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education:

2000 M.F.A., Scenic Design, Yale School of Drama

1995 B.S., Theater, Northwestern University

other training: School of the Art Institute, Art Students League, The Drawing Center, Columbia University (Summer Intensive in German)

university experience:

2012-present **Associate Professor/Pace University**

Head of Set Design (2013-2016): Responsibilities include undergraduate teaching, course development, mentoring student designers, 1st year student advisement

Head of Production and Design (2012-2013): Responsibilities include undergraduate teaching, establishing a curriculum for new BFA program in Production & Design, recruiting and retaining students, hiring and mentoring new faculty, student mentorship, production planning and budgeting.

2008-12 **Associate Professor/University of California, Irvine**

Head of Set Design Program: Responsibilities include teaching both graduate and undergraduate courses, curriculum design, recruiting and retaining students, mentorship, thesis reviews, production planning and budgeting.

Tenure granted: June 2012

scenic design projects:

For the following projects (plays, musicals, dances & live performance), I was in charge of designing the scenery. Responsibilities included collaborating with directors, playwrights, choreographers and other designer to analyze a text, forming design ideas, researching of visual culture, creating design documents (sketches, models, technical drawings, etc.), specifying paint colors and finishes, and the supervising assistants and fabricators including painters, carpenters, masons, furniture-makers, upholsterers and properties masters. Projects listed below show the name of the play, name of the playwright, name of the director and theater or producer. Productions in bold indicate world premieres.

- 2017 *All Shook Up*, directed by Dan Knechtges, MUNY
Woody Sez, created by David Lutken, directed by Nick Corley, Seattle Repertory Theater
- 2016 *Jane Eyre*, composed by Louis Karchin, libretto by Diane Osen, based on the novel by Charlotte Bronte, directed by Kristine McIntyre, Center for Contemporary Opera
Follies, music and lyrics by Stephen Sondheim, book by James Goldman, directed by Rob Ruggiero, The Repertory Theater of St. Louis
Woody Sez, created by David Lutken, directed by Nick Corley, Vienna English Theater
Newton's Folly by Kim and Heath Saunders, directed by Victoria Clark, New York Music Theater Festival
The Call by Tanya Barfield, directed by Jenn Thompson, TheaterWorks
When I Was a Girl I Used to Scream and Shout by Sharmond MacDonald, directed by John Keating, Fallen Angels Theater Company (Off B'way)
Lifted by Dipika Guha, directed by Sarah Kohn, New Georges (developmental workshop)
Buyer and Cellar by Jonathan Tollins, directed by Rob Ruggiero, TheaterWorks
- 2015 *Street Scene*, music by Kurt Weill, lyrics by Langston Hughes (adapted from the play by Elmer Rice), directed by Kristine McIntyre, Baltimore Lyric Opera/Peabody Conservatory
Auctioning the Ainsleys by Laura Schellhardt, directed by Abigail Adams, People's Light and Theater Company
Ted's Talk, created and directed by David Strassman, Australian Tour
Good People by David Lindsey-Abaire, directed by Rob Ruggiero, TheaterWorks
Junie B. Jones: Essential Survival Guide to School, book & lyrics by Marcy Heisler, music by Zina Goldrich, directed by Peter Flynn, Theaterworks USA Nat'l Tour
Woody Sez, created by David Lutken, directed by Nick Corley, Asolo Repertory Theater
The Silo Mervin vs. Butter Miriam Bible Match by Krista Knight, directed by Sarah Krohn, Studio 42 Smackdown
- 2014 ***Fractalicious!***, directed and created by Bryan Reynolds, Transversal Theater Company, Interference Festival, (Romania)
The Light in the Piazza, book by Craig Lucas, music & lyrics by Adam Guettel, directed by Victoria Clark, Pace Performing Arts
Row After Row by Jessica Dickey directed by David Bradley, People's Light and

- Theater Company
Woody Sez, created by David Lutken, directed by Nick Corley, People's Light and Theater Company & TheaterWorks
The Other Place by Sharr White, directed by Rob Ruggiero, The Repertory Theater of St. Louis & TheaterWorks
Sex Tips for Straight Women from a Gay Man, by Matt Murphy directed by Tim Drucker, 777 Theater (*Off Broadway*)
Some Girls by Neil LaBute, directed by Emily Mendelsohn, Pace Performing Arts
- 2013 ***Another Tree Dance***, choreographed by Karinne Keithley-Syers, Chocolate Factory
Merrily We Roll Along, music & lyrics by Stephen Sondheim, directed by Amy Rogers-Schwartzreich, Pace Performing Arts
Time Stands Still by Donald Margulies, directed by Rob Ruggiero, TheaterWorks
The Sacre Project, based on Stravinsky's Rite of Spring, created by Luke Cantarella, John Crawford, Lisa Naugle, Chad Hall and Jodie Gates, Pacific Symphony
Woody Sez, created by David Lutken, directed by Nick Corley, Riverside Theater, Milwaukee Repertory Theater, & Cleveland Playhouse
- 2012 *Don Giovanni* by Wolfgang Amadeus Mozart, libretto by Lorenzo Da Ponte, directed by Roger Brunyate, Lyric Opera Baltimore/Peabody Conservatory
La Tribu, created by Melanie Rios, Karinne Keithley-Syers, Jymi, and Rebecca Bruno, RedCAT New Original Works Festival
Woody Sez, created by David Lutken, directed by Nick Corley, American Repertory Theatre, Adirondack Theater Festival, Northlight Theater, & Theater J
Waterways, choreographed by Melaine Rios, The Wooden Floor
Mother Courage and her Children, by Bertolt Brecht, directed by Ryanne Laratonda, UCIrvine Drama
- 2011 *The Rake's Progress* by Igor Stravinsky, libretto by W.H. Auden and Chester Kallman, directed by Garnett Bruce, Lyric Opera Baltimore/Peabody Conservatory
The Understudy, by Theresa Rebeck, directed by Rob Ruggiero, TheaterWorks
Too, choreographed by Susan Rethorst, The Wooden Floor
Constrained, created by Patrick Corbin and John Crawford, UCIrvine Dance
Expedition of Sorts, choreographed by Lisa Naugle and Melanie Rios-Glaser, UCIrvine Dance
This by Melissa James Gibson, directed by Amy Saltz, TheaterWorks
Woody Sez, created by David Lutken, directed by Nick Corley, The Arts Theater (London – West End)
- 2010 *Broke-o-logy* by Nathan Louis Jackson, directed by Tazewell Thompson, TheaterWorks
Los Angelitos, choreographer by Mark Haim, The Wooden Floor
The Price by Arthur Miller directed by Tracy Brigden, Pittsburgh Public Theater
Snapshots, music and lyrics by Stephen Schwartz, book by David Stern, directed by Richard Maltby, Jr., Lyric Theater of Oklahoma

- Blue Man Group: The National Tour (design consultant)*, production design by Joel Moritz
- Legends in Concert***, On Stage Entertainment, Norwegian Cruise Lines, (co-designed with Joel Moritz)
- Berenstain Bears: Family Matters***, book, music and lyrics by Michael Borton, directed and choreographed by Devanand Janki, Matt Murphy Productions (Nat'l Tour)
- Blue Light*** by *Michelle Latiolas*, directed and conceived by Annie Loui, UCIrvine Drama
- 2009 ***Blue Shade*** by *Bryan Reynolds*, directed by Bryan Reynolds, Amsterdam Fringe Festival, Rozentheater (Netherlands)
- Tribute***, choreographed by Jeff Slayton, Saint Joseph's Ballet
- Speech and Debate*** by Stephen Karam, directed by Henry Wishcamper, TheaterWorks
- Eve's Rapture*** by Bryan Reynolds, directed by Robert Cohen, Heyworth Theater
- Woody Sez***, created by David Lutken, directed by Nick Corley, Lyric Theater of Oklahoma
- La Traviata*** by Giuseppe Verdi, libretto by Francesco Piave, directed by Garnett Bruce, Peabody Institute of Music
- Human Error*** by Keith Reddin, directed by Tracy Brigden, City Theater, Pittsburgh
- Blackbird*** by David Harrower, directed by Amy Saltz, Repertory Theater of St. Louis
- The Bacchae Trilogy***, based on Euripedes' *The Bacchae*, conceived and directed by Mihai Manuitui, UCIrvine Drama
- 2008 ***Pageant Play*** by Mark Setlock and Matthew Wilkas, directed by Martha Banta, Berkshire Theater Festival
- Art*** by Yasmina Reza, directed by Kirsten Kelly, Two River Theater Company
- Rabbit Hole*** by David Lindsay-Abaire, directed by Rob Ruggiero, Pittsburgh Public Theater, TheaterWorks
- Blackbird*** by David Harrower, directed by Amy Saltz, TheaterWorks
- 2007 ***Make Me a Song*** by William Finn, conceived and directed by Rob Ruggiero, New World Stages (Off-Broadway)
- The Ruffian on the Stair*** by Joe Orton, directed by Adam Goldman, Bard College
- The Bomb-itty of Errors*** by Jordan Allen-Dutton, Jason Catalano, GQ, and Erik Weiner, directed by Nick Corley, The Repertory Theater of St. Louis
- Driving Miss Daisy*** by Alfred Uhry, directed by Rob Ruggiero, TheaterWorks
- West Side Story***, book by Arthur Laurents, music by Leonard Bernstein, lyrics by Stephen Sondheim, directed by Julianne Boyd, Barrington Stage
- Human Error*** by Keith Reddin, directed by Tracy Brigden, The Atlantic Theater Company (Off-Broadway)
- Life X 3*** by Yasmina Reza, directed by Jesse Berger, Pittsburgh Public Theater
- 2006 ***The Wonder of the World*** by David Lindsay-Abaire, directed by Rob Ruggiero, Barrington Stage
- Her Majesty the King*** by Sarah Overman, directed by Patrick McNulty, HERE Arts Center

- The Bomb-itty of Errors* by Jordan Allen-Dutton, Jason Catalano, GQ, and Erik Weiner, directed by Nick Corley, Adirondack Theater Festival
- Norman & Beatrice*** by Barbara Hammond, directed by David Travis, Synapse Theater @ the Connelly Theater
- 2005 *Redwood Curtain* by Lanford Wilson, directed by Lars Tatom, American University in Cairo (Egypt)
- Lobby Hero* by Kenneth Lonnergan, directed by Rob Ruggiero, Pittsburgh Public Theater
- 2004 ***Noir***, choreographed by Noemie LaFrance, Sens Productions, 2004 Whitney Biennial
- Così fan Tutte* by Wolfgang Amadeus Mozart, libretto by Lorenzo da Ponte, directed by Thor Steingraber, Curtis Institute of Music
- Cam Jansen: The Curse of the Emerald Elephant***, music by Laurence O'Keefe, book by Nell Benjamin, directed by Gordon Greenberg, Theatreworks USA, Lambs Theater (Off-Broadway)
- Junie B. Jones: Top Secret Personal Beeswax***, book & lyrics by Marcy Heisler, music by Zina Goldrich, directed by Peter Flynn, TheatreworksUSA, Lucille Lortel Theater (Off-Broadway)
- Blue/Orange* by Joe Penhall, directed by Steve Campo, TheaterWorks
- Ten Unknowns* by Jon Robin Baitz, directed by Steve Campo, TheaterWorks
- Seven Brides for Seven Brothers*, book by Lawrence Kasha and David Landay, music by Gene de Paul, Al Kasha and Joel Hirschhorn, and lyrics by Johnny Mercer, Al Kasha and Joel Hirschhorn, directed by Rob Ruggiero, University of Hartford
- 2003 *The Last Five Years* by Jason Robert Brown, directed by Rob Ruggiero, TheaterWorks
- La Clemenza di Tito* by Wolfgang Amadeus Mozart, libretto by Caterino Mazzola, directed by Garnett Bruce, Wolftrap Opera Company
- The Nutcracker* by Pyotr Ilyich Tchaikovsky, choreographed by Adam Miller, Eastern Connecticut Ballet
- The Unexpected Man* by Yasmina Reza, directed by Jeremy Cohen, Adirondack Theater Festival
- Corduroy***, book by Cusi Cram, music and lyrics by Scott Davenport Richards, directed by Wilfredo Medina, Theatreworks USA, National Tour
- Lobby Hero* by Kenneth Lonnergan, directed by Rob Ruggiero, Barrington Stage
- 2002 *Pal Joey*, book by John O'Hara, music and lyrics by Richard Rodgers and Lorenz Hart, directed by Laurie Steinberg, Prince Music Theater
- Twelfth Night* by William Shakespeare, directed by Kirsten Kelly, Bard College
- Dinner with Friends* by Donald Margulies, directed by Rob Ruggiero, TheaterWorks
- Spinning into Butter* by Rebecca Gilman, directed by Steve Campo, TheaterWorks
- Lobby Hero* by Kenneth Lonnergan, directed by Rob Ruggiero, TheaterWorks
- Falsettos* by William Finn, directed by Rob Ruggiero, Barrington Stage
- Albert Herring* by Benjamin Britten, directed by William Gustafson, New England Conservatory of Music

- Romeo & Juliet* by William Shakespeare, directed by Jonathan Rosenburg, Fordham University
- 2001 *Chesapeake* by Lee Blessing, directed by Steve Campo, TheaterWorks
A Perfect Christmas Guaranteed!, choreographed by Adam Miller, Dance CT
City of Angels, music by Cy Coleman, lyrics by David Zippel, book by Larry Gelbart,
 directed by Clinton Turner-Davis, Fordham University
- 2000 *Drama League Directors Project*, directors: Damon Kiely, Katie Pearl, Rebecca Taichman, Mahayanna Landowne, HERE Arts Center, NYC
Mom's the Word by Linda A. Carson, Jill Daum, Alison Kelly, Robin Nichol, Barbara Pollard and Deborah Williams, directed by Jeremy Cohen, SFX Backrow, Royal George Theater
The Turn of the Screw by Jeffrey Hatcher, directed by Annie Dorsen, Miranda Theater
- 1999 *The Imaginary Invalid* by Moliere, directed by Mark Rucker, Yale Repertory Theater
The Learned Ladies by Moliere, directed by Alec Wild, Yale Summer Cabaret
Maggie Cassidy, by Chris Jefferies, adapted from the novel by Jack Kerouac, directed by Allison Narver, Yale Summer Cabaret
Turn of the Screw by Jeffrey Hatcher, directed by K. Elizabeth Stevens, Yale Summer Cabaret
A Bob Called Hope by Brian W. Robinson, directed by Weir Harmon, Yale Summer Cabaret
- 1998 *The Taming of the Shrew* by William Shakespeare, directed by Rebecca Taichman, Yale School of Drama
Twelfth Night by William Shakespeare, directed by Alec Wild, Yale School of Drama
Play & Cascando by Samuel Beckett, directed by Annie Dorsen, Yale Cabaret
- 1997 *Stalag 17* by Donald Bevan and Edmund Trzcinski, directed by Lou Conte, The American Theater Company
The Planets, adapted by Paul Edwards from the novel by James Finney Boylan, directed by Paul Edwards, Roadworks Productions
- 1996 ***Was***, adapted by Paul Edwards from the novel by Geoffrey Ryman, directed by Paul Edwards, Roadworks Productions
Orestes by Charles Mee, adapted from Euripedes, directed by Abby Epstein, Roadworks Productions
- 1994 *The Lights* by Howard Korder, directed by Abby Epstein, Roadworks Productions, Chicago

design anthropology projects:

The following projects were collaborative research done primarily with anthropologists that used designed social encounters and design workshop strategies as a tools for social science

research. I was the primary designer/creator for the following projects utilizing many of the tools of my theatrical training beyond the frame of theatrical performance. Projects listed below show my role, list relevant collaborators, major funders and project budgets.

2012 *214 Sq. Ft.*

Co-Principal Investigator w/ Christine Hegel (Assistant Professor of Anthropology, Western Connecticut State University)

Funders: Project Hope Alliance, UCI Center for Ethnography

Budget: 15k

214 Sq. Ft. was a full-scale mobile recreation of a motel room embedded with video, audio and textual material. The project, developed with the support of the Project Hope Alliance, advocated awareness of the problems of the functionally homeless families and children of Southern California. Existing at the border between social practice and anthropology, it created a new venue and paradigm for ethnographical data collection. The installation has been sited at Balboa Bay Club (Newport Beach, CA), University of California, Irvine Social Science Quad (Irvine, CA), Saddleback Church Main Campus (Lake Forest, CA), Second Harvest Food Bank of Orange County (Irvine, CA) and Angels Stadium (Anaheim, CA).

2013 *Trade is Sublime*

Co-Principal Investigator w/ George Marcus (Chancellor's Professor of Anthropology, UCIrvine) and Christine Hegel (Assistant Professor of Anthropology, Western Connecticut State University)

Funders: World Trade Organization, UCI Center for Ethnography, University of California Institute for Research in the Arts (UCIRA)

Budget: 25k

Following on modalities explored in *214 Sq. Ft.*, *Trade is Sublime* was a series of improvisationally created dance films designed for installation at the World Trade Organization in Geneva, Switzerland. Working with co-PI, Christine Hegel, and George Marcus, the project functioned as both a follow-up to an extensive international research project on the World Trade Organization initiated by former General-Director Pascal Lamy and means to explore the embedded values of large multi-national bureaucratic institution. Results from the project were presented at the 2013 Annual Meetings of the American Anthropology Association and 2014 Troubled Field conference at the New School for Social Research.

2014 *Marshall v Stern Case Archive Workshop*

Co-Principal Investigator w/Justin Richland (Associate Professor of Anthropology, University of Chicago) and Christine Hegel (Assistant Professor of Anthropology, Western Connecticut State University)

Additional participants: Elizabeth Chin (Professor, Art Center College of Design)

Funders: University of Chicago (with in-kind support from the Art Center College of Design)

Budget: 5k

The prolonged legal battles surrounding the will of J. Marshall Stern II and his wife, Anna Nicole Smith created a complex web of legal decisions with significant implications to how bankruptcy law functions in the United States. The case, adjudicated twice before the Supreme Court [04–1544 (2006) & 10-179 (2011)], offers insight into the way the wealth and fame intersect with justice and how we prescribe the limits of the powers of a testator in contemporary America. Working with legal anthropologist Justin Richland, the Stern v. Marshall project used the emergent field of design ethnography to generate new readings and understandings of the case history and its ramifications through a weeklong exploratory workshop hosted by the Media Design Practices program the Art Center College of Design in July, 2014. An article detailing the workshop was published in *FIELD: A Journal of Socially-Engaged Art Criticism*.

2015 *Central Banks, Central Bankers and the Idea of a Public Currency Workshop*

Co-Principal Investigator w/ George Marcus (Chancellor's Professor of Anthropology, UCIrvine), Douglas R. Holmes (Professor, Binghamton University) and Christine Hegel (Assistant Professor of Anthropology, Western Connecticut State University)
Funders: UCIrvine Center for Ethnography
Budget: 5k

Doug Holmes' groundbreaking book *The Economy of Words* (2013) was the result of a multiyear ethnographic study of central bankers from the US, EU and New Zealand. As a complement to his project and to deepen his understanding of temporality and alignment in relation to his subjects, we held a weeklong workshop at the University of California-Irvine that brought together designers, artists and anthropologists in a collaborative space. Participants included the artists Simon Penny, Yelena Gluzman, and Jesse Jackson, lighting designer Tom Ontiveros, and anthropologists Elizabeth Chin, Lindsay Bell and Kristine Peterson.

2016 *Yes, We're Open*

Co-Principal Investigator w/ George Marcus (Chancellor's Professor of Anthropology, UCIrvine), Christine Hegel (Assistant Professor of Anthropology, Western Connecticut State University), Shonna Trinch (John Jay College) and Edward Snajdr (John Jay College)
Funders: UCIrvine Center for Ethnography, Faculty Research Grant
Budget: 5-10k

additional creative projects:

The following projects are additional creative works including fine art, installation and architecture projects. Projects listed below show my role, list relevant collaborators, major funders and project budgets.

2011 *New Swan Theater*
Lead Designer/Architect
Fundors: New Swan Shakespeare Festival / UCIrvine
Budget: 75k

The New Swan Theater is modular performance space modeled on the dynamics of an early modern Elizabethan Stage. I designed the structure in collaboration with director Eli Simon, actor Phil Thompson, lighting designer Lonnie Alcaraz, and sound designer Mike Hooker. The theater is a temporary structure designed to be assembled in multiple sites both indoors and outside made from 12 steel tower structures. Utilizing an innovative spiral-shaped thrust, it is currently the home of the New Swan Shakespeare Festival. Plays produced on the New Swan stage include *The Merchant of Venice*, *The Comedy of Errors*, *King Lear*, *Romeo & Juliet*, *Twelfth Night*, and *A Midsummer Nights Dream*. It is in continuing use each summer.

2006 *The Flocktree*
Co-Designer with Jason Cantarella (Professor of Mathematics, University of Georgia)
Fundors: Ideas for Creative Exploration, Athens GA
Budget: 3,500

The Flocktree was a spatial visualization of a mathematical grouping algorithm created in collaboration with topologist Jason Cantarella in 2006. Installed in the courtyard space of an old cotton-processing factory, the Flocktree recreated the frozen flight path of a flock pigeons observed from the window of my studio space in Williamsburg, Brooklyn. This flock was then bounded with a series of diminishing aluminum cubes based on Cantarella's mathematical model of minimal spaces.

2005 *Picturing Port Said*
Creator

A survey-based project on the urban space of Port Said, Egypt, *Picturing Port Said* recreated scenes of urban life in scaled architectural elevations. Locations were documented through photographs and surveying techniques and then painstakingly recreated in accurate scaled representations using the techniques of drafting and architectural illustration. This project confronted the ideas of the picturesque and the gaze of the tourist in response to the tradition of western European representations of Egypt.

1997 *Potsdam Revisited*
Creator
Galleries: Around the Coyote Festival, Union League Gallery

This series of large-format watercolors imagined scenes from the

monumental meetings of the Potsdam conference at the end of the Second World War. The images question the agency of individuals by picturing the encounters of Stalin, Truman, Churchill and Attlee that are widely viewed as the start of the cold war.

film and television projects:

The following projects were television programs or feature-films which I was involved with. My credits is listed in bold. A Production Design is the primary creative force or lead on a project. An Art Director works with the Production Designer implementing his or her vision while managing the Art Department and creating projects budgets. A Set Designer designs and drafts individual sets under the guidance of the Art Director and Production Designer.

- 2010 *NOVA: The Fabric of the Cosmos, Ep. 2: Space*, based the book by Brian Greene, **Production Designer**, Network: PBS
- 2008 *Damages, Ep. 201: "I Lied, Too"*, **Art Director**, Production Designer: Ed Pisoni, Network: FX/Sony
Damages, Ep. 202: "Burn it, Shred it, I Don't Care", **Art Director**, Production Designer: Ed Pisoni, Network: FX/Sony
Damages, Ep. 203: "I Knew Your Pig", **Art Director**, Production Designer: Ed Pisoni, Network: FX/Sony
Julie & Julia, **Set Designer**, Production Designer: Mark Ricker, Art Director: Ben Barraud, Studio: Columbia Pictures, Scott Rudin Productions
Can Openers (pilot), **Set Designer**, Production Designer: Ellen Waggett, Art Director: Jeremy Rosenstein, Studio: Canterbury Productions
- 2007 *Pink Panther 2*, **Set Designer**, Production Designer: Rusty Smith, Art Director: Rick Butler, Studio: MGM, Columbia Pictures
State of Play, **Set Designer**, Production Designer: Mark Friedberg, Art Director: Richard Johnson, Studio:
Synecdoche, NY, **Set Designer**, Production Designer: Mark Friedberg, Art Director: Adam Stockhausen, Studio
Damages, Ep. 107: "We Are Not Animals", **Set Designer**, Art Director: Ellen Waggett, Production Designer: Ed Pisoni, Network: FX/Sony
Damages, Ep. 105: "A Regular Earl Anthony", **Set Designer**, Art Director: Ellen Waggett, Production Designer: Ed Pisoni, Network: FX/Sony
Damages, Ep. 104: "Tastes like a Ho-Ho", **Set Designer**, Art Director: Ellen Waggett, Production Designer: Ed Pisoni, Network: FX/Sony
Damages, Ep. 103: "And My Paralyzing Fear of Death", **Set Designer**, Art Director: Ellen Waggett, Production Designer: Ed Pisoni, Network: FX/Sony
The Polka-Dot Pajama Band, **Production Designer**, Creators: Peter Flynn, Marcy Heisler, Zina Goldrich, Studio: Nickelodeon (pilot/unproduced)
- 2006 *The Accidental Husband*, **Set Designer**, Production Designer: Mark Ricker, Art Director: Ben Barraud, Studio: Yari Film Group

costume design projects:

For the following projects I was the costume designer. Responsibilities included collaborating with the director on character and text analysis, creating costume renderings, swatching and sourcing fabrics and materials, fitting actors and the supervision of construction of the costumes by shop staff.

- 2006 *The Exonerated* by Jessica Blank and Erik Jensen, directed by Rob Ruggiero, TheaterWorks
- 2003 *La Clemenza di Tito* by Wolfgang Amadeus Mozart, libretto by Caterino Mazzola, directed by Garnett Bruce, Wolftrap Opera Company
The Nutcracker by Pyotr Ilyich Tchaikovsky, choreographed by Adam Miller, Eastern Connecticut Ballet
The Last Five Years by Jason Robert Brown, directed by Rob Ruggiero, TheaterWorks,
- 2001 *Chesapeake* by Lee Blessing, directed by Steve Campo, TheaterWorks, Hartford
- 2000 *As You Like It* by William Shakespeare, directed by Claudia Zelevansky, Yale School of Drama
- 1999 *The Learned Ladies* by Moliere, directed by Alec Wild, Yale Summer Cabaret
Maggie Cassidy by Chris Jefferies, adapted from the novel by Jack Kerouac, directed by Allison Narver, Summer Cabaret
Turn of the Screw by Jeffrey Hatcher, directed by Elizabeth Stevens, Summer Cabaret
A Bob Called Hope by Brian W. Robinson, directed by Weir Harmon, Summer Cabaret

publications

- 2015 A Week in Pasadena: Collaborations Toward a Design Modality for Ethnographic Research
Co-author: Christine Hegel (Western Connecticut State University), George Marcus (University of California, Irvine)
Published in *Field: A Journal of Socially-Engaged Art Criticism*: Issue 1, Spring 2015, pp. 53-94
- The Dream of an Original Design: On Appropriation
Published in *CHANCE Magazine: Issue 5*, Spring 2015, pp. 80-86
- “Trade is Sublime: Rethinking the Field through Multimodality, Visual Metaphor, and Circulation.”
Co-author: Christine Hegel (Western Connecticut State University)
Under review, *Cultural Studies <=> Critical Methodologies*

conference papers & presentations

- 2015 115th Annual Meeting of the American Anthropological Association

Executive Session: *Yes, We're Open: Place-making in Brooklyn New York*
Co-presenters: Christine Hegel (Western Connecticut State University)
Denver, CO
November 2016

Society for Cultural Anthropology

Presentation: *Scenes from a Collaboration*

Co-presenters: Christine Hegel (Western Connecticut State University), George Marcus (University of California, Irvine), Shonna Trinch (John Jay College), Edward Snajdr (John Jay College)
Ithaca, NY
May 2016

2015 114th Annual Meeting of the American Anthropological Association

Presentation: *In and Out of Debt*

Co-presenters: Christine Hegel (Western Connecticut State University)
Denver, CO
November 2015

Prague Quadrennial: IFTR Shared Space Scenography Symposium

Presentation: *In the Wind Tunnel*

Prague, CZ
June 2015

PQ Show & Tell

Talk: *Productive Encounters*
Prague, CZ
June 2015

2014 The (Troubled) Field: 2014 Graduate Anthropology Conference, New School for Social Research

Paper: *Trade is Sublime: a Scenographic Proposition for Ethnographic Research at the WTO*

Co-author: Christine Hegel (Western Connecticut State University)
New York, NY
April 2014

2013 112th Annual Meeting of the American Anthropological Association

Presentation: *Trade is Sublime: a Scenographic Proposition for Ethnographic Research at the WTO, Geneva, Switzerland*

Co-presenters: Christine Hegel (Western Connecticut State University), George Marcus (University of California, Irvine)
Chicago, IL
November 2013

2011 International Federation for Theatre Research: Designing the Performance Space Symposium @ the Prague Quadrennial

Paper: *Originality, Autonomy & Control: Opening up new Semantic Space for Design*

Prague, CZ
June 2011

grants/fellowships/awards

- 2015 Kenan Funds for Faculty Development – \$800
Dyson 2015 Faculty Summer Research Grant Program – \$850

- 2013 University of California Institute for Research in the Arts (UCIRA) Major Project
Implementation Grant: Trade is Sublime (co-pi: George Marcus, Christine Hegel) –
20,000
THINKFINITY GRANT – PACE fabLAB (co-pi: Gian Marco Lo Forte) - \$15,000
Kenan Funds for Faculty Development – \$800

- 2012 CORCL Special Research Grant – The Sacre Project (co-pi: John Crawford) - \$10,000

- 2010 CTSOTA Faculty Research & Travel Grant: Prague Quadrennial 11 – \$1300

- 2009 Art Directors Guild Award, Excellence for Production Design for a Period Film
[nominee]: Julie & Julia, Asst. Art Director, Production Design by Mark Ricker.

- 2009 CTSOTA Faculty Research & Travel Grant: Amsterdam Fringe Festival/TF2

- 2007 Kevin Kline Awards: Outstanding Scenic Design [nominee], The Bomb-itty of Errors

- 2006 Ideas for Creative Exploration (ICE) Grant @ the University of Georgia (co-pi: Jason
Cantarella) - \$3000

- 2003 NEA/TCG Career Development Grant for Designers [finalist]

- 2000 Donald S. Oenslager Award for Excellence in Set Design

- 1999 Donald and Zorka Oenslager Fellowship

- 1997 Joseph Jefferson Citation for Excellence in Set Design, Stalag 17

- 1995 Joseph Jefferson Citation for Excellence in Set Design [nominee], The Lights

invited talks & guest teaching:

- 2016 University of Jyväskylä, Finland
Workshop on Design Ethnography

New School: Graduate Institute of Design, Ethnography and Social Thought (GIDEST)
Invited Speaker

Wingspace Salon: An Interview with Jan Versweyveld
Guest Interviewer

- 2014 Pace University: Library Faculty Speakers Series
Talk: *Productive Encounters: Designing Social Phenomena for Knowledge Production*

- 2013 Wingspace Salon: Design Pedagogy
Featured Guest
- 2012 UCI Center for Ethnography
Talk: *214 Sq. Ft* (co-presenter: Christine Hegel)
- 2011 University of Missouri-Columbia, Department of Theater
Talk: *Operating Instructions*
- UCI Design Alliance
Talk: *The Box Set Project*
- 2010 UCI Design Alliance
Talk: *Defining a Visual Language for the Stage*
- California State University-Fullerton, Department of Performing Arts
Guest Instructor
- Interlochen Center for the Arts
Guest Instructor
- 2009 Webster University, Conservatory of Theater Arts
Master Class
- UCLA Department of Theater
Talk: *Defining a Visual Language*
- 2006 Hunter College, Department of Theater
Guest Instructor

professional affiliations:

Wingspace Theatrical Design, Member

Wingspace is a collective of designers, directors and dramaturges whose mission is to promote collaboration in the field of theatrical design while fostering a larger conversation about design, its principles, and spirit within the community. Since its founding Wingspace has held 21 salons where the community gathers to discuss such issues as new technologies for the stage, the influence of the baroque on contemporary performance, design pedagogy, amongst other issues. In 2015, Wingspace launched a mentorship program for emergent designers offering both practical and philosophical guidance to artists establishing themselves in New York City.

United Scenic Artists Local 829, Member in Good Standing