

WORLD SCENOGRAPHY

1990-2005

EDITED BY ERIC FIELDING & PETER MCKINNON



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INTERNATIONAL ORGANISATION OF
SCENOGRAPHERS, THEATRE
ARCHITECTS AND TECHNICIANS

oistat

NICK HERN BOOKS LTD.

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EDITORS: Eric Fielding & Peter McKinnon
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Published by OISTAT
International Organization of Scenographers, Theatre Architects and Technicians
Suite A, 2F, No.7, Sec.2, Renai Rd.
Taipei 10055
Taiwan
www.oistat.org

Co-published by Nick Hern Books Ltd.
The Glasshouse, 49a Goldhawk Road
London W12 8QP
UK
www.nickhernbooks.co.uk

ISBN 978-92-990063-3-7 OISTAT Hardcover
ISBN 978-92-990063-4-4 OISTAT Softcover

ISBN 978-1-84842-450-0 NHB Hardcover
ISBN 978-1-84842-451-7 NHB Softcover

Printed and bound in China
by Artron Color Printing Co., Ltd.

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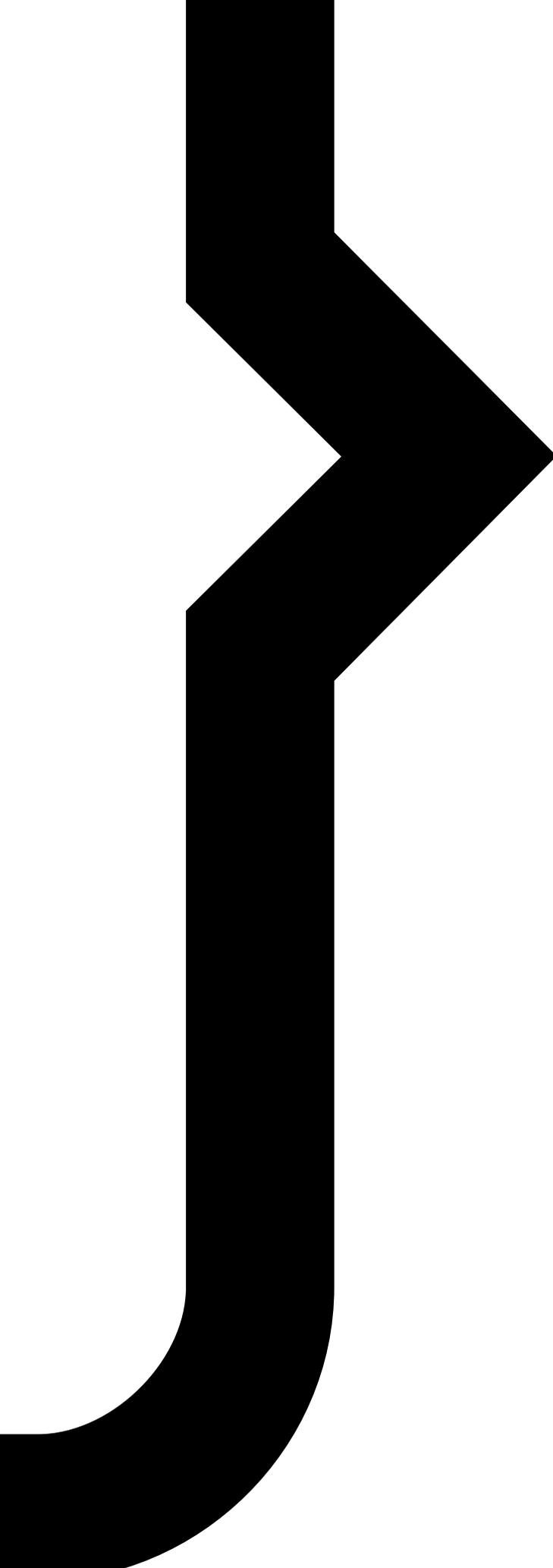
{ DEDICATION }

This book is most sincerely dedicated to all the volunteers who have given so much of their time and expertise to the World Scenography book project.

Our circle expanded from two to seven at our first editorial board meeting in 2008 and then grew from there until hundreds have been involved.

We cannot imagine how we could have assembled the immense amount of material contained in these books without the dedicated input of all concerned.

We are deeply thankful for their invaluable contributions, their friendship, and their support.



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{ INTRODUCTION }

On behalf of the many volunteer contributors mentioned in this book's dedication — along with the hundreds of designers from around the globe whose works are documented in the following pages — we welcome you to the next volume of the *World Scenography* book series.

On one hand, this is the second volume of a series. But we prefer to think of it as the sixth, since we see it as the continuation of the work started by René Hainaux with his *Stage Design Throughout the World* series of four volumes that documented 1935 to 1975. We also see it as the “next” in an ongoing series with anticipation of a “seventh” volume documenting 2005-2015 and the hope of subsequent volumes documenting 10-year-blocks continuing into the future.

We are humbled and honoured by the reception received by our first book, *World Scenography 1975-1990*. Both the reviews the book received around the world and the individual comments made to us have been overwhelmingly positive. It is so gratifying to know that others see the value of this project's mission of documentation and preservation of our international design heritage.

We were particularly honoured to receive the 2014 Golden Pen Award from the US Institute for Theatre Technology (USITT). Our book finds itself in the company of 22 other significant publications in the field of design and production for the performing arts that have been so honoured by USITT since 1986. Previous Golden Pen Award winners include *The Secret of Theatrical Space* by Josef Svoboda, *His Collected Works* by Denis Bablet, *Julie Taymor: Playing with Fire* by Julie Taymor, *George Tsypin Opera Factory: Building in the Black Void* by George Tsypin, *The Theatre of Boris Aronson* by Frank Rich & Lisa Aronson, *Making the Scene: A History of Stage Design and Technology in Europe and the United States* by Oscar Brockett, Margaret Mitchell and Linda Hardberger, and *A Theatre Project* by Richard Pilbrow.

This volume of *World Scenography* follows the same philosophy as our previous one. Our underlying desire is to document significant and influential set, costume, and lighting designs for the theatre: “...designs for theatre works with live performers, performing live before a live audience, in real time and in the same space, in a work that has been rehearsed, that can be performed again, and that has a scenographic sensibility.”

Recently the world has seen the rise of “performance design,” which has a much broader definition than this, and which includes many other forms of public performance, including the space itself as performer. While we think that this is exciting and worthwhile (and while there are a handful of designs in this volume which could be categorized as performance design) we maintain the validity and value of a focus on the “traditional” visual worlds created by set, costume, and lighting designers for performer-centred theatre.

Included with the scores of designs contributed by our international research team and submitted by our associate editors — a number of which were exhibited at the 1991, 1995, 1999, and 2003 Prague Quadrennials — this volume also includes a number of designs that were previously selected by an international jury for inclusion in the Gallery Exhibit of World Stage Design 2005 (WSD) and that were featured in that exhibit's catalogue. WSD, like *World Scenography*, is a project of OISTAT — the International Organisation of Scenographers, Theatre Architects and Technicians.

World Stage Design grew out of discussions that began shortly after the 1999 Prague Quadrennial among a small group of members of the US Centre of OISTAT (USITT). Eric Fielding volunteered to be the director of the inaugural exhibition. Our desire was to see more people experience the rich excitement of an event like the PQ. As it was discussed and envisioned, WSD was not intended to compete with the venerable PQ, but rather to complement it. Before we proceeded with WSD, we presented our ideas to the PQ directors in Prague and were pleased to find them supportive. The sense was that four years is a long time between international celebrations of design; that such celebrations ought to occur in a variety of locations around the world; that there needed to be an exhibition that is open and inclusive in its nature; and that such an exhibition should be focused on the work of the individual designer, rather than the national-focused installation-style exhibitions most often seen in Prague.

At the 2001 OISTAT Congress in Berlin, the concept of this new international celebration of set, costume, lighting, and sound design was presented with the proposal that the first such exhibition be held in conjunction with the quadrennial OISTAT World Congress, concurrent with the 2005 USITT Conference and Stage Expo. We were pleased when the OISTAT Executive Committee voted to support and adopt World Stage Design as an ongoing project. Soon after that USITT selected Toronto as the site for its 2005 conference, WSD and the OISTAT Congress — with Peter McKinnon joining the WSD team as associate director for liaison and local arrangements — thus reinforcing the international nature of the new exhibition.

When the submission deadline for WSD 2005 was reached in June 2004, we had received a response of nearly 1,000 designs from 532 designers representing 43 nations. Each of those designers ultimately had his or her work presented on large-format video screens and interactive computer kiosks in the Digital Exhibit section of WSD 2005. In addition, they were all published in a digital catalogue and a print catalog (sadly, now out of print).

A seven-member international selection jury reviewed all the designs and selected a group of 188 designers from 35 nations who were invited to present their actual renderings, models, costumes, and soundscapes in the WSD 2005 Gallery Exhibit. A second international award jury viewed the Gallery Exhibit in Toronto, and individual medals and cash prizes were awarded. And, now, many of those Gallery Exhibit designs are documented in this volume.

During that 2005 OISTAT Congress, an offer was extended by the Korean OISTAT Centre to host WSD 2009 and the 2009 Congress in Seoul. During the Seoul Congress, several OISTAT Centres made proposals to host the 2013 event. Subsequently, the UK was selected to host WSD 2013 and the 2013 Congress in Cardiff, Wales. And during the Cardiff Congress, the OISTAT Executive Committee selected Taipei, Taiwan (currently, the home of the OISTAT Headquarters) to be the host of the 2017 Congress and WSD 2017.

The value of WSD has been confirmed not only by the interest and participation of designers around the globe in the first three exhibitions, but by the shifting focus of the PQ over the past decade from national exhibits of traditional set and costume design to installations, documentation, and presentations of performance design. That shift has been seen in the most recent exhibitions; in the name of the event (formerly “The Prague Quadrennial: An International Exhibition of Stage Design and Theatre Architecture” and now the “Prague Quadrennial of Performance Design and Space”); and in the thematic focus selected for each PQ (1991: “The Operas of W. A. Mozart,” 2015: “SharedSpace: Music Weather Politics”).

Given that shift, the value of having a complimentary quadrennial exhibit — WSD — is even more apparent. We anticipate that the next volume of *World Scenography* will include notable designs from both WSD 2009 and WSD 2013, and those seen at PQ’07, PQ’11, and PQ’15.

We have followed the same format for the organisation of this book as was used in the first. The selected designs are documented in year-by-year chapters (although not in chronological order within the year), with no political or national differentiations being made, other than to include the nationality (and, where appropriate, the current residence) of the featured designer(s). National artistic boundaries have tended to blur, or virtually disappear, in our current age of almost universal travel, and we believe that these books should reflect this reality. Once again, the names of the principals in the creative process, along with details of the performance, are documented in the “Production Credits” appendices.

Our index in this volume once again has listings of featured designer names, performance titles, authors/composers, and directors/choreographers. This time we also include a listing of the names of the other designers of each production team (or, at least as many as the contributing researcher was able to provide) in addition to those being featured.

As before, this volume is (of necessity) a book of omissions. It is not possible for it to be comprehensive or encyclopædic. We took the submissions of our contributors from around the world and, wherever possible, incorporated them in the present book. The only reasons for a significant design or designer not being included were: the design or designer was not suggested to us; the images for the design were too small or of insufficient quality; or we were refused or could not afford the rights to include the design (either by the designer, the photographer, or other agency holding the rights). In all cases, we have made every effort to secure the applicable copyright permissions, the full credit details, and the correctness of the factual information.

Our request to the contributing researchers was to acquire *both* design creation images (renderings, sketches, models) *and* design realization images (production photos) for each submission, if at all possible. Sadly, as you will note in the following pages, we were able to acquire both types of images for far too few of the designs. We encourage more of our designer colleagues around the world to take the time — and to find the resources — to make and keep digital image documentation of their design creation work. Also, we encourage the theatres they work for to make sure that quality, full-stage photographic documentation is made of each production (in addition to the more-often-done actor close-ups), and that such images be made available to the designers.

We have continued to present a variety of voices in the accompanying text, depending on our contributors' rationales for inclusion. We value the different approaches to these brief texts to add flavour and particularity; sometimes historical, sometimes cultural, sometimes personal.

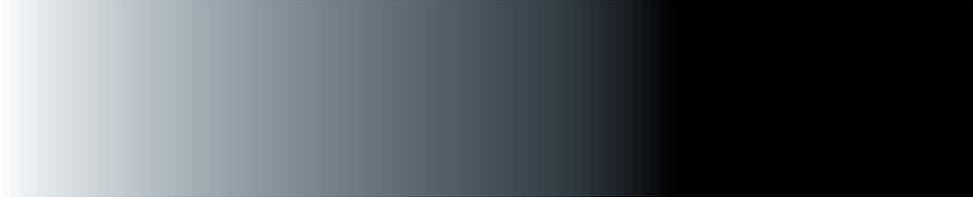
Like Hainaux before us, receiving and examining all this work gives rise to larger questions. For example, we wonder about the "dictatorship of the screen." As the world grows more and more used to seeing images on computer screens rather than in real life, we question whether young people now are getting

used to light emanating from the screen, rather than the light that is being reflected from objects on a stage. Leaving aside the different light sources now in theatrical use (incandescent giving way to quartz-halogen, giving way in turn to gas discharge, which is giving way again to LED — each with different characteristics), we urge scenographers to remember that there is a possibility that our audiences may be growing distant from "real" light in the way they view the world.

Another question for readers to consider is whether the advent of computer modeling, drawing, and drafting has influenced the work of designers. Of equal interest to some might be whether the change in training of scenographers from apprenticeship or art and architecture schools, to the current university-based theatre programme model is influencing design. Or some readers might want to look at how the gender breakdown among scenographers has changed over the decades.

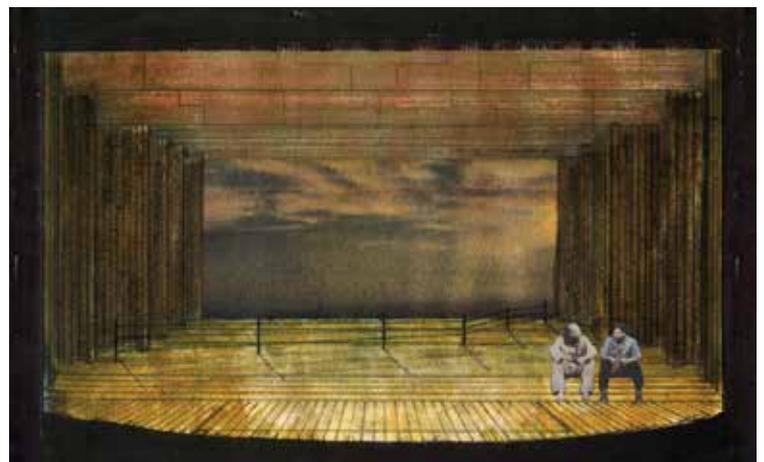
Once again, we are deeply indebted to the hundreds of people who have worked on this volume, or who have graciously contributed their art (drawings, paintings, sketches, models, photographs, etc.). We are humbled.

Back in the 1980s, the late, renowned opera technical director Helmut Großer —and former president of OISTAT — commented to one of the editors that when the war ended in 1945 many of the theatres in Europe had been destroyed, thus providing an opportunity to wipe the slate clean and start over with work that was new and vital. But he ultimately felt that most post-war theatre was lifeless. Herr Großer may have been right in assessing the period immediately after WWII. But in examining the designs submitted by our contributing researchers and associate editors for 1975-1990 and 1990-2005, we have found that there is an immense amount of exciting, lively, dynamic design work being created on the stages of the world, a strong representation of which is to be found in the following pages. { }



1990

East and West Germany reunite • “The Simpsons” premieres on TV • Exxon Valdez Captain Joseph Hazelwood goes on trial for his role in oil spill • First McDonalds in Russia opens in Moscow • Hubble space telescope is placed into orbit by shuttle Discovery • Lech Walesa becomes president of Poland • Wrecking cranes begin tearing down Berlin Wall at Brandenburg Gate • *A Chorus Line* closes in New York City after 6,137 performances • World Health Organisation takes “homosexuality” out of its list of mental illnesses • Saddam Hussein orders Iraq invasion of neighbouring Kuwait • Earthquake in Iran kills 50,000 • Nelson Mandela is released from prison in South Africa after 28 years • A stampede of religious pilgrims in Mecca leaves 1,400 dead • Soviet Union leader Mikhail Gorbachev is awarded the Nobel Peace Prize • Channel Tunnel workers meet 40 metres beneath the English Channel seabed, establishing the first ground connection between the UK and the mainland of Europe • Depletion of the ozone layer is discovered above the North Pole • Iraq invades and occupies Kuwait • East and West Germany reunite • Namibia gains independence from South Africa • Margaret Thatcher resigns as Britain’s prime minister, replaced by John Major • President Ghulam Ishaq Kahn dismisses Prime Minister Benazir Bhutto in Pakistan • Boris Yeltsin becomes president of the Russian republic • Due to Persian Gulf crisis, gas price hits \$1.60 per gallon in NYC • Romania bans Communist party •



The Grapes of Wrath

Kevin Rigdon (USA)
Set & Lighting Design

“The audience met Tom and Casy in the parched dust bowl, where they were introduced by the evening’s first haunting mating of sight and sound: a fiddler in a lonely spotlight ran a bow across a handsaw, filling the antique Broadway house with the thin, plaintive wail of the barren plains. When the lights came up, the audience found a set — a deep, barnlike shell of weathered wood, brilliantly designed and lighted by [Scenic and Lighting Designer] Kevin Rigdon — that would contain the entire event. Aside from the occasional descending wall or sign, the only major piece of scenery was the Joads’ mobile truck, piled high with kitchen utensils, bundles of clothes, and plucky humanity.

“What followed was a stream of tableaux whose mythic power lay in their distillation to vibrant essentials. ... [I]ts atmosphere was created with the basic elements of earth, water, fire, and air. Even so, Mr. Galati and Mr. Rigdon did not regard homespun simplicity as a license for improvisatory amateurism. Elegance may seem an odd word to apply to *The Grapes of Wrath*, but it fit this one.

“Act II paid off with the flood sequence — spectacularly realized here with a curtain of rain pouring down on men shoveling for their lives — and in remarkably fresh realizations of some of the novel’s most familiar scenes.” — Frank Rich, *New York Times*



The Robbers (Die Räuber)

Bert Neumann (GDR/Germany)

Set Design

When this production opened, the GDR was in the last days of its existence. Director Frank Castorf combined Schiller's drama about two brothers who took different directions in their lives ("good" and "bad") with music, St. John's *Book of Revelation*, and other stories to create an "Endgame of the GDR." Neumann's stage

had "the tension of a cardboard box or of a typical East German restaurant." It was a labyrinth, with a black velvet wall in the background. The view was concentrated on the space behind, as with a window display. The stage looked like the famous "niche" where East Germans led their private lives independent of the political system. The atmosphere of uncertainty was expressed in the concept of the stage space, which resembled a puppet theatre.

Neumann later became famous and was probably the most influential designer of the '90s, because he built sets with multiple stages consisting of many boxes and "found" materials. His breaking up of forms and spaces opened new ways of treating space on stage, thus creating a new symbolism. The production was presented at PQ'91, the first and only common presentation by the two Germanies, although the GDR no longer existed by the time of the PQ.



Canzonetta from The Persians (Canzonetta, studio da "I Persiani" di Eschilo)

Daniela Dal Cin (Italy)

Costume Design

The play *Canzonetta from The Persians* by Aeschylus in some ways continued the work started with *Una giostra: l'Agamennone* staged in 1988. *Canzonetta from The Persians* is a study about the ancient Greek tragedy to discover the original purpose to make theatre.

Here, the synthesis between audience and actors and stage was stronger, and it was made possible by the designs of Scenic and Costume Designer Daniela Dal Cin. The characters were still stranger, and it was impossible to distinguish between human, animal, or thing, which was made possible by the peculiarity of the costumes.



The Comedy of Errors

Shaun Gurton & Bronwyn Jones (Australia)

Set & Costume Design

This intriguing production played out in front of a beautiful blue cloudscape, on a set by Shaun Gurton, inspired by the work of Surrealist painter René Magritte, inhabited by Shakespeare's characters, stylishly clothed by Bronwyn Jones.

Gurton, on his design:

"*The Comedy of Errors* and Magritte may seem strange company. But Magritte's work focussed on the re-examination of the mundane, the juxtaposition of unrelated objects, or the confining of identifiable matter in an alien form to titillate our perception of the world. He seemed the perfect artist to redefine for us the world of Ephesus, a world in which the mundane is taken for magic, and the rational for insane, a world where men and women desperately seek out their alter ego, their 'better part' as a confirmation of their identity, in which under their very noses something patently obvious and wonderful is taking place. By setting the play in the 1920s, we were also able to draw on the rise of the middle classes, the conservatism of new wealth, and the post-war need to put life in order. Running close on its heels, a revolution was happening, a revolution of the mind. Here was the world of Freud, Erik Satie, Stravinsky, Max Ernst, Dali, Apollinaire, the Dadaists, Jarry, Duchamp. Everything in the arts was being questioned, and anarchy was in the air. And so we found ourselves in an Ephesus where anything is possible and this most improbable of stories is justified by its own mad logic."





Deshima

Ping Chong + Company (Canada/USA)
Set, Costume, & Lighting Design

Ping Chong + Company's theatrical work addresses important cultural and civic issues of our time through puppetry, dance, projections, documentary theatre as well as other experimental forms. *Deshima* was an example of the dynamic legacy of contact starting in the 16th century between Eastern and Western societies. Historic incidents along with archival research inspired the choreographic, visual, and aural experience created in this site-specific production, which used a moving riser system to transport the audience between the two performance installations. The often bloody legacy that occurred as a result of the Dutch Traders' arrival in Japan and their subsequent exploration of the East in the 16th century was presented with projections, soundscapes, and both spoken and projected text which were woven into European, Asian, American, and Contemporary dance.

Deshima was originally produced by the Mickery Workshop as part of the 1990 SpringDance Festival In Holland. It subsequently received its American premiere at La MaMa E.T.C in January 1993. These images document both productions.







1993

Maastricht Treaty takes effect, formally establishing the European Union • Islamic fundamentalists bomb World Trade Center parking garage • Bombs explode in Bombay, India, killing 300 • Fighting erupts between Muslims and Croats in Bosnia • Irish Republican Army explodes massive bomb in the heart of the City of London • Russian Nuclear Accident at Tomsk 7 • The US and Soviet Union sign Start II calling for bilateral reduction of strategic nuclear weapons • The North American Free Trade Agreement (NAFTA) between Mexico, Canada, and the United States signed into law • Yitzhak Rabin (Israel) and Yasser Arafat (PLO) sign peace agreement on White House lawn • Brush fires in Australia destroy world's second largest national park • Bill Clinton inaugurated as 42nd US President • Aeroflot starts non-stop flights between Moscow and NYC • Two former California police officers convicted of violating civil rights of beaten motorist Rodney King • Tom Stoppard's *Arcadia* premieres in London • The World Wide Web launched at CERN • World Health Organization estimates 14 million people worldwide infected with the AIDS virus • Slovakia gains independence when Czechoslovakia divides into Czech Republic and Slovakia • Patricia Fraser named Artistic Director of School of Toronto Dance Theatre • Space Shuttle Endeavour mission launched to repair Hubble Space Telescope • First cloning of a human embryo by two American scientists • Maastricht Treaty takes effect, formally establishing

MATT BEARD, COSTUMES: DOMINIQUE LEMIEUX. © 2012 CIRQUE DU SOLEIL



RICHARD TERMINE, COSTUMES: DOMINIQUE LEMIEUX. © 2007 CIRQUE DU SOLEIL



RICHARD TERMINE, COSTUMES: DOMINIQUE LEMIEUX. © 2007 CIRQUE DU SOLEIL



MATT BEARD, COSTUMES: DOMINIQUE LEMIEUX. © 2012 CIRQUE DU SOLEIL





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Mystère

**Michel Crête, Dominique Lemieux, Nathalie Gagné,
Luc Lafortune (Canada)**
Set, Costume, & Lighting Design

Mystère holds the distinction of being the first permanent Cirque du Soleil show in Las Vegas. Opening on Christmas Eve 1993 in a specially designed theatre at the Treasure Island Hotel & Casino, *Mystère*, according to a 2013 report, has played to an estimated audience of more than 12 million spectators over the course of its 20-year run (to that date).

The design of the production was dominated by circles, and this motif served to reflect one of the major themes of the production: The circle of life. At the show's finale, a giant inflatable rainbow colored snail (unofficially dubbed Alice) served to symbolize the pace of life.

The 120x70-foot stage featured a canopied dome and a 28-foot turntable that had the ability to rotate up to ten revolutions per minute. A 15-foot-long, six-foot-diameter taiko drum — lowered from the ceiling during one of the segments — had to be brought in during the construction of the theatre because of its sheer size.

The *Las Vegas Review-Journal* awarded *Mystère* the Best Production Show in Las Vegas eight times.



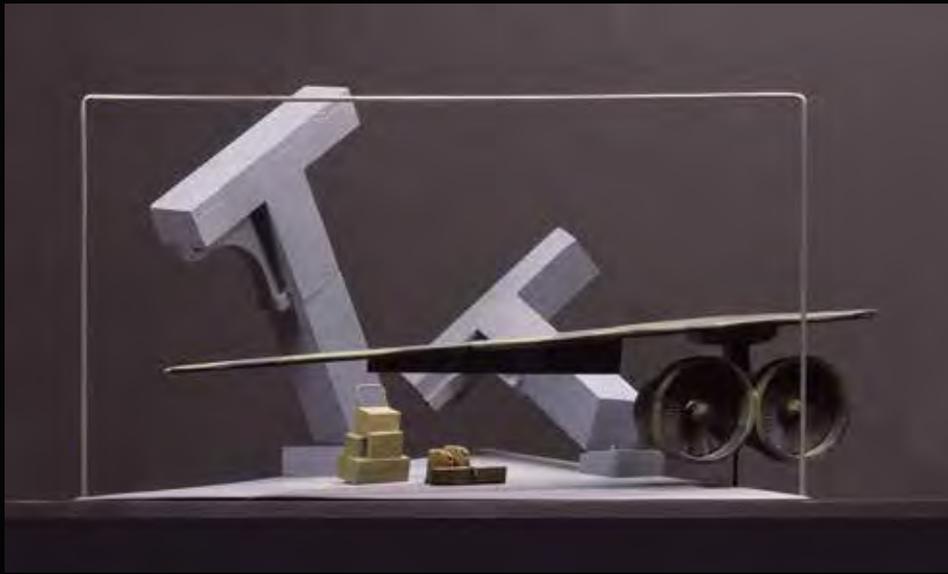
Machinal

Ian MacNeil (UK)
Set Design

MacNeil, on his design:

“*Machinal* is a play which saw the dominating patriarchal culture as a machine which disregards real human needs. We realised that the Lyttelton itself is a machine that is sort of old and modern at the same time. We attempted to make the production look both undesigned (a stripped empty stage) and yet overwhelming.”

This remarkable production was probably the first to make use of the total flexibility of the National Theatre’s Lyttelton stage, using its hydraulic lifts to the full. The production won a 1994 Olivier award for Best Revival.



Saint Joan

Cameron Porteous (Canada)
Set & Costume Design

The 1993 production of *Saint Joan* was an exemplar of the Shaw Festival under the artistic direction of Christopher Newton at its absolute finest. With the Bosnian war in the headlines every day that summer, the production was set as a modern military campaign. The director's aim was to "get rid of the pageantry" and "take away the comfort of distance." The trial scene at the end was riveting, with Joan chained to a stool downstage, facing away from the audience, with a close-up shot of her face on the huge television monitors that surrounded the proscenium. For Michael Morrison, writing in the *Village Voice* (New York), it was "as exciting a Shavian production as one could hope to see."

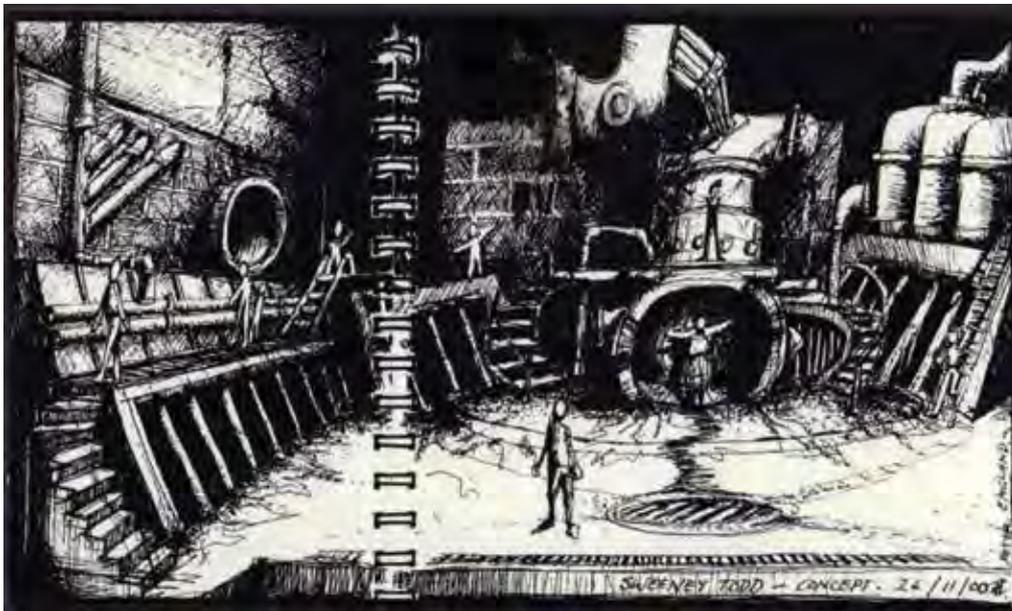
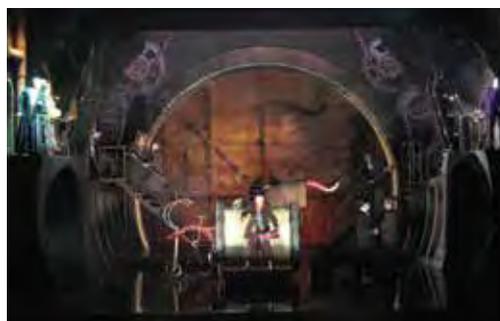
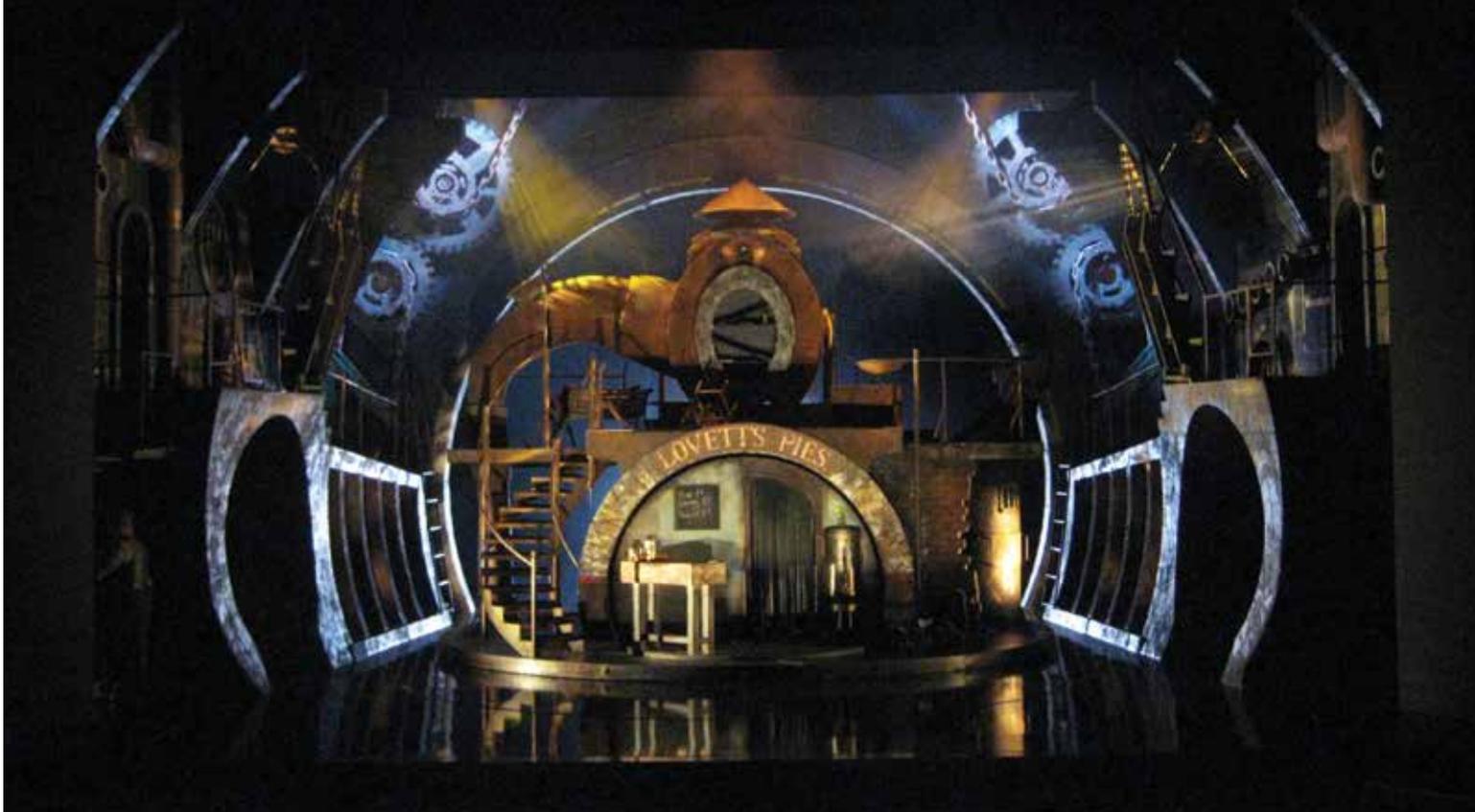






2001

Earthquake hits Gujarat, India, causing more than 20,000 deaths • British and US forces carry out bombing raids to disable Iraq's air defense network • US refuses to sign Kyoto Agreement on Climate Change • IRA dismantles its weapons arsenal after years of fighting • 9/11: Hijackers crash two planes into the World Trade Center in New York City, third aircraft into Pentagon, fourth plane crashes into a rural field in Pennsylvania, following passengers' resistance • US invades Afghanistan, marking the beginning of the US "War on Terrorism" • Enron files for Chapter 11 bankruptcy protection • 126 people killed in stampede at football game in Ghana • Fire in tunnel joining Switzerland and Italy through the Alps kills 39 • Leaning Tower of Pisa reopens after 11 years of work to stop it falling over • Tony Blair elected for second term as British prime minister • General Pervez Musharraf takes power, assuming role of president in Pakistan; bans opposition party political rallies • Foot and Mouth Disease Is found In UK after 20 years • Richard C. Reid, the "shoe bomber," attempts to blow up an American Airlines plane • Humanitarian crisis of epic proportions occurs in Congo with more than 16 million Congolese starving • Wikipedia, the "open" online encyclopedia, goes online • Mars Odyssey spacecraft reaches Mars • Apple Computer releases iPod • Remains of what may be the oldest ancient human are found in Ethiopia, estimated to be 5.5 million years old • Unmanned solar aircraft Helios reaches a record height of 18 miles above the earth •

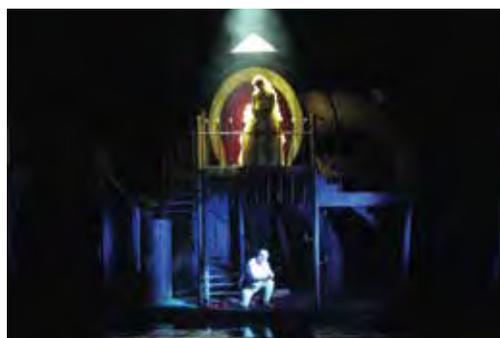


**Sweeney Todd:
The Demon Barber of Fleet Street**

Peter England (Australia)
Set Design

Opera Australia's stand-out production of *Sweeney Todd* toured nationally and had several seasons in Sydney. The centerpiece of the set, a large steam boiler object that screamed and smoked, formed the backdrop to most of the scenes and rotated to create locations from the barber shop to the lunatic asylum. This device not only allowed the action to move quickly, but spoke to the stratified, densely populated city life associated with the rise of the Industrial Age. The set elements, rusty and menacing, provided crooks with crevices and tunnels for their evil activities. The motif of pressurized transformation was continued in the costumes, with Mrs Lovett's increasingly corseted form indicating the passage of time and growing wealth.

"It's hard to imagine a more effective or impressive design. [Scenic Designer] Peter England's subterranean world of dank sewers and rusting Satanic Mills made exceptional use of the Opera Theatre stage. (For once, claustrophobia was a design decision, not merely a limitation of the venue!)" (Australian Financial Review, 29-30 Sep 2001).





Copenhagen

Jorge Ballina (Mexico)
Set Design

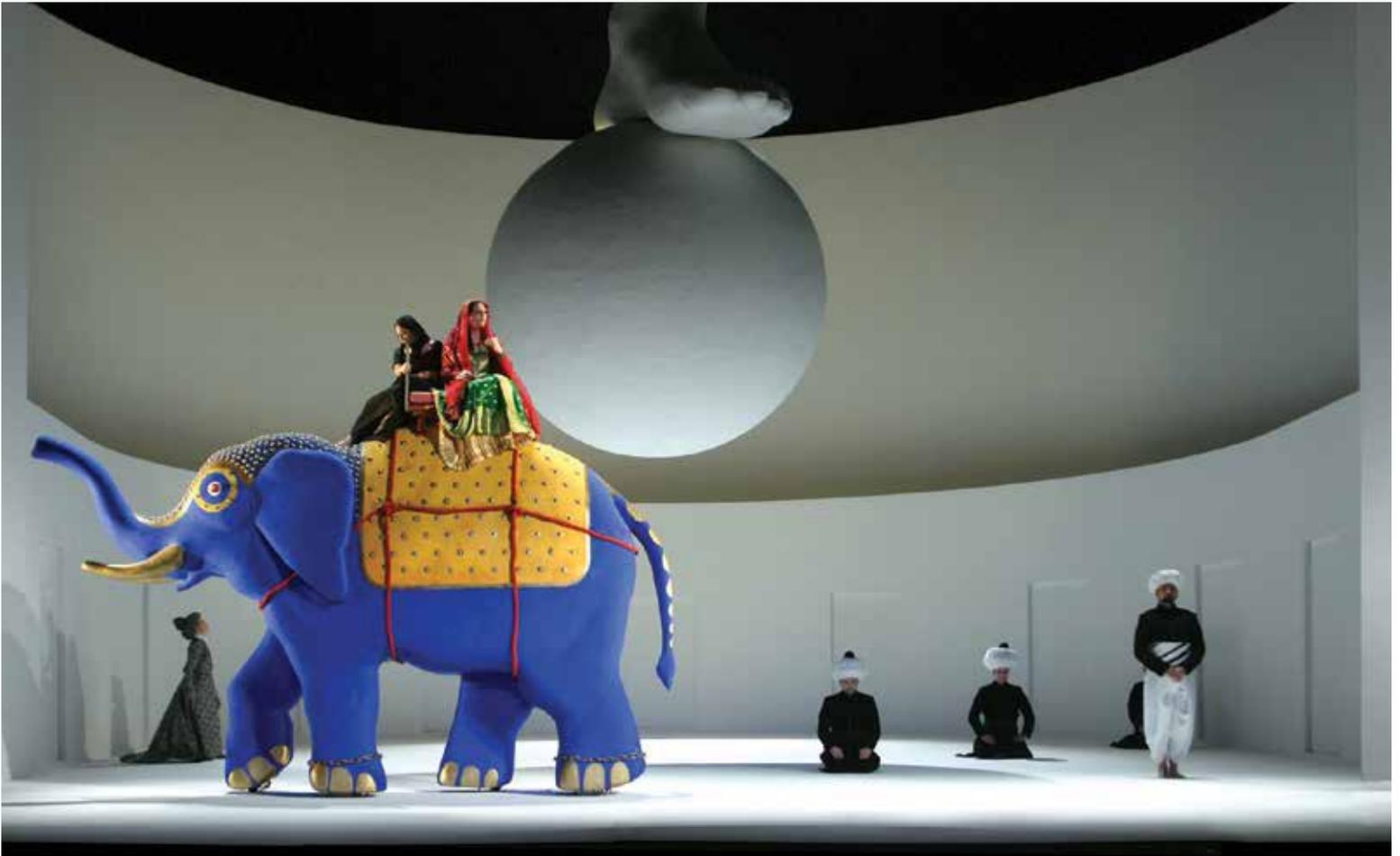
Ballina, on his design:

"A floating elliptical curved platform provided the place where the characters lived beyond death. The painted floor represented the graphics of a 'cloud chamber' where the characters moved as subatomic particles, leaving marks from their trajectories and collisions. At the same time it was a blackboard where historical events were written and rewritten in their different versions as Bohr and Hesienberg tried to remember them."

Jorge Ballina graduated in architecture at Universidad Iberoamericana in Mexico City in order to work as a scenic designer. He studied and collaborated with set and lighting designer Alejandro Luna. He is a member of the Mexican National System of Art Creators.

Ballina was awarded the Gold Medal for Set Design at World Stage Design 2005.





Hudson, on his design:

“The tyranny of Tamerlano (Tamburlaine) was the central theme of this production, symbolized by a giant foot dominating a globe. The set was all white, punctuated at key moments with flashes of brilliant color. The costumes were 18th-century Turkish, sharply silhouetted.”

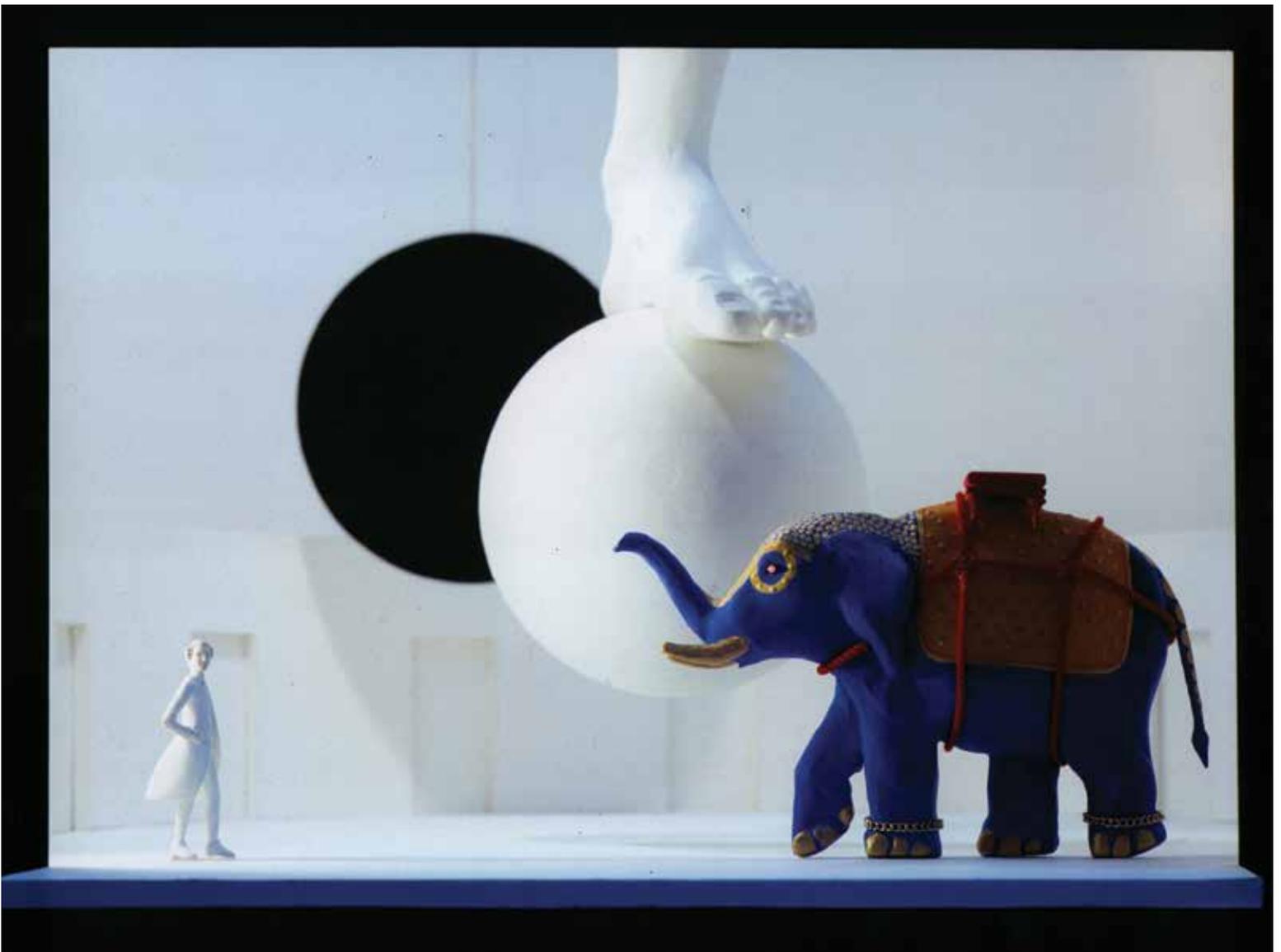
Scenic and Costume Designer Richard Hudson is an award-winning designer. His honors include a Tony Award for the set design of *The Lion King*, the Gold Medal for set design at the 2003 Prague Quadrennial, and the Olivier Award for the 1988 season at the Old Vic. This design for *Tamerlano* was selected by the international jury for inclusion in the Gallery Exhibit of World Stage Design 2005 presented in Toronto. His designs have been seen at The Royal Opera, English National Opera, The Metropolitan Opera, The National Theatre, The Royal Shakespeare Company, The Royal Court, and The Young Vic as well as numerous others.





Tamerlano

Richard Hudson (Zimbabwe/UK)
Set & Costume Design





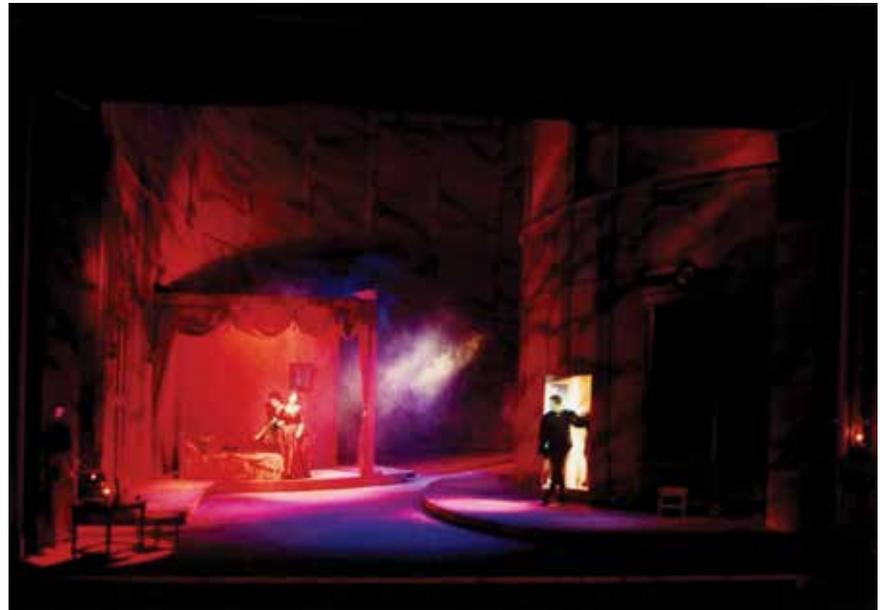
Antigone (Antygone)

Paweł Dobrzycki (Poland)

Set Design

Dobrzycki's design for *Antigone* was selected by an international jury for inclusion in the Gallery Exhibit at World Stage Design 2005.

Antigone was part of a trilogy that included *Seven Against Thebes* and *Oedipus the King* created by Director Yorgos Kimoulis and Designer Paweł Dobrzycki at Epidaurus. In this production a group of refugees from the war arrive in an empty space, dragging their belongings on carts. They pull out costumes salvaged from the war, use the carts to build a stage, and put on a "sacred" performance to thank the gods for letting them escape death.



Don Giovanni

Vladimír Čáp (Slovakia)

Set Design

Vladimír Čáp has been the resident set designer at Jonas Zaborsky Theatre (Presov) for more than two decades and a freelance artist working mainly with Slovak Theatres, including the Slovak National Theatre, both opera and drama. His work has been exhibited at the Piestany Slovakia, the Novi Sad Scenography Triennial, and several times at the Prague Quadrennial. This design for *Don Giovanni* was selected by the international jury for inclusion in the Gallery Exhibit at World Stage Design 2005 in Toronto, Canada.



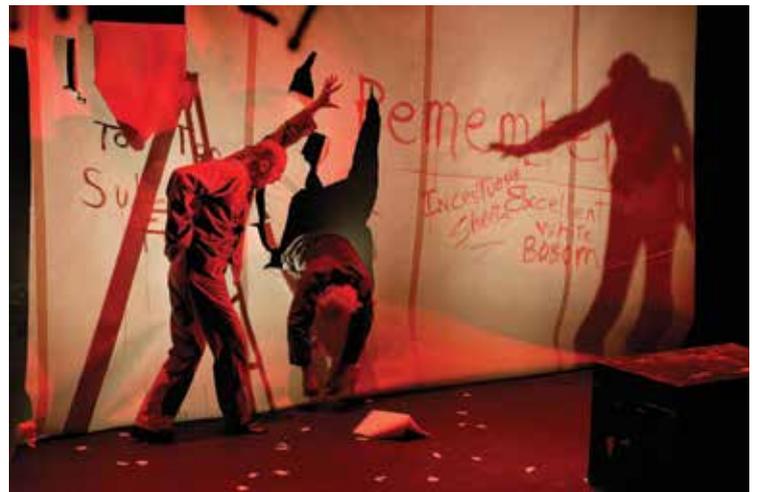
Hamlet

Milon Kalis (Czech Republic)
Set & Costume Design

Kalis, on his design:

"The basic idea is to create a space that could change and develop according to the drama. I found a material that had many good qualities: it was flexible, amiable to light, good for transporting, and cheap. I used lots of butcher paper with many dramatic expressions. It was the dividing line between life and death. The paper was cut, torn, and written on as the drama developed, revealing the characters and their relationships. It was bold and clean at the beginning of the play, but there remained only fragments of it by end of the story."

Milon Kalis is a Czech set designer who was a student of Josef Svoboda and served as his assistant for ten years. Kalis was awarded the 2002 Independent Theatre Award for Lit Moon's *Hamlet*. The design was selected by the international jury for inclusion in the Gallery Exhibit at World Stage Design 2005.



{ PRODUCTION CREDITS }

[16]

Largo Desolato
Ivo Židek (Czechoslovakia/Czech Republic)
Set Design

Company: **Divadlo Na zábradlí (Theatre on the Balustrade)**
Location: **Prague, Czechoslovakia**
Opening/First Night: **9 April 1990**

Author: **Václav Havel**
Scenic Designer: **Ivo Židek**
Costume Designer: **Irena Greifová**
Director: **Jan Grossman**

Contributing Researcher: **Denisa Stastna**
Image Credit: **Ivo Židek, Viktor Kronbauer**

[16]

Mehmed the Second (Maometto II, II. Mehmed)
Osman Şengezer (Turkey)
Set & Costume Design

Company: **Istanbul State Opera and Ballet**
Venue: **Atatürk Cultural Centre**
Location: **Istanbul, Turkey**
Opening/First Night: **17 October 1990**

Author: **Cesare della Valle**
Composer: **Gioachino Rossini**
Scenic Designer: **Osman Şengezer**
Costume Designer: **Osman Şengezer**
Director: **Gürçil Çeliktaş**
Conductor: **Selman Ada**

Contributing Researcher: **Evcimen Perçin**
Image Credit: **Osman Şengezer**

[17]

Tribute to Amadeus (Amadeus Monumentum)
Nenad Fabijanić & Ika Škomrlj (Croatia)
Set & Costume Design

Company: **Croatian National Theatre**
Venue: **Teatar San Carlo**
Location: **Zagreb, Croatia**
Opening/First Night: **1990**

Composer: **Wolfgang Amadeus Mozart**
Creator: **Milko Šparemblek**
Scenic Designer: **Nenad Fabijanić**
Costume Designer: **Ika Škomrlj, Dženisa Medvedec**
Sculpture: **Slavomir Drinković**
Director: **Milko Šparemblek**
Choreographer: **Milko Šparemblek**

Contributing Researcher: **Ivana Bakal & Martina Petranovic**

Image Credit: **Damir Fabijanić, Nenad Fabijanić**

[18]

The Grapes of Wrath
Kevin Rigdon (USA)
Set & Lighting Design

Company: **Steppenwolf Theatre Company**
Venue: **Cort Theatre**
Location: **New York City, New York, USA**
Opening/First Night: **22 March 1990**
[Prior to its opening on Broadway, **The Grapes of Wrath** was presented at **Steppenwolf Theatre (Chicago, September 1988)**, **La Jolla Playhouse (San Diego, May 1989)**, and the **Royal National Theatre (London, June 1989)**]

Author: **Frank Galati**; based on the novel by **John Steinbeck**
Scenic Designer: **Kevin Rigdon**
Costume Designer: **Erin Quigley**
Lighting Designer: **Kevin Rigdon**
Sound Designer: **Rob Smith**
Composer: **Michael Smith**
Director: **Frank Galati**

Contributing Researcher: **Eric Fielding**
Image Credit: **Kevin Rigdon, © Michael Brosilow**

[19]

The Robbers (Die Räuber)
Bert Neumann (GDR/Germany)
Set Design

Venue: **Volksbuehne Berlin**
Location: **Berlin, Germany**
Opening/First Night: **21 September 1990**

Author/Creator: **Friedrich Schiller**
Scenic Designer: **Bert Neumann**
Director: **Frank Castorf**

Contributing Researcher: **Karin Winklessesser**
Image Credit: **Akademie der Kuenste Berlin/Archive**

[19]

Canzonetta from The Persians (Canzonetta, studio da "I Persiani" di Eschilo)
Daniela Dal Cin (Italy)
Set Design

Company: **Marcido Marcidorjs e Famosa Mimosas**
Venue: **Teatro Out Off**
Location: **Milano, Italy**
Opening/First Night: **May 1990**

Author: **da Eschilo**
Scenic Designer: **Daniela Dal Cin**
Costume Designer: **Daniela Dal Cin**
Director: **Marco Isidori**

Contributing Researcher: **Daniela Sacco**
Image Credit: **Daniela Dal Cin**

[20]

The Comedy of Errors
Shaun Gurton & Bronwyn Jones (Australia)
Set & Costume Design

Company: **State Theatre Company of South Australia**
Venue: **The Playhouse**
Location: **Adelaide, Australia**
Opening/First Night: **28 April 1990**

Author: **William Shakespeare**
Composer: **Ian McDonald**
Scenic Designer: **Shaun Gurton**
Costume Designer: **Bronwyn Jones**
Lighting Designer: **Mark Shelton**
Sound Designer: **Michael McCabe**
Director: **Simon Phillips**

Contributing Researcher: **Madeline Taylor**
Image Credit: **Shaun Gurton, Performing Arts Museum SA**

[21]

Deshima
Ping Chong + Company (Canada/USA)
Set, Costume, & Lighting Design

Company: **Ping Chong + Company**
Venue: **Springdance Festival at the Sterrenbos Studio (site specific)**
Location: **Utrecht, The Netherlands**
Opening/First Night: **28 April 1990**
American premiere: **La MaMa E.T.C (New York City, January 1993)**

Creator: **Ping Chong & Michael Matthews**; also **Christel Gouweleeuw & Jan Zoet**
Scenic Designer: **Ruud van der Akker, Ed Bezem, Robert Bosch, Klaas Paradies** (NL); **Watoku Ueno and Ping Chong** (US)
Costume Designer: **Adreienne Henriet, Christel Gouweleeuw, Coby Bruijne** (NL); **Carol Ann Pelletier** (US)
Lighting Designer: **Johan Vonk** (NL); **Thomas Hase** (US)
Sound Designer: **Robert Bosch** (NL); **Brian Hallas & Robert Bosch** (US)
Projection & Video: **Chiel Sniijders** (NL); **Jan Hartley & Ping Chong** (US)
Backdrop Design: **Henry Verboket, with Richard Berlin Mayer**
Director: **Ping Chong**
Choreographer: **Ping Chong**

Contributing Researcher: **Mike Monsos**
Image Credit: **Bob van Dantzig** (NL), **Brendan Bannon** (US)

[24]

As You Like It
Nick Ormerod (UK)
Set & Costume Design

Company: **Cheek By Jowl**
Venue: **Lyric Theatre, Hammersmith!**
Location: **London, England, UK**
Opening/First Night: **3 December 1991**

Author: **William Shakespeare**
Scenic Designer: **Nick Ormerod**
Costume Designer: **Nick Ormerod**
Director: **Declan Donnellan**

Contributing Researcher: **Ian Herbert**
Image Credit: **Nick Ormerod**; photos by **Douglas H Jeffery, Victoria & Albert Museum**

[25]

Blue Man Group: Tubes
Kevin Joseph Roach & Brian Aldous (USA)
Set & Lighting Design

Company: **Blue Man Group**
Venue: **Astor Place Theatre**
Location: **New York City, New York, USA**
Opening/First Night: **11 November 1991**

Creator: **Matt Goldman, Phil Stanton & Chris Wink**
Scenic Designer: **Kevin Joseph Roach**
Lighting Designer: **Brian Aldous**
Associate Lighting Design: **Stan Pressner**
Costume Designer: **Lydia Tanji & Patricia Murphy**
Sound Designer: **Raymond Schilke**
Computer Graphic Designer: **Kurusu-Chan**
Composer: **Matt Goldman, Phil Stanton & Chris Wink**
Jell-O Consultant: **Jean-Claude Nedelec**
Artistic Coordinator: **Caryl Glaab**
Director: **Marlene Swartz**

Contributing Researcher: **Kristina Tollefson**
Image Credit: **Blue Man Group, Ken Howard, Paul Kolnik**

[26-27]

An Ardent Heart (Coeur ardent)
Jean-Marc Stehlé (Switzerland/France)
Set & Costume Design

Company: **Théâtre National de Bretagne, co-production with Maison des Arts de Créteil & Théâtre Vidy-Lausanne**
Venue: **Théâtre National de Bretagne**
Location: **Rennes, France**
Opening/First Night: **17 October 1991**

Author: **Alexander Ostrovski**
French Text: **André Markowicz**
Scenic Designer: **Jean-Marc Stehlé**
Costume Designer: **Jean-Marc Stehlé**
Lighting Designer: **Michel Duverger**
Director: **Benno Besson**

Contributing Researcher: **Jean Chollet & Marcel Freydefont**
Image Credit: **Jean-Marc Stehlé, Alain Dugas, Théâtre National de Bretagne à Rennes**

[28]

Waiting for Godot (En Attendant Godot, Esperando Godot)
Daniela Thomas (Brazil)
Set Design

Venue: **Residenz Theatre**
Location: **Munich, Germany**
Opening/First Night: **1991**

Author: **Samuel Beckett**
Scenic Designer: **Daniela Thomas**
Costume Designer: **Daniela Thomas**
Lighting Designer: **Wagner Pinto**
Director: **Gerald Thomas**

Contributing Researcher: **J. C. Serroni**
Image Credit: **Daniela Thomas, J. C. Serroni**

[29]

Iphigenia (Iphigénie)
Yannis Kokkos (France)
Set & Costume Design

Company: **Comédie-Française**
Venue: **Comédie-Française**
Location: **Paris, France**
Opening/First Night: **19 October 1991**

Author/Creator: **Jean Racine**
Scenic Designer: **Yannis Kokkos**
Costume Designer: **Yannis Kokkos**
Lighting Designer: **Guido Levi**
Director: **Yannis Kokkos**

Contributing Researcher: **Marcel Freydefont**
Image Credit: **Yannis Kokkos, Daniel Cande, Comédie Française**

[29]

Madam Mao's Memories
Tang Da Wu (Singapore)
Set & Lighting Design

Company: **Theatreworks**
Venue: **The Black Box**
Location: **Singapore**
Opening/First Night: **21 March 1991**

Author: **Henry Ong**
Composer: **Mark Chan**
Scenic Designer: **Tang Da Wu & Ong Keng Sen**
Lighting Designer: **Michelle Lim**
Sound Designer: **Koh Joo Kim**
Director: **Ong Keng Sen**
Choreographer: **Rennie Chong**

Contributing Researcher: **Justin Hill**
Image Credit: **Theatreworks**

[30]

Lulu
Leslie Frankish & Robert Thomson (Canada)
Set, Costume & Lighting Design

Company: The Shaw Festival
Venue: Festival Theatre
Location: Niagara-on-the-Lake, Ontario, Canada
Opening/First Night: 23 May 1991

Author: Frank Wedekind, adapted by Peter Barnes

Composer: Christopher Donison
Scenic Designer: Leslie Frankish
Costume Designer: Leslie Frankish
Lighting Designer: Robert Thomson
Director: Christopher Newton
Choreographer: Caroline Smith

Contributing Researcher: Peter M'Kinnon

Image Credit: Leslie Frankish

[31]

La Bête
Richard Hudson (Zimbabwe/UK) & Jennifer Tipton (USA)
Set, Costume, & Lighting Design

Venue: Eugene O'Neill Theatre
Location: New York City, New York, USA
Opening/First Night: 10 February 1991

Author: David Hirson

Scenic Designer: Richard Hudson
Costume Designer: Richard Hudson
Lighting Designer: Jennifer Tipton
Sound Designer: Peter Fitzgerald
Director: Richard Jones

Contributing Researcher: Jesse Belsky & Eric Fielding

Image Credit: Joan Marcus, Richard Hudson

[32-33]

The Will Rogers Follies: A Life In Review
Tony Walton, Willa Kim, Jules Fisher, & Peggy Eisenhauer (USA)

Set, Costume, & Lighting Design

Venue: Palace Theatre
Location: New York City, New York, USA
Opening/First Night: 1 May 1991
Composer: Cy Coleman

Author: Book by Peter Stone; Lyrics by Betty Comden and Adolph Green; Inspired by the words of Will Rogers and Betty Rogers

Scenic Designer: Tony Walton
Costume Designer: Willa Kim
Lighting Designer: Jules Fisher & Peggy Eisenhauer
Projection Designer: Wendall K. Harrington
Sound Designer: Peter Fitzgerald
Director: Tommy Tune
Choreographer: Tommy Tune

Contributing Researcher: Del Unruh

Image Credit: Fisher Dachs Associates, Tony Walton, Willa Kim

[34]

Personality Transfer (*Transfer de Personalitate*)
Ion Puiu (Moldova)
Set, Costume, & Lighting Design

Company: Vasile Alecsandri National Theatre
Location: Beltsy, Republic of Moldova
Opening/First Night: 3 December 1991

Author: Dimitru Solomon
Scenic Designer: Ion Puiu
Costume Designer: Ion Puiu
Lighting Designer: Ion Puiu
Director: Anatol Pinzaru

Contributing Researcher: Larisa Turea

Image Credit: Larisa Turea

[34]

Portuguese Letters (*Cartas Portuguesas*)
Fernando Melo da Costa (Brazil)
Set Design

Company: Bia Lessa Company
Venue: Centro Cultural Banco do Brasil
Location: Rio de Janeiro, Brazil
Opening/First Night: 29 August 1991

Author: Mariana Alcoforado, Júlio Bressane
Scenic Designer: Fernando Melo da Costa
Costume Designer: José Augusto Bicalho
Lighting Designer: Paulo Pederneiras
Sound Designer: Dany Roland
Director: Bia Lessa
Contributing Researcher: J. C. Serroni

Image Credit: Bia Lessa Archive

[35]

Time and the Room (*Die Zeit und das Zimmer, Le Temps et la Chambre*)
Richard Peduzzi & Dominique Bruguière (France)

Set & Lighting Design

Company: Festival d'Automne
Venue: Odéon-Théâtre de l'Europe
Location: Paris, France
Opening/First Night: 4 October 1991

Author: Botho Strauss, translated by Michel Vinaver

Sound Designer: Philippe Cachia
Scenic Designer: Richard Peduzzi
Costume Designer: Moidele Bickel
Lighting Designer: Dominique Bruguière
Wig Designer: Kuno Schlegelmilch
Makeup Designer: Kuno Schlegelmilch
Artistic Collaboration: Margot Capelier, Raoul Billerey
Director: Patrice Chéreau

Contributing Researcher: Jean Chollet & Marcel Freydefont

Image Credit: Ros Ribas, Théâtre de l'Odéon

[38-39]

An Inspector Calls
Ian MacNeil (USA/UK) & Rick Fisher (USA/UK)
Set, Costume, & Lighting Design

Company: National Theatre
Venue: National Theatre, Lyttelton Stage
Location: London, England, UK
Opening/First Night: 11 September 1992

Author: J.B. Priestley
Composer: Stephen Warbeck
Scenic Designer: Ian MacNeil
Costume Designer: Ian MacNeil
Lighting Designer: Rick Fisher
Director: Stephen Daldry

Contributing Researcher: Ian Herbert

Image Credit: Ivan Kyncl, Ian MacNeil

[40]

Henry 8: a sexual sermon
Dorita Hannah (New Zealand)
Set & Costume Design

Company: Theatre At Large
Venue: Artspace Gallery
Location: Auckland, New Zealand
Opening Night: 1992

Creator: Theatre At Large
Composer: David Downes
Scenic Designer: Dorita Hannah
Costume Designer: Dorita Hannah
Lighting Designer: Vera Thomas & Paul O'Brien
Director: Anna Marbrook & Christian Penny

Contributing Researcher: Sam Trubridge

Image Credit: Courtesy of Dorita Hannah

[41]

Counsellor at Law
Cameron Porteous (Canada) & Kevin Lamotte (Canada)
Set, Costume & Lighting Design

Company: The Shaw Festival
Venue: Festival Theatre
Location: Niagara-on-the-Lake, Ontario, Canada
Opening/First Night: 29 May 1992

Author: Elmer Rice
Scenic Designer: Cameron Porteous
Costume Designer: Cameron Porteous
Lighting Designer: Kevin Lamotte
Director: Neil Munro

Contributing Researcher: Peter M'Kinnon

Image Credit: Cameron Porteous

[41]

Hamletmaschine (*Die Hamletmaschine*)
Shigeo Okajima (Japan)
Set Design

Company: Tokyo Theatre Ensemble
Venue: House of Brecht Theatre
Location: Tokyo, Japan
Opening/First Night: September 1992
Author: Heiner Müller
Composer: Shinichiro Ikebe
Scenic Designer: Shigeo Okajima
Lighting Designer: Sumio Yoshii & Ryoichi Owashi
Director: Tsunetoshi Hirowatari

Contributing Researcher: Kazue Hatano

Image Credit: Shigeo Okajima

[42]

Noordung Prayer Machine (*Molitveni Stroj Noordung*)
Vadim Fiškin (Russia/Slovenia)
Set Design

Company: Opera & Ballet of the Slovene National Theatre Ljubljana
Venue: Opera House Ljubljana; later Cankarjev Dom
Location: Ljubljana, Slovenia
Opening Night: 23 December 1992

Author/Constructor: Dragan Živadinov
Librettist: Jordan Randželović
Scenic Designer: Vadim Fiškin
Costume Designer: Breda Kralj
Mask Designer: Aljana Hajdinjak
Lighting Designer: Marko Miklič
Sound Designer: Dušan Starin
Choreographer: Vladimir Bassara
Director: Dragan Živadinov

Contributing Researcher: Primož Jesenko

Image Credit: Breda Kolar Sluga

[42]

Noises Off (*Iza kulisa*)
Darko Nedeljković (Serbia)
Set Design

Company: Atelje 212
Location: Belgrade, Serbia
Opening/First Night: 29 December 1992

Author: Michael Frayn
Composer: Đuro Sanader
Scenic Designer: Darko Nedeljković
Costume Designer: Zora Mojsilović
Lighting Designer: Radomir Stamenković
Sound Designer: Đuro Sanader
Director: Alisa Stojanović

Contributing Researcher: Radivoje Dinulovic

Image Credit: Darko Nedeljković

[43]

Hamlet
Georgi Alexi-Meskishvili (Georgia/USA)
Set, Costume, & Lighting Design

Venue: Riverside Studios
Location: London, England, UK
Opening/First Night: 15 September 1992

Author: William Shakespeare
Composer: Giya Kancheli
Scenic Designer: Georgi Alexi-Meskishvili
Costume Designer: Georgi Alexi-Meskishvili
Lighting Designer: Georgi Alexi-Meskishvili
Director: Robert Sturua

Contributing Researcher: Ian Herbert

Image Credit: Georgi Alexi-Meskishvili, ©Donald Cooper/photostage.co.uk

[44-45]

Kiss of the Spider Woman
Jerome Sirlin (USA)
Set & Projections Design

Company: Livent Inc.
Venue: Shaftsbury Theatre
Location: London, England, UK
Opening/First Night: 20 October 1992
Subsequently produced on Broadway (Broadhurst Theatre, 3 May 1993)

Composer & Lyricist: John Kander & Fred Ebb

Author: Terrence McNally, based on the novel by Manuel Puig
Scenic Designer: Jerome Sirlin
Costume Designer: Florence Klotz
Lighting Designer: Howard Binkley
Projection Designer: Jerome Sirlin
Sound Designer: Martin Levan
Conductor: Jeffrey Huard
Choreographer: Rob Marshall (London); Vincent Paterson & Rob Marshall (New York)
Director: Harold Prince

Contributing Researcher: Jan Chambers

Image Credit: Jerome Sirlin

[46]

A Midsummer Night's Dream
Michael Levine (Canada)
Set & Costume Design

Company: National Theatre of Great Britain
Venue: Olivier Stage
Location: London, England, UK
Opening/First Night: 9 July 1992

Author: William Shakespeare
Scenic Designer: Michael Levine
Costume Designer: Michael Levine
Lighting Designer: Jean Kalman
Sound Designer: Christopher Johns
Director: Robert Lepage

Contributing Researcher: Peter M'Kinnon

Image Credit: Michael Levine

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Peter M^cKinnon and Eric Fielding probably met each other at the Banff School of Fine Arts in the early 1980s, when Peter was on faculty and Eric was taking Josef Svoboda's master class there. Neither of them remembers the other. They first worked together in 1993 when Eric was the general editor of the OISTAT lexicon, *new Theatre Words*, and Peter was an English editor. They next worked together on the first World Stage Design exhibition in 2005 in Toronto, Canada, for which Eric was the director and Peter was in charge of local arrangements. This book series, their third joint undertaking, started with a remark from Eric at the Honourable Scenographers' Forum at the Prague Quadrennial in 2007. In this case, it is particularly true that the rest is history.

Eric Fielding is professor emeritus at Brigham Young University where he taught scenic design and was resident set designer for 28 years. He also taught design at the Goodman School of Drama, the University of Texas at Austin, and the University of Utah. He received his BA from BYU and his MFA in design from the Goodman School of Drama at the Art Institute of Chicago. A 30-year member of the United Scenic Artists 829 professional designers' union, Fielding has design credits that include scenery and/or lighting for almost 300 plays, musicals, operas, concerts, pageants, events, films, and television productions. He is a Fellow, former Vice-President, Founders' Award and Lifetime Member Award recipient of USITT. He is a 35-year member of OISTAT where he served as vice-chair of the Scenography Commission and for ten years as the commissioner of Publications and Communication where he oversaw the publication of *new Theatre Words* and the creation of the first OISTAT Website. He was editor of the journal, *TD&T*, from 1988-95. He served as designer for the American exhibit at the 1991 Prague Quadrennial, winning a gold medal for “Mozart in America.” And he was creator, project director, and catalog editor of *World Stage Design*, a new international theatre design exhibition that premiered in Toronto during March 2005, with subsequent events in Korea (2009) and Wales (2013).

Peter M^cKinnon is professor of design and management in the Department of Theatre at York University. He has a BA in English from the University of Victoria and an MFA in directing, history, and design from the University of Texas in Austin. He worked as a lighting designer on some 450 shows, principally for dance and opera. He taught for six years at the Banff School of Fine Arts. He has lit dances, ballets, plays and operas across Canada and internationally, including New York, Paris, and London. He was an editor for *new Theatre Words*, a lexicon of theatre terminology now in some 28 languages. In 2005, he wrote *Designer Shorts, a Brief Look at Contemporary Canadian Scenographers and Their Work*, and in 2007 he edited *One Show, One Audience, One Single Space* by Jean-Guy Lecat. He organised the conference “Wood and Canvas (and rabbit glue) in The Modern Age” in Antwerp, Belgium, that examined 18th and 19th century wooden stage machinery and its practical usability in the 21st Century. He is a past president of Associated Designers of Canada and served on the executive committee of OISTAT for 16 years. He has produced shows both off- and on-Broadway and in Edinburgh, in addition to being on the Boards of several theatre companies. And he is a Senior Fellow at Massey College and a Governor of Knox College at the University of Toronto.

ISBN 978-92-990063-4-4



