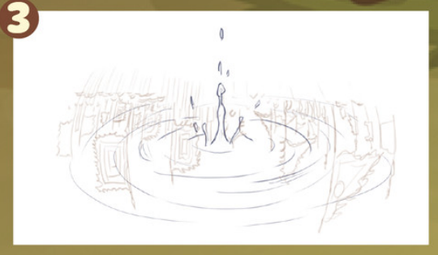
General Storyboard

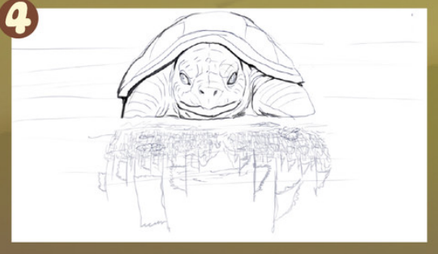


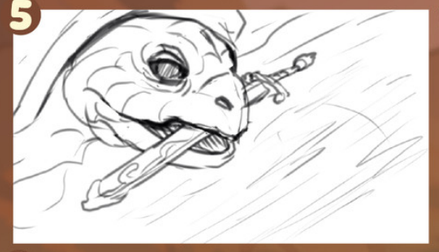
Storyboard Frames

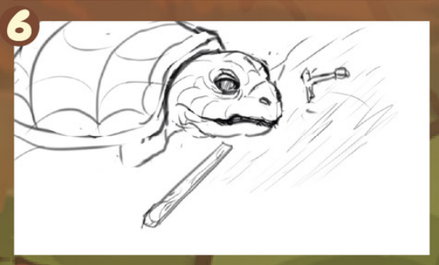
1


2


3


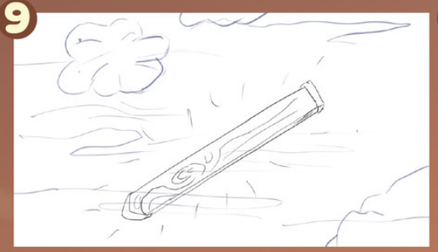
4


5


6


7


8


9


10


11


12


13


14

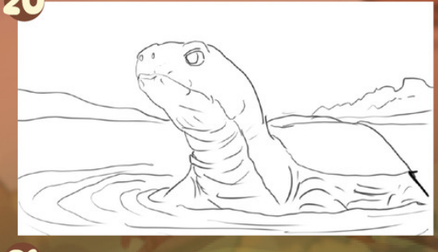

15


16


17

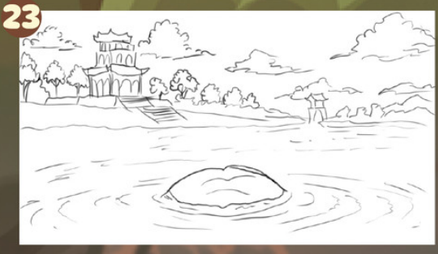

18


19


20


21


22


23


Character Sheets

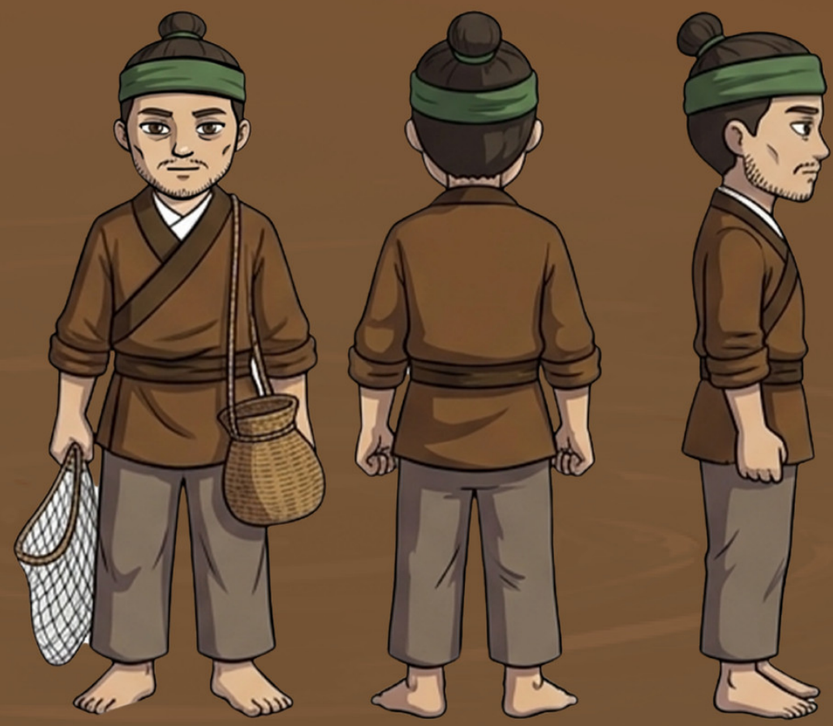






Le Thuan









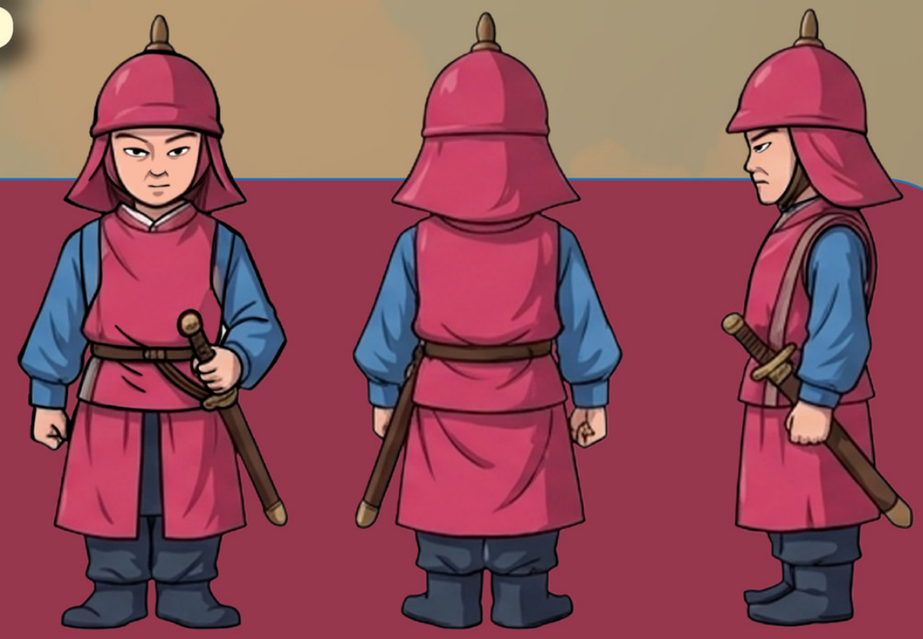


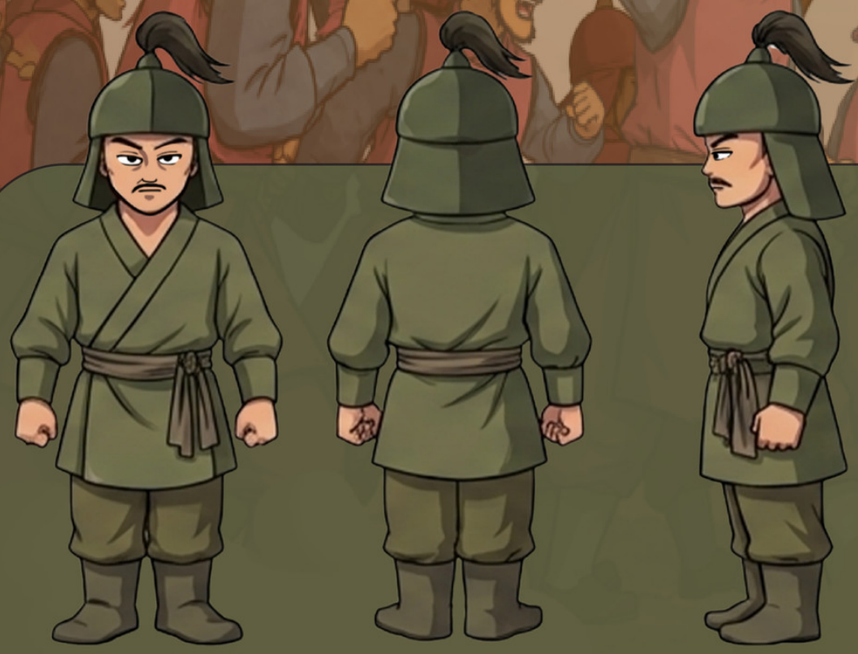


Character Sheets

Character Sheets

Minh Invaders





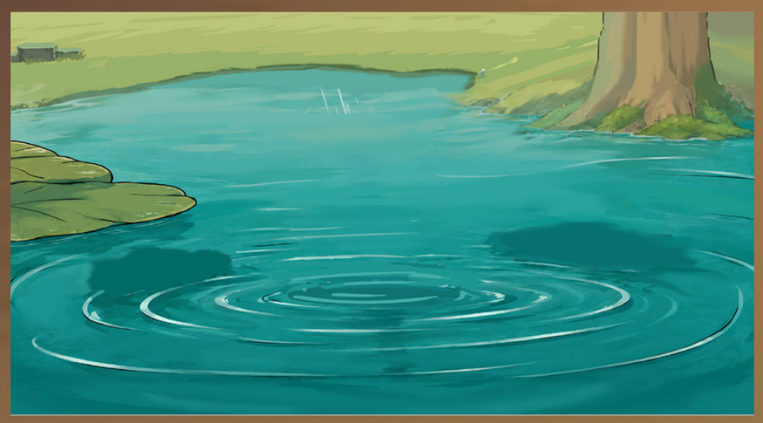
Lam Son Army

Background



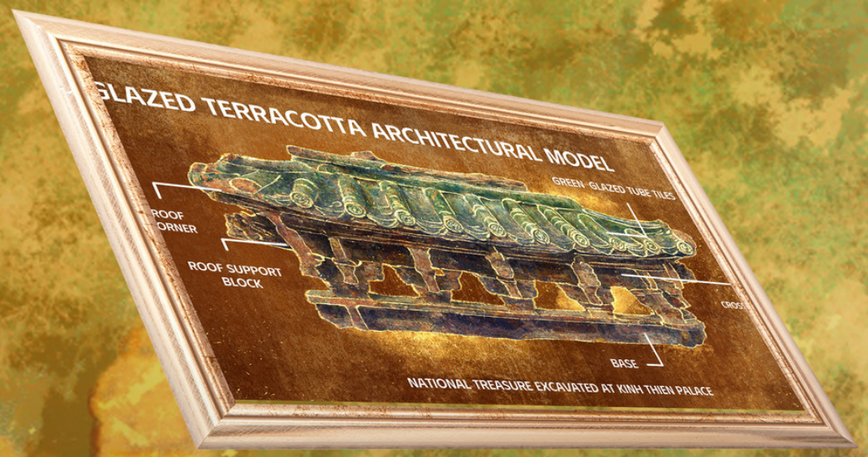


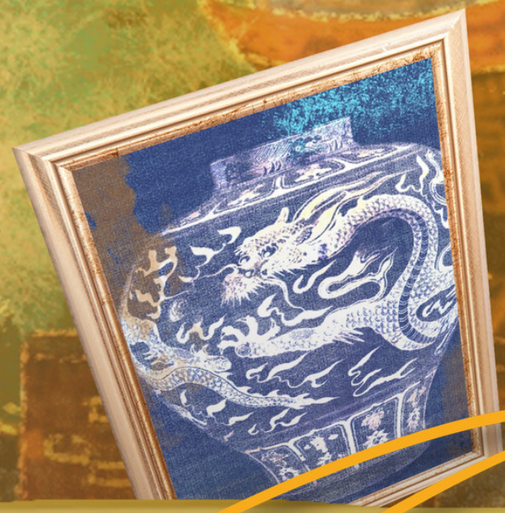
















LE SO artbook

ARCHITECTURE AND FINES ART

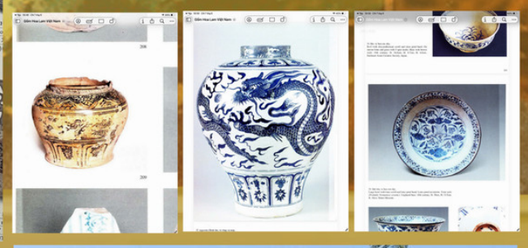
MOODBOARD

Visual References



















Color Palette

ARTBOOK

ARCHITECTURE & FINE ARTS OF LE SO DYNASTY

FOUNDED IN THE WAKE OF THE LAM SON REVOLUTION – WHICH SAW THE DEFEAT OF THE INVADING MING (CHINESE) DYNASTY – THE LE SO DYNASTY (1428 – 1527) USHERED IN A BRILLIANT RENAISSANCE, ESTABLISHING THE PINNACLE OF ARTISTIC STANDARDS FOR DAI VIET. AS THE BUDDHIST PHILOSOPHY THAT DEFINED THE LY AND TRAN DYNASTIES GRADUALLY GAVE WAY TO CONFUCIANISM, THE ART OF THE LE SO PERIOD SHIFTED AWAY FROM THE ROMANTIC, EXPANSIVE AESTHETIC OF ITS PREDECESSORS TOWARD A STYLE CHARACTERIZED BY SOLEMNITY, DISCIPLINED ORDER, AND AUTHORITY BEFITTING A SOVEREIGN STATE.

THIS ARTBOOK SHOWCASES THE DISTINCTIVE FEATURES OF ARCHITECTURE AND FINE ARTS DURING THE LE SO DYNASTY, RECREATING THE VISAGE OF A GOLDEN AGE. FROM FIVE-CLAWED DRAGON CARVINGS ADORNING THE STONE TERRACES OF THE KINH THIEN PALACE TO EXQUISITE BLUE-AND-WHITE CERAMICS, EVERY PIECE BEARS THE HALLMARK OF THE REFINED ARTISTRY THAT FLOURISHED DURING THIS PROSPEROUS ERA IN VIETNAMESE HISTORY.

CONTENTS

CONTENT	PAGE
INTRODUCTION – OVERALL THEME AND INSPIRATION	2
HISTORY OF LE SO ARCHITECTURE AND FINE ARTS	3
ARCHITECTURE AND FINE ARTS OF LE SO DYNASTY	
CARVED DRAGON HEADS	4
GLAZED TERRACOTTA	5–6
BLUE AND WHITE CERAMICS	7–10

INTRODUCTION

WITH A HISTORY SPANNING OVER 4,000 YEARS AND ENCOMPASSING 15 FLOURISHING DYNASTIES, VIETNAM POSSESSES A RICH HISTORICAL LEGACY ACROSS DIVERSE FIELDS – INCLUDING BUT NOT LIMITED TO ECONOMICS, POLITICS, EDUCATION, LITERATURE, ART, SCIENCE, ETC. THIS HERITAGE ASSISTS FOLLOWING GENERATIONS IN EXPLORING THE NATION'S EVOLUTION AND CHERISHING THE UNIQUE CULTURAL FACETS THAT HAVE DEFINED THE COUNTRY THROUGHOUT ITS HISTORY. ART, IN PARTICULAR, SERVES AS A VITAL COMPONENT OF VIETNAM'S CULTURAL HISTORY; TO UNDERSTAND VIETNAMESE ART IS TO GAIN INSIGHT INTO VIETNAMESE CULTURE ITSELF.

WHILE THERE IS AN ABUNDANCE OF RESEARCH AND EXHIBITIONS DEDICATED TO THE ART OF OTHER MAJOR DYNASTIES SUCH AS THE TIEN LE, LY, AND TRAN, THERE IS A NOTABLE SCARCITY OF MATERIAL CONCERNING THE ART OF THE LE SO PERIOD (1428 – 1527) – THE INITIAL PHASE OF THE HAU LE DYNASTY (15TH – 18TH CENTURY). FOLLOWING VICTORY OVER THE INVADING MING FORCES, THE MONARCHS OF THE LE SO DYNASTY STEERED THE NATION TOWARD EVER GREATER PROGRESS ACROSS ALL SECTORS, INCLUDING ARCHITECTURE AND FINE ARTS, GIVING RISE TO A TRULY COMPELLING CHAPTER IN THE NATION'S ARTISTIC HISTORY. THIS ARTBOOK WAS CREATED TO SHOWCASE THE DISTINCTIVE FEATURES OF ARCHITECTURE AND FINE ARTS DURING THE LE SO PERIOD, THEREBY CELEBRATING THE CULTURAL AND ARTISTIC BEAUTY OF THIS ERA WITHIN THE BROADER CONTEXT OF VIETNAMESE HISTORY.

HISTORY OF THE EVOLUTION OF LE SO ARCHITECTURE AND FINE ARTS

THE ART OF THE LE SO DYNASTY MARKED THE BEGINNING OF A PROFOUND PERIOD OF TRANSFORMATION IN THE HISTORY OF VIETNAMESE ART. IN THE INITIAL PHASE, DUE TO OVER A DECADE OF WAR, LE SO ARCHITECTURAL AND ARTISTIC STYLES REMAINED LARGELY SIMILAR TO THOSE OF THE PRECEDING LY AND TRAN DYNASTIES; EFFORTS WERE PRIMARILY FOCUSED ON RESTORING EXISTING STRUCTURES, WHILE NEW CONSTRUCTIONS OFTEN DISPLAYED CHARACTERISTICS UNIQUE TO THEIR LOCALITY AND LACKED A UNIFIED ARTISTIC IDENTITY.

AS CONFUCIAN IDEOLOGY GRADUALLY SUPPLANTED BUDDHISM, ARCHITECTURE SHIFTED AWAY FROM THE CONSTRUCTION OF GRAND PAGODAS AND STUPAS TOWARD PALACES, IMPERIAL CITADELS, AND MAUSOLEUMS – NOTABLE EXAMPLES BEING THE KINH THIÊN PALACE AND THE LAM KINH MAUSOLEUM COMPLEX (IN THANH HOA) – ALL DESIGNED TO REINFORCE ROYAL AUTHORITY. SCULPTURE EVOLVED FROM A FLUID, GENTLE AESTHETIC TOWARD A STYLE CHARACTERIZED BY VIGOR, SHARP ANGLES, AND A SOLEMNITY INTENDED TO PROJECT FEUDAL POWER. MEANWHILE, THE PRODUCTION OF CERAMICS REACHED A TECHNICAL ZENITH, BECOMING A KEY EXPORT COMMODITY THANKS TO STATE POLICIES THAT ENCOURAGED HANDICRAFT INDUSTRIES. THIS ERA ESTABLISHED NEW STANDARDS, BESTOWING A VIBRANT, DISTINCT CHARACTER UPON THE LANDSCAPE OF VIETNAMESE ARCHITECTURE AND ART.



DISTINCTIVE ARCHITECTURAL AND ARTISTIC FEATURES OF THE LE SO

ARCHITECTURE: THE CONSTRUCTION OF BUDDHIST TEMPLES DECLINED, WHILE PALACE AND MAUSOLEUM CONSTRUCTION FLOURISHED.

SCULPTURE: THE DRAGON MOTIF OF THE LE SO DYNASTY EXUDED A SENSE OF VIGOR, MAJESTY, AND IMPOSING POWER – IN DRAMATIC CONTRAST TO THE FLUID, GRACEFUL FORMS OF THE LY AND TRAN DYNASTIES.

CARVING: CARVINGS DURING THIS PERIOD – EXECUTED PRIMARILY THROUGH THE MEDIUMS OF STONE, WOOD, AND CERAMICS – WERE CHARACTERIZED BY A SENSE OF FORMAL RIGOR, ADHERENCE TO ESTABLISHED STANDARDS, AND A DIGNIFIED, SOLEMN QUALITY.



TERRACOTTA DRAGON HEAD USED FOR ARCHITECTURAL DECORATION

STONE DRAGON HEAD ON THE STAIRCASE OF THE KINH THIEN PALACE

GLAZED TERRACOTTA ARCHITECTURAL MODEL



NATIONAL TREASURE EXCAVATED AT KINH THIEN PALACE

BLUE–AND–WHITE CERAMICS



LARGE BOWL, PAINTED WITH LOTUS AND VINES

THIS LARGE BOWL, ADORNED WITH A MOTIF OF LOTUS BLOSSOMS AND INTERTWINING VINES, SERVES AS A VIVID TESTAMENT TO THE PROFOUND CULTURAL EXCHANGE THAT SHAPED THE CERAMIC ART OF THE LE SO DYNASTY. WHILE IT DRAWS STYLISTIC INSPIRATION FROM THE PORCELAIN OF CHINA'S YUAN DYNASTY, IT SIMULTANEOUSLY EMBODIES THE UNPRETENTIOUS, AUTHENTIC SPIRIT OF VIETNAMESE CERAMICS – AS IF THE BOWL ITSELF HOLDS THE TRANQUIL ESSENCE OF A LOTUS POND.

THE LOTUS PETALS, REACHING OUTWARD AND WEAVING AMONG GRACEFUL, FLOWING VINES, NOT ONLY SHOWCASE THE MASTERFUL SKILL OF THE ARTISAN BUT ALSO EVOKE A SENSE OF NOBLE, TRANSCENDENT BEAUTY. THE SOFT, BLUE-TONED PATTERNS – DELICATELY SPREAD ACROSS A WHITE GLAZED SURFACE – HAVE ENDURED THE RAVAGES OF TIME, YET THEY RETAIN THE VIBRANT, ENDURING VITALITY OF A PRECIOUS CULTURAL HERITAGE.



LARGE VASE, PAINTED WITH DRAGON AND CLOUDS

PATTERNED VASE



AS THE 15TH CENTURY DAWNED, THE CERAMIC ART OF THE LE SO DYNASTY UNDERWENT A BRILLIANT TRANSFORMATION WITH THE RISE OF BLUE-AND-WHITE PORCELAIN. DEEP COBALT-BLUE HUES BLOSSOMED AGAINST IVORY-WHITE GLAZE, GIVING BIRTH TO TIMELESS MASTERPIECES. THE IMAGE OF THE MAJESTIC DRAGON, COILING AMIDST CLOUDS AND WAVES, SERVED NOT ONLY AS A SYMBOL OF ROYAL AUTHORITY BUT ALSO SHOWCASED THE MASTERFUL, FLUID BRUSHWORK OF ARTISANS FROM A BYGONE ERA. COMPLEMENTING THIS GRANDEUR, JARS AND BOWLS ADORNED WITH FLORAL SCROLLS, BIRDS, AND ANIMALS EVOKE A SENSE OF SIMPLICITY AND HARMONY WITH NATURE – PERFECTLY PRESERVING THE SPIRIT OF A FLOURISHING AGE.

GOING BEYOND HOUSEHOLD ITEMS, THE SOPHISTICATION OF CERAMICS FROM THE LE SO DYNASTY REACHED ITS ZENITH IN THE REALM OF THREE-DIMENSIONAL SCULPTURE. A STATUE OF A NOBLEWOMAN SERVES AS AN EXQUISITE TESTAMENT TO MASTERFUL CRAFTSMANSHIP. BREAKING OUT OF THE TRADITIONAL BLUE-AND-WHITE PALETTE MOLD, THE PIECE IS EMBELLISHED WITH A VIBRANT ARRAY OF COLORS AND OPULENT GOLD-PAINTED ACCENTS. THE INTRICATE FOLDS OF HER ATTIRE, HER ELEGANT, ELABORATELY STYLED HAIR, AND HER DIGNIFIED EXPRESSION VIVIDLY CAPTURE THE ESSENCE OF THE ELITE CLASS, REFLECTING THE LAVISH AND REFINED AESTHETICS OF THE ANCIENT ROYAL COURT.

STATUE OF AN ARISTOCRATIC WOMAN

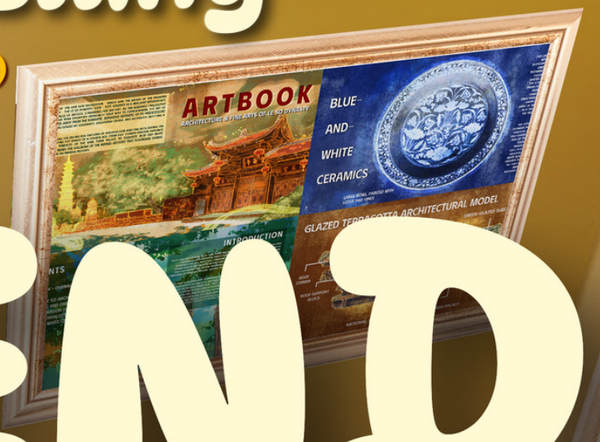






Visual Storytelling

ortfolio







THE END

Uyen T. Hoang (Hoang Tu Uyen)



