

STATEMENT OF SCHOLARLY ACCOMPLISHMENT

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Contextualizing My Scholarly Accomplishments in Creative Research

As an artist/scholar my creative research takes the form of applied research and experimentation to produce spectacle for live theatre. During my tenure period, from 2017 to 2024, at the University of Missouri I will have designed and built costumes for twenty-seven university productions, most of which were adjudicated through the Kennedy Center American College Theatre Festival, and five additional professional productions at the Tibbits Opera House in Coldwater, Michigan, and The Black Rep in St. Louis, Missouri. However, because of page limitations, I'll focus on select productions from this period, highlighting my applied research into improving costuming practices for the performer and the costume designer. I'll also provide context and perspective for the intricacies of my craft defining useful terms and illuminating unseen activities that underpin my work.

Ideally Costume designers only design. This allows them to take on more design jobs since other people can focus on the building of the shows. This is really viable in the upper echelons such as on Broadway in New York where projects have giant budgets that can afford to pay huge teams of professionals to work full time. My predecessor at the University of Missouri, James M. Miller IV, was a costume designer who had an NTT Costume Shop Manager and an NTT Cutter Drapper, both of whom had MFAs in the craft. In my education at the University of Alabama and the University of Missouri- Kansas City—this was also the case. There were three full time employees with MFAs who ran and taught in the costume departments. When I began at MU, these 2 positions were combined into 1 person—a costume shop manager/ cutter draper. A year after accepting my appointment at MU, we had to let go of the costume shop manager/ cutter draper. This was a full-time professional employee who filled 4 functions; teaching two sections of our sewing courses at one hour and fifty minutes per class, managing our large costume stock, supervising around 15 lab students, and building costumes based on my designs. I took on these responsibilities in addition to my 3/3 load (two classes and one show or two shows and one class) often doing multiple shows and multiple classes each semester. I have been able to work with part-time co-workers and 1-2 paid students a year who are not experts in the field but have helped with the labor and teaching of the beginning sewing class. Despite these setbacks, I have endeavored to produce high quality work both in the classroom and for productions.

Driving the costume department forward, my work does not end with beautiful renderings. I am hands-on for each and every production, acting as the project manager working closely with staff, students, and the other departments. Delegating projects, I provide agency for the members of the costume department allowing them to bring their creativity to projects that

suit their skill set or challenge them to reach new heights. Fueling communication, I act as correspondence between the costume department and the show director and the other design teams. Filling the job of a “first hand” (person who sources materials), I find clothing and craft supplies by pulling, borrowing, renting, and buying. Providing rehearsal clothing when needed, I endeavor to acclimate actors to unfamiliar costume elements such as period shoes and skirts. I conduct fittings with each actor tailoring their costumes to fit their unique shape. Due to my advanced and varied skill set, I usually take on a special project which is too complicated for the other members of my team. As a builder, my skill set is diverse. Not only am I an excellent dress maker, but I can also sculpt clay, paint in watercolor and digital media, dye fabric, rig garments to have special effects, and more. I work strange hours at times including work calls on the weekends and late nights during the weeklong tech rehearsal process. Post show, I aid in washing and restocking the costumes from the show while preparing for the next show. As our Kennedy Center American College Theatre Festival representative, I also coordinate our adjudication for each show arranging for reviewers to visit our theatres and meet with our production team over dinner.

Defining Costume Design and Production

The Association for Theatre in Higher Education (ATHE) describes Costume Designers “as artists/scholars who design the costumes that enhance a given production in general, and a characterization in particular. The costumes should visually express the stylistic interpretation of the drama unique to the production. They should meet the needs of the actors and the director by allowing for appropriate movement and staging. The designs should also enhance or harmonize with the other visual elements such as scenery and lighting.” Costume Design and Production is about visual story telling. It is a collaborative art form that is time intensive, physically demanding, and spiritually rewarding.

Costuming is more than picking out clothes or drawing attractive dresses. It is about characterization--how to manifest a physical representation of a character embodied by a performer. It is not fashion design where you create clothing for mass reproduction and sales. You must understand who the character is and represent them through clothing signifiers that reflect their given culture and experience.

Academically, the word “costume” refers to an assembly of clothing items specific to a culture. Costume and culture are inseparable. Costume is culture. Fashion historian, Amanda Hallay, says, “Fashion is not an island. It’s a response.” Fashion, or costume in this case, is generated as the result of outside factors creating human need. As people adapt to their circumstances, they change their costume which changes their culture. Costume from one period and costume from another period are from different cultures unless you are examining cultural evolution in which case you can relate the two cultures linearly.

Costume Design and Production is applied research. I explore the facets of a culture, understanding how it developed in every aspect of life from religion and politics to gender and

family dynamics to occupations and social class. This information is exemplified through clothing. Decoding a culture's clothing symbology, I remix it into costumes that inform the audience about each character.

The Phases of Costume Design and Production

There are two macro phases of costuming; design and production. During the design phase, the designer analyses the psyche of the characters, understanding their journey through the narrative and applying cultural costume symbols to create the look for each character.

Designers communicate their work visually with mood boards, collages, sketches, and costume renderings. These are shared with the director who provides feedback to keep the production cohesive and shared with the other design teams for collaboration.

Once the director has approved the designs, the Production phase begins, and more research is done. The focus this time is on the "how to" of the designs. What are the best methods to create each outfit? Should we buy something or build it? How do we execute special effects? Does the actor need to change whole outfits in 20 seconds? Is the costume a historical garment? Once a plan is devised based on this information, supplies are sourced, and the construction team begins assembling the costumes borrowing, renting, buying, and building costumes. There are fittings with actors, technical rehearsals and during the run of the show, costume maintenance.

Creative Accomplishments

Each show presents unique opportunities for experimentation. My exploration of costuming is not limited to satisfying the needs of the script but also in developing the "how" of making theatre. There are shows that require special effects such as liquid blood or tear-away angel wings. Are there opportunities to subvert stereotypes providing healing and empowerment? How can costuming provide support and accessibility for different types of bodies? The below chronology discusses selections of my work and their unique opportunities.

***By the Bog of Cats* – 2017- Corner Playhouse Theater**

In *By the Bog of Cats*, by Marina Carr, we retold the story of Medea through the life and tragic death of an Irish traveler woman. In the play, she dons a white wedding dress to confront her lover who after being together for years decides to marry another woman. She then wanders the muddy moors in her wedding dress before deciding to take her own life with a bloody knife.

This play presented two problems: how do you start the play in a brand-new white dress and end it in a ruined one and how do you bleed red over a white dress without permanently staining it? To solve this, we decided to build two dresses. One was to be kept pristine and the other was distressed and made to look muddy. We used synthetic blood made with detergent and ran tests to see what kind of fibers would resist being dyed by the blood. When we tested a swatch of polyester satin the blood washed right out, but the fabric was tinted pink. This wasn't

a problem as the pink was too pale to be seen at a distance under stage lighting. With blood and fabric chosen, we completed the builds. The two dresses maintained the illusion that there was only one dress creating a haunting stage picture.

***Father Comes Home from the Wars*- 2017- Rhynsburger Theatre**

An example of cultural symbol mixing is my design for *Father Comes Home from the Wars* by Suzan-Lori Parks. As a black creator, I want to create images of black empowerment. One of my first shows at the University of Missouri, *Father Comes Home from the Wars* is a lyrical drama about the slave, Hero, who fights alongside his master during the Civil War in hopes of earning his freedom. The play focuses on the enslaved people and their experiences. Having seen enslaved black people so often, I refused to depict them as stereotypically, ragged slaves. Taking an anachronistic approach to the play, I wanted to recontextualize the Black American Slave, not as slaves, but as people, like you or I, enduring adverse circumstances. I blended Victorian elements of the period with contemporary fashion trends leading to the development of decorated “slave collars” as symbols of defiance, beauty, and self-expression in the face of subjugation. Rather than creating sketches, I took a more organic approach, gathering a variety of clothing items and building outfits with the actors during fittings. I personally hand made the collars so that each would be a unique piece of jewelry.

***A Gentleman’s Guide to Love and Murder* (musical)– 2018 - Tibbits Opera House**

In 2018, I designed and built the costumes for *A Gentleman’s Guide to Love and Murder* for the Tibbits Opera House. This was about 200 costumes from scullery maids to aristocrats to a series of cousins played by the same actor. This dark comedy has a gag in which 1 actor plays a number of cousins and relatives going through a series of faster and faster quick changes. I created these cousin costumes using most of my quick-change knowledge. What things can be worn over or under other things? What things will need quick closures such as zippers, snaps, and Velcro? How do I make wigs durable and hat like? As the changes became faster, I created what effectively could be called jumpsuits that were one-piece items split up the back or the front with a zipper closure. Two of these jumpsuits were Victorian gowns that needed to endure vigorous singing and dancing. I styled the wigs with lots of product to make them essentially hats made of hair that popped onto the actor's bald head. The effect was well received and left the audience surprised at how fast he could change!

***Funnyhouse of a Negro* - 2019 – Studio Four Theatre**

As a horror fan, I was delighted to create horror noir in 2019 with *Funnyhouse of a Negro* by Adrienne Kennedy. Horror is an opportunity to explore the hypocrisy and dangerous implications of societal norms. For *Funnyhouse of a Negro*, I was able to address black identity and our struggle with desiring to be white- to be accepted. Inspired by the use of black face to demean us, I designed profound makeup looks that beautified the actresses while making them haunting. My favorite design was for the lead, Sarah. Inverting the classic beauty standard of white skin and red lips, Sarah was red from head to toe. Her face was the color of blood with

contours to emphasizing her black beauty and white lips that will be heard now that they are “white.”

***Ragtime* - 2019 - Rhynsburger Theatre**

One of my most successful shows has been *Ragtime* in 2019 by Terrence McNally, Lynn Ahrens, and Stephen Flaherty. On my website you can see breath-taking photos shot by Rebecca Allen. *Ragtime* is a dramatic musical set at the turn of the century and tells the story of a black man’s destruction at the hands of a racist society. With a cast of 33 performers, we were able to create a turn of the century show that transported the audience back in time.

My biggest struggle was the size of the cast. If you think about the resources needed to costume one performer. The work grows exponentially to accommodate everyone with a budget that becomes increasingly thin. It can take 8-10 hours of labor and \$250 to get one costume for one actor ready for the stage. Now add about five costumes for each actor, make the costumes historical, and there are thirty-three actors. It can be over one thousand hours in a four-to-five-week period on a budget that rapidly shrinks.

Solutions included simplifying the design, asking for an increase in the costume budget, and recruiting friends.

To simplify the design, we establish a base costume upon which all an actor’s characters are built. This base could be shoes, a pair of pants and a dress shirt. To become an immigrant, he adds a tattered coat and hat. When he needs to be a paper boy, we remove the coat and swap the hat for a driving cap and roll up his sleeves. It becomes about changing the silhouette, color, and texture using the right costume pieces to convey a new character.

Asking for a budget increase is difficult. Usually what you are given is what is available but sometimes there are donors, savings, or forgotten accounts from which some funding can be pulled. I do my best to stay on budget, but on occasion it can’t be helped.

Friends are great to have. Labor is a valuable resource and there is only so much a single person can do. That thousand hours divided over the team makes all the difference between finishing the show and having a disaster.

***Marisol* – 2021 – Rhynsburger Theatre**

In 2021, we produced *Marisol* as our first fully produced live stream show. There is an angel character for whom I created two pairs of wings. The first pair had to be ripped out of the angel’s back and the second pair had to be large and articulated.

The angel is a strong feminine figure. She is edgy like a biker, hot like molten lead, and brilliant like a star. I designed spiky wings meant to look like exploded shards of metal. I knew that these wings needed to be sturdy enough for the actress to climb around scaffolding and needed a release mechanism for the wings to be ripped out of her back. Her second pair of wings, Wings

of War, were meant to be more traditional angel wings covered in blood and ideally would move while she stood on a high platform.

I started by researching cosplay wing systems. I found a variety of methods including versions using a backpack with wings built off stems that are inserted into the backpack. I also found tutorials on how to create articulated wings which would prove to be more complex than I initially thought.

For the first pair of wings, I built a cardboard backpack with four chambers. You can see the process shots on my website. The wings were designed to break into four pieces, each piece being inserted into one of the chambers. I used old wire hangers to make the stems of the four wing pieces. Inside each chamber were four magnets correlated to four magnets on the stems of the wings. I wrapped the stems in red duct tape and added streamers of red sequin fabric to look like blood and viscera being pulled out of the angel's back. It took some time to figure out how many magnets were needed to make the wings sturdy but not so strong that they couldn't be removed.

For the feathers I used white foam sheeting and silver spray paint. I cut over two hundred feathers by hand to cover the fronts and back of each wing using specialty foam glue to adhere them.

The end product worked really well, and you could not tell that the wings were meant to tear away until she started pulling.

The second pair of wings--her Wings of War--utilized PVC Pipes which I hoped would be light weight and easy to work with. These wings were not as successful. I had the scene shop cut the PVC to the correct lengths and began screwing them together. The PVC pipes when assembled became quite heavy and screw joints would come undone and fall out meaning that you could only flap the wings around three times before they started to come undone. I used white cloth to cover the frame and cut the edges to look like tattered feathers. With streaks of red paint, the result on stage was stunning but the mechanical functioning wasn't to my standards.

The Prom - 2022- Rhynsburger Theatre

As the theatre community continues to reevaluate its casting practices, I have been able to work with plus size and openly queer performers. I have realized that my training has been focused on the "ideal" man and woman- think the 1950s classic leading man and love interest who are slim, shapely, and conventional. When it comes to dressing plus size people the idea seems to be how can we make them look like the ideal--in other words--how can we make them look thin? In working with bigger bodies, I find that not only is this difficult to impossible to do but why can't big people be big? A new goal of mine is to discover new methods for dressing plus size bodies, that are flattering and work with the shapes of larger bodies. Many people think that to get plus size clothing you just make the clothes bigger. This is not true. Bigger bodies, in particular fat bodies, are shaped differently in addition to being bigger.

Learning what shapes are flattering and comfortable for larger bodies will make entertainment a more inclusive industry in which we can tell more diverse stories.

I had the opportunity to positively impact a plus size student by making them a silver suit for our production of *The Prom*. Being around 6'4" and plus size, they had often been made to feel like a costume burden. Costumers who had worked with them before were not willing to dress them appropriately and even stooped to putting them in a modern black suit when doing an Elizabethan style Shakespeare show. Being a non-binary student, I crafted them a gender defying silver pant suit featuring an extended suit jacket that merged into an A-line skirt. Complete with matching turquoise cummerbund and bow tie, the ensemble was bedazzled with sequins and rhinestones leaving the student feeling like Prom Royalty.

***The Revolutionist* – 2022 – Rhynsburger Theatre**

In 2022, we decided to produce *The Revolutionist* by Lauren Gunderson. Fascinated by historical construction methods of 17th century fashion, I wanted to use Janet Arnold's *Patterns of Fashion Book 1* to make costumes using historical patterning. My favorite thing about 17th century clothing is that they were adjustable day to day with many garments tied on or being folded and pinned in place. Due to the nature of the theatre, this adjustability isn't particularly convenient, and we had to reduce these elements making the gowns more user friendly. Historically, gowns were pinned on with straight pins directly into the stays (the 17th century corset). These are not safety pins. The pins' points are ideally hidden in the many layers of the stays but are susceptible to falling out or pricking actors, which is a liability in a theatrical setting. As for tying on clothing, there is a learning curve for actors to learn how to tie garments tightly so that as their body heat and moisture loosen the clothes, they don't fall off.

We also learned that adjusting the patterns was difficult since unlike contemporary patterning you can't simply grade the garments up or down to change sizes. When converting a $\frac{3}{4}$ length sleeve pattern up in size and lengthening it to wrist length we found out the actor could no longer bend their elbow. In the end the dresses were very beautiful but will be difficult to alter in the future if we need to adjust their sizing.

In my pursuit of versatile costuming, I have realized that for theatrical endeavors using historical clothing methods doesn't serve as well. Our modern bodies are shaped differently and even with historical undergarments there is a learning curve for the actors. It is better to use modern construction methods, leading to greater adjustability in the sizing of extant costumes and the ease of actor's movement and comfortability. I feel that building costumes is an investment in your theatre's costume stock. The items need to be usable in a variety of circumstances so being able to adjust the sizing is imperative.

***Something Rotten* – 2023 - Rhynsburger Theatre**

Breaking down barriers, we were able to cast a talented actor who uses a motorized wheelchair to be the lead in our fall musical. He is phenomenal! So phenomenal that he won regional and

national awards for his acting this school year. To support his talents, we adapted scenic, prop, costume and blocking elements around his ability. This allowed the story to be told seamlessly while showcasing his talented singing and acting. Set in an Elizabethan inspired world, *Something Rotten* is an irreverent comedy about a man obsessed with becoming a famous playwright, whose world goes sideways when a soothsayer tells him the way to get ahead is to create the first musical by stealing Shakespeare's next big idea, "Omelette"!

When providing accessibility, it is important to understand the needs of the actor. In costumes, that means having thoughtful dialogue as it relates to the body and its natural functions. From temperature regulation to mobility, nothing can be taken for granted. We worked to ensure that he felt comfortable in his costume but that he also felt like his character. Just because he uses a wheelchair doesn't mean he can't have that "ah-ha" moment of seeing his character in the mirror for the first time.

We got to custom build his costume, accommodating his physical needs while keeping him unified with the design. To prevent overheating, his doublet lacked any padding and had sleeves that tied on and kept the bottom of the arm hole open. Furthermore, his doublet was worn open like a trendy jacket, a common style in the overarching design. His pants were actually loose shorts to accommodate ease of dressing and his specialized footwear was made from comfortable penny loafers and zip on boot covers tall enough to hide the hem of his shorts. For his quick changes we coordinated actors who could help him on stage and custom hemmed his cloak so it wouldn't get caught in the wheels. Additionally, he needed a tear away prince costume, so we rigged a beautiful houppelande with Velcro up the back, arranging the garment to hide his original costume without getting caught in his wheels. Many times, there are seen and unseen conditions that you won't know until an actor tells you. It is so important to have open communication with actors and to create a supportive environment full of possibility.

***Hold On-* 2024- The St. Louis Black Rep**

Working in spaces as a minority, it is a welcome change to work on black art about black experiences with fellow black artists. At the St. Louis Black Rep, I have had the opportunity to work with the legendary Ron Himes who founded the theatre over 45 years ago. Having designed costumes last spring for the musical, *Eubie!*, I was invited back this past winter to design for *Hold On!*, a new play based on the movie *Selma*.

Hold On! is a civil rights play that creates an intimate portrayal of Martin Luther King Jr. and the Southern Christian Leadership Conference depicting them not as perfect icons of a movement but as mortal men struggling against a system bigger than themselves.

A period piece set in the 1960s, the director wanted to evoke the personality of the real men and women without trying to make identical copies. I began hunting for historical images of these people analyzing their styles based on what I could see. I even used images from before and after the events of the play to provide me with a better sense of each person's aesthetic.

Featuring the opponents of the Civil Rights Movement, I needed to research the state troopers and police uniforms of specific Alabama counties. There are photos of protestors being attacked by police and troopers, however, those photos did not provide all of the colors or clear insignias of the uniforms worn. Hoping that police departments and sheriff's offices would keep records of uniform regulations, I was met with dead-ends. Libraries also proved unhelpful. Seeking out names of people can help you find photos of their clothing, but the names of officers were non-existent. From what I could gather online, uniforms varied quite a bit with officers providing their own clothes adhering to simple guidelines.

This show featured a lot of suits! This meant my biggest challenge was to style each character so that he would be a unique individual among other individuals. I abstracted traits of the characters into symbols which dictated the color of the men's suits, the patterns on their shirt, and the look of their ties. Within this show of suits, I did find respite in the female characters. Having a broad range of garments to choose from, I opted to sketch out each women's costume to clearly communicate my intentions.

Despite the challenges, the experience of working within the context of black theatre production, *Hold On!* was a uniquely satisfying production. I learned about my own history as an American and a member of the black diaspora. I am proud to have inspired people in the community and to revel in black excellence!

Iphigenia Crash Land Falls on the Neon Shell that was Once her Heart: A Rave Fable- 2024- Studio 4

Rising to the occasion, I had a unique opportunity to explore another passion of mine--Film! Low on time and resources, we needed to film portions of this show so I stepped in to help. I originally was just the costume designer but also became the film coordinator and dramaturg. In undergrad, film was supposed to be my minor but due to scheduling issues, I changed it to sculpture. However, I have remained a film enthusiast and jumped at the opportunity to make a film. I accomplished the following task to get the footage. Ensuring actors had something to wear, I had the costume shop prioritize costumes according to the filming schedule. Coordinating the makeup team, I had the designer send in their makeup instructions the night before and arranged a substitute makeup artist to apply the makeup since the designer was out of town. Drawing inspiration from the script, I composed the shots with our camera man and worked with the actors to block the scenes. The lighting and scenic team were very accommodating on such short notice and worked diligently to create a black void for the characters to exist in and used their expertise to provide the lighting I requested. We created interview and stock footage along with a music video. Due to schedules, the music video preparations and the creation of the song started at the same time. Creating the music video with only the beat of the song was difficult but I took the route of making evocative shots so that in post it could be cut together with the music. Creating the video concept and script, I wrote a list of shots for the editor as a guide. The end result is a 90s grunge video that worked really well! It's my second time making a music video and a return to directing, a thing I haven't

done since high school. In the future I plan on directing. I feel the industry forgets that directing is not solely about acting but understanding the art of the stage picture. I want to use my skill set to tell powerful stories of the human condition while caring for the team who works with me.

Current Creative Research

Costume Stock Curation

At this point in my career, I have come to rely on stock costumes to produce a show. Please understand that using stock is not a cop out or a lower form of my work but IS my work. Unless a theatre has a million dollars for the costume budget, a stock is paramount. I have seen stock organization tools but not much about what things to collect into your stock.

I have had the opportunity to work with a variety of stocks and have come to realize that not all of them are helpful. A truly useful stock is made of versatile items that can be used with high frequency for a variety of production needs. Things older than 50 years are not useable in theatre as they are actively rotting. They belong in museums, personal collections, or the trash. Theatre is rough on clothes and rotting garments fall apart leaving actors without clothing and causing health and safety issues. Furthermore, most costume storages are not equipped to slow the rot of vintage garments. One of my biggest problems is shoes. Many times, their outer sole begins to separate from the upper or the heel snaps off during the run of a show. Keeping a costume stock fresh is important so that items last the run of the production, and performers are kept safe.

Furthermore, when adding to stock, designers and stock managers should consider what things will have the most utility? Should you buy a black dress shirt with a mandarin collar, or should you buy a black shirt with a regular falling collar? Should you keep black and white socks in stock, or should you have one pair of socks in every color of the rainbow? It all depends. If you have money and space, go wild with what you store, but most theatres have very small budgets and limited space. Identifying versatile items such as t-shirts, socks, pants, and having those in a variety of sizes but in neutral colors (black, brown, white, grey, and blue) can fill most of a costume design, allowing for the building and buying of specialty pieces specific to the production such as rainbow coat for *Joseph and Technicolor Dream Coat* or the transforming Cinderella gown from Roger and Hammerstein's *Cinderella*.

Regarding specialty items, these should be things that could be rented or loaned out. This helps build relationships with other theatres and can lead to an expanded stock. Why can't a team of theatre companies treat their stocks as one stock located in multiple areas, borrowing from each other, and saving money and time on all sides.

These are ideas that I am exploring with our shop staff at the University of Missouri and hope to share with other costumers. Perhaps this will take the form of a "how to guide" as most resources about costume stocks tell you how to organize but not what to organize.

Most Current Creative Research through Theatrical Production

In the spring of 2024, my current projects include designing costumes for the St. Louis Black Rep for *Hold On*, directed by Ron Himes, supporting a guest costume designer in our department designing *Radium Girls* directed by Dr. Claire Syler, and designing the final show of our 2023-2024 academic season, *Iphigenia: A Rave Fable* directed by Dr. Kevin Brown and Virginia Martinez. In the summer, I will redesign our virtual pandemic production of *Charlotte's Web* with the same director, Kasey Lynch and design for Dolly Parton's *9 to 5, the Musical* directed by Brandon V. Riley.

With the Black Rep, we produced the previously discussed *Hold On* by Paul Webb, adapted from the movie *Selma* by the same author. The concept was to capture the essence of the historical figures rather than trying to make actors look exactly like them. In a show featuring mostly suits, I had to find ways to make each man feel unique. It was my second show with the Black Rep and the results were great!

Our guest designer at the University of Missouri was Bri Johnson from Stephens College. She designed *Radium Girls* which had a sold-out opening night! The design was ambitious with great attention to historical detail. I worked as costume director to help facilitate Bri's needs as a designer in a new theatre environment.

The final show I designed this season is *Iphigenia Crash Land Falls on the Neon Shell That Was Once Her Heart* by Caridad Svich, who was able to talk with us about her work and come to a talk back during the run! It was an experimental piece, with a gothic neon aesthetic clashing against a 40s fascist regime. We had UV reactive makeup, magical costume changes, and mask work involved. It's high spectacle and I think the audience loved it!

Understanding the opportunities available to me, I look forward to sharing my findings with the industry, improving how we produce live theatre, questioning old methodologies, listening to needs in the industry and finding creative solutions. I hope to advance costuming to be a more accessible and effective art form- learning from each theatrical experience as I go. Exploring directing, I want to get my feet wet with a small powerful piece in our black box space. And as for film, perhaps it will be incorporated into my first show.