

ALEXANDRA B. BONDS

Curriculum Vitae

CURRENT ADDRESS

1030 Lorane Highway
Eugene, OR 97405
Phone: (541) 345-6382
Fax: (541) 346- 1978
E-mail: abonds@uoregon.edu

Theatre Arts
216 Villard Hall
University of Oregon
Eugene, OR 97403
Phone: (541) 346-4194

EDUCATIONAL EMPLOYMENT

University of Oregon
Professor Emerita of Costume Design, 2015- present.
Professor / Costume Designer, 1979 - 2015.
Promoted to Professor, June 1994.
Taiwan National University for the Arts, Guest Professor, Spring, 2017.
AHA International, London, England, Guest Professor, Spring, 2012.
National Institute for the Arts, Taipei, Taiwan, Guest Professor, 1995.
Fulbright Scholar / Professor, National Institute for the Arts, Taipei, Taiwan,
1990 - 1991.
Department of Cultural Planning and Development, Master Class in Costume
Design and Technology, Taiwan, 1 Semester, 1991.
Northwest Inter-Institutional Council for Study Abroad, Lecturer, Program
Director, London, Winter, 1987.
University of Minnesota-Duluth, Instructor / Costume Designer, September,
1976 - June 1979.
University of Northern Iowa, Instructor / Costume Designer, Fall Semester
1975 and summer 1976.
College of Saint Teresa, Instructor / Costume Designer, 1975 - 1976.

PROFESSIONAL EMPLOYMENT

Willamette Repertory Theatre, Costume Designer, 2001, 2006, 2007, 2008.
Dartmouth Summer Repertory, Costume Designer, 1993.
Eugene Festival of Musical Theatre, Resident Costume Designer, 1988 - 1994.
Columbia Pictures, *Stand by Me*, Costumes, July 1985.
A Contemporary Theatre, Seattle, Costume Designer, June 1984.
Minnesota Opera Company, Costume Designer, May 1979.
Guthrie Theatre, Stitcher, Cutter, 1978 - 1979.
Duluth Ballet, Costume Designer, December 1977.
Southwest Minnesota Arts and Humanities Council, Costume Designer,
June 1976.
Winona County Historical Society, Researcher for Historical Fashion Show,
April 1975.

RESPONSIBILITIES DURING TENURE

Design or supervise design for University Theatre, two theatres with simultaneous seasons, average of five productions a year.
Supervise costume shop with full time shop manager and staff of seven.
Establish production calendars, work assignments, formulate budgets, order stock supplies and maintain equipment - industrial sewing machines, and steam irons, serger, blind hemmer.
Pattern draping and drafting for all periods, male and female, tailoring, corseting and training of stitchers.
Teach five courses per year in all areas of costuming, advise graduate projects and theses.

TEACHING EXPERIENCE

Technical Production, Costume Construction, Pattern Drafting and Draping, Introduction to Design, Costume Design I and II, Principles of Design, Design Collaboration, Costume History I, II, III, Clothing and Culture, Costume Props, Supervision of Independent Studies in Millinery, Cobbling, Dyeing, Shakespearean, Eighteenth and Nineteenth Century Costume Construction.

PROFESSIONAL ORGANIZATIONS

United States Institute of Theatre Technology:
Elected Fellow 2007.
Vice President for International Activities 2004- 2011.
Executive Committee Member 2002- 2011.
Board Member 2001- 2011.
International Liaison for USITT-USA Prague Quadrennial Exhibits, 2011
Commissioner for Prague Quadrennial Exhibits 2003, 2007.
Delegate to Prague Quadrennial Exposition, 1987, 1995, 1999.
Member since 1983, and Member of Costume Commission.
United Scenic Artists: Design Union Local 829, New York and Los Angeles, 1984 (inactive).
Costume Society of America, Member since 1989.

ACADEMIC TRAINING

University of Denver, 1972 - 1974, Theatre Design, MA, 1974.
Syracuse University, 1968 - 1972, Theatre Design, BS, 1972.

INTERNATIONAL EXHIBITIONS: DESIGNS

- Costume at the Turn of the Century 1990-2015, curated costume exhibition at A. A. Bakhrushin State Museum, Moscow, Russia, 2015, 300 designers from 31 countries, *Love Will Shake*.
- World Stage Design, International Exhibition
2013 *Love Will Shake* featured display. Cardiff, Wales.
2009 *A Midsummer Night's Dream*, featured display. Seoul, Korea.
2005 *The Misanthrope*, digital exhibit. Toronto, Canada.
- Prague Quadrennial, International Exhibit of Scenography-USITT-USA National Exhibits
2015 *Love Will Shake*, featured display.
2007 *Kafka Parables*, digital exhibit.
1999 *Servant of Two Masters*, featured display.
1987 *The Rivals, Tartuffe*, slides, Golden Triga Award to American Exhibit.

JURIED EXHIBITIONS

- United States Institute for Theatre Technology Biennial Scenography Exposition, National Juried Exposition.
2018 *The Father*
1998 *Servant of Two Masters*
1996 *The Learned Ladies*
1994 *Chimera*
1992 *Kabuki/Bacchae*
1990 *Antigone, Loves Labors' Lost*, Slide section.
1988 *Rivals*, Slide section.
1986 Designs for *Tartuffe*
1984 Designs for *Merchant of Venice*

INVITATIONAL EXHIBITIONS

- Portfolio- A Lifetime of Costumery with Alexandra Bonds*. A fashion show and retrospective of 36 years of costume designs at the University of Oregon. October 2016, Hope Theatre.
- All the World's a Stage
Exhibit of University Theatre Scenery and Costume Designs at the Eugene Mahlon Sweet Airport, Oct-Nov, 1999.
- United States Institute for Theatre Technology Wichita Convention
1993 Puppet/Pilgrimage Designs for National Institute for the Arts, Taipei, Taiwan. Cover the Walls exhibit.
- American College Theatre Festival
1998, Pasco, *Servant of Two Masters*
1997, La Grande, *Chimera, Learned Ladies*
1993, Monmouth, *Kabuki/Bacchae*.
- The Art of the Stage, 1988, Exhibition of five designers, Hult Center. Stahlrose Art Gallery, Lincoln City, Oregon, 1984. Display of renderings and costumes from *Merchant of Venice*.

Oregon Theatre Arts Association Convention, 1983. Display of *Merchant of Venice* costumes.
University of Oregon Day, Hult Center, 1983. Display of costumes from *Merchant of Venice*.
University of Oregon Day, Hult Center, 1982. Display of costumes from past productions including *School for Scandal* and *Much Ado About Nothing*.

INTERNATIONAL EXHIBITIONS: COMMISSIONER/ LIAISON

2011 USITT/USA Exhibit to the Prague Quadrennial, International and USITT Liaison. Facilitating process of three exhibits representing theatre design in the USA for Nationally based theatre companies, Theatre Training Schools, and Architecture, contact between USITT and PQ organizers
2007 USITT PQ 2007 USA Commissioner: Lead Administrator for three exhibits representing theatre design in the USA for Nationally based theatre companies, Theatre Training Schools, and Architecture. The Prague Quadrennial is held once every four years as the premiere exposition and celebration of the design arts for theatrical production. Sixty countries participated and it was attended by over 23,000 guests.
2003 USITT PQ 2007 USA Commissioner: Lead Administrator for three exhibits representing theatre design in the USA in the Nationally based theatre companies, Theatre Training Schools, and Architecture

PUBLIC PRESENTATIONS

University of Michigan Confucius Institute, "Beijing Opera Costume: The Visual Communication of Character and Culture Through Clothing," November 2015.
Eugene Shakespeare Club Annual Birthday Celebration, "Love. Will. Shake. Costume Design Inspirations," 2013.
KC/ACTF Region 7, "Beijing Opera Costumes, Seeing Roles Through Color, Pattern, and Form," Sacramento, 2013.
Denver Museum of Art "Beijing Opera Costumes: From Cultural Tradition to Theatrical Expression." Denver, November 2011.
America Theatre in Higher Education/ Association for Asian Performance: "Beijing Opera Costumes: From Cultural Tradition to Theatrical Expression." Denver, July 2008.
Costume Society of America: "Beijing Opera Costumes: From Cultural Tradition to Theatrical Expression." New Orleans, May 2008.
Courtauld History of Dress Association: "Beijing Opera Costumes, Fact or Fiction?" Juried paper, July 2006.
Costume Research Symposium, Wimbledon School of Art, England: "Costume Research in the U.S.A.," "Communicating Character and Culture through Clothing: the Beijing Opera," Keynote address, July 2005.
Los Angeles County Museum of Art: "Dress as Transformation: Creating

Experience in Theater and Masquerade," Seminar on Dress, Invited Guest Speaker, "Beijing Opera Costumes: The Transformation of the Actor through Costume, Tradition and Culture," Spring, 1999.

United States Institute for Theatre Technology Conferences:
 Cincinnati, 2015: Global Perspectives, Costume at the Turn of the Century.
 Fort Worth, 2014: Global Perspectives.
 Charlotte, 2011: Professional Development Workshop: Turkish Shadow Puppets, Prague Quadrennial Preview, Scenofest Preview, Fulbright Teachers, OISTAT Delegates.

Kansas City, 2010: World Stage Design Gold Medal Winners, Len Heng-Cheng and Liu Xinglin, Chair, World Theatre Designers, Chair, Global Perspectives, Chair.

Cincinnati, 2009: "Beijing Opera Costumes: The Visual Communication of Character and Culture," featured speaker, "Han Chuenqi, Designer for Beijing Olympics," Chair, and "Sha Siaolan, Designer for Beijing Olympics," sponsor.

Houston, 2008: "London Study for Costume Designers," Panel Chair, "PQ Gold Medal Winner, Costume Design, Eloise Kazan," Chair, "Spotlight on Scenofest," Panel Chair, "PQ Golden Triga Award Winner, Russia," Chair, "PQ Gold Medal Winner, Scene Design, João Mendes Ribeiro," Chair.

Phoenix, 2007: "Chris van Goetham on Technology in the Netherlands," Chair, "Marina Raytchnicova, a Costumer's Portfolio," Chair, "Sean Crowley, Theatre Education in the U.K," Chair.

Louisville, 2006: "Philippe Armand: WSD Gold Medal Winner for Lighting Design," Chair, "Monica Raya: WSD Gold Medal Winner for Costume Design," Chair, "Jorge Ballina: WSD Gold Medal Winner for Set Design" Chair, "Drag, Gay Pride, and Priscilla: the role of the designer," Chair, "Theatre de la Mode," Chair.

Toronto, 2005: "Costume Design with an International Perspective," Chair, "Creating the Scenic World of Peter Brook," Chair, "Design in Asia," Chair, "Designing Together as Collaborators and Partners," Chair, "International Resources and Opportunities," Chair "How Ya' Gonna Keep 'em Down on the Farm after They've Seen PQ?" Presenter.

Long Beach, 2004: "PQ 2003: Trends in World Stage Design," Presenter.

Minneapolis, 2003: "International Resources and Opportunities," Chair.

New Orleans, 2002: "International Resources and Opportunities," Chair.

Long Beach, 2001: "International Resources and Opportunities," Chair.

Denver, 2000: "International Resources and Opportunities," Chair.

Toronto, 1999: "Makeup and Headdresses of the Beijing Opera," Chair and presenter. Included a display on the exhibition floor.

Long Beach, 1998: "Incorporating Diversity into the Design Curriculum." Presenter.

Pittsburgh, 1997 "Teaching the Elements of Design," Presenter.

Las Vegas, 1995 "Perspectives on International Design," Chair and Presenter.

Nashville, 1994 "Costumes and Masks of Balinese Dance Dramas," Juried Paper.

Seattle, 1992, "Convention and Audience Response in Chinese Opera Costumes and Makeup," Juried paper.

Seattle, 1992, "Foreign Travel and Career Development," Presenter.

Milwaukee, 1990 "Design Training and Education in U.S.S.R," Presenter.

Anaheim, 1988 "Overseas Research for Costume Designers and Technicians," Presenter.

"International Theatre Design," Presenter.

Mythic Dimensions and Crossing Cultures, The Theatre of Magic, Myth and Music Conference, 1997, Santa Cruz, CA. "A Design Perspective of Fusion Theatre," Juried paper.

Interwoven Identities: Southeast Asia in the Greater Asia-Pacific Community Conference, Eugene, 1997. "Interwoven Arts: Religion, Art and Dance Dramas of Bali," Juried paper.

MusEvenings, University of Oregon, 1997, "Chinese Opera Costumes."

American Theatre in Higher Education, 1994, "Comparative Analysis of the Design Process and Goals in Japanese, Balinese and American Theatre." Juried panel.

Costume Society of America, 1993, "Convention and Audience Response in Chinese Opera Costumes and Make up." Juried paper.

American College Theatre Festival

1998 "Costumes of the Beijing Opera."

1997 "Costumes in the Plays of Shakespeare."

"Visual Communication in Dress."

1993 "Preparing Your Portfolio," "Line: The Designer's Tool"

Western Oregon Institute for the Arts in Education, 1989

"Costumes and Culture," Lecture/Workshop.

Friends of the Library, University of Oregon, 1985

"Costume Design: The Art of Non-Verbal Communication."

Eugene Shakespeare Club

"Four Hundred Years of Shakespeare's Costumes," 1994.

"The Language of Costumes in Shakespeare's Plays," 1984.

Maude Kerns Art Gallery, Eugene, 1983

"Erte." Joint presentation.

American Theatre Association Convention, Minneapolis, 1983

"Creating Period Style for Actors." Panel presentation.

Very Little Theatre, Eugene, 1983

"Maximum Designs from Minimal Resources."

American College Theatre Festival, Ellensburg, WA, 1982

"Developing a Design Concept." Panel presentation.

Philological Association of Pacific Coast, Eugene, 1982

"Building Historical Cities." Panel presentation.

Arts in Review, TV show, 1981

Panel interview of local costume designers.

PUBLICATIONS

Beijing Opera Costumes: The Visual Communication of Character and Culture,

- Second edition completed. Anticipated publication by Routledge, November 2018.
- Theatre Design & Technology*, Summer 2018. Photographs of Designs. *The Father. Portfolio- A Lifetime of Costumery with Alexandra Bonds*, Lightning Press, 2016. Monograph retrospective of costume designs.
- "Costume Design Gets its Due," Co-authored with Susan Tsu, *Theatre Design and Technology*, Winter, 2016.
- "Costume and makeup in traditional Asian Theatre," contributor, "China." Liu, Siyuan, ed. *Routledge Handbook of Asian Theatre*. New York: Taylor and Francis, 2016.
- Jingju. Il teatro cinese nella Collezione Pilone*, Museo delle Culture, Lugano-Castagnola, Switzerland, 2014. 20 photographs reprinted from *Beijing Opera Costumes: The Visual Communication of Character and Culture*.
- "The Visual Language of Dress," in *On Stage: The Art of Beijing Opera*. Basel: Museum der Kulturen. Summer 2011.
- "Performance Dress in China and Taiwan," *Berg Encyclopedia of World Dress and Fashion: East Asia*, with Dongshin Chang and Elizabeth Johnson, 2010.
- Beijing Opera Costumes: The Visual Communication of Character and Culture*, University of Hawaii Press, April 2008.
Nominated for Millia Davenport Award, Costume Society of America
Nominated for Golden Pen Award, USITT
Nominated for International Convention of Asia Scholars ICAS Prize in Humanities
- "All the World's a Pavilion, scenic designs aren't the only constructs being exhibited at the Prague Quadrennial." By Randy Gener. *American Theatre*, September 2007. Interviewed and quoted.
- "In Prague, a World of Stage Design," by Donna and David Kornhaber. *New York Times*, June 10, 2007. Interviewed and quoted.
- "Who's Who? Hard to Tell at the PQ?" by Arnold Aronson, *American Theatre*, September 2003, photographs of the exhibits.
- "A Costumer Goes to Beijing," *Costume Research Journal*, Spring, 2002.
- "Surface Design in Jingju Costumes: The Aesthetics and Meanings of Embroidered Imagery in the Beijing Opera," *Theatre Design and Technology*, Spring, 2001.
- "London Destinations for Costume Lovers," *Costume Research Journal*, Fall, 2001.
- "China." *Theatre Design and Technology*. Fall, 1999.
- "Beijing Opera Costumes, discovering the meaning in costumes of traditional Jingju," *Theatre Design and Technology*. Fall, 1997.
- "Interwoven Arts: Religion, Theatre, and the Creation of Beauty in Bali," *Seaspan*, 1997.
- "Kuando: A New Beginning," *New Theatre Vistas: Modern Movements in International Theatre*. Edited by Judy Lee Oliva. New York: Garland Publishing, Inc., 1996.
- Theatre Design and Technology*
Summer, 1998, *Servant of Two Masters*. Photographs of designs.
Summer 1996, *The Learned Ladies*. Photographs of designs.
Summer 1994, *Chimera*. Photographs of designs.

Spring 1992, *Kabuki/Bacchae*. Photographs of designs.
Watson and McKernie, *A Cultural History of Theatre, Kabuki/Bacchae*,
Tartuffe. Photographs of designs.
USITT, Fourth Biennial Exposition Catalog, 1986, *Tartuffe*.
USITT, Third Biennial Exposition Catalog, 1984, *Merchant of Venice*.

SCHOLARSHIP & RESEARCH

"From Ritual to Theatre, Asian Ritual Workshop, Korea." Seoul. Korea,
sponsored by OISTAT, invited teacher, September 2009.
"Middle." Remounting of Ritual Theatre Dance for World Stage Design,
Invited Guest Designer, September 2009.
"From Ritual to Theatre, Asian Ritual Festival Workshop." Taipei, Taiwan,
sponsored by OISTAT, invited guest, August 2008
Humanities Center Fellowship, Spring, 2002. Beijing Opera Costumes.
Scholar in Residence, Academy for Traditional Chinese Opera, Beijing, China.
Summer, 2000-1. Beijing Opera Costumes.
Fulbright Study Tour of Thailand and Cambodia sponsored by Center for Asian
Pacific Studies, UO. One-month tour of Thailand and Cambodia viewing
sites and classical dance. Summer, 1999.
Summer Research Grant, University of Oregon, 1997, Research in the Beijing
Opera Costume Collection of the University of Hawaii, surface
ornamentation and pattern drafting.
Scholar in Residence, Academy for Traditional Chinese Opera, Beijing, China.
Spring, 1996. Beijing Opera Costumes.
Fulbright Scholar Research Project, 1990-91. Convention and Audience
Response in Chinese Opera Costume and Makeup.
University of Oregon Summer Faculty Research Grant, Venice, Italy, 1986.
"Cycle Paintings as a Model for Theatrical Costume Designers."
Review of *Costume Design* by Cletus and Barbara Anderson, manuscript
for Holt, Rinehart and Winston, 1982.
Review of *Costume History and Style* by Douglas Russell, manuscript for
Prentice-Hall, 1980.
Historical research in clothing, customs, art and architecture as needed for
period productions averaging two per year in a variety of time
periods.

TEACHING RECOGNITION

Freshman Seminar: Reinventing Yourself: Creating your past life alter ego.
Winter 2015.
AHA International Study Abroad Program. Selected to teach in London, Spring
2012. Arranged calendar of excursions and taught two courses,
Reinventing Yourself: A Living History of Tudor London and Fashion and
Costume: Past into Present.
Freshman Seminar: Reinventing Yourself: Creating your past alter ego. Spring
2008, Winter and Fall 2009.

Discover Oregon: Discover the Arts, 1998-9.
Freshman Seminar course, Clothing and Culture.
Selected 2000-01, 1999-2000, 1997-8, 1996-7, 1993-4.
National Institute for the Arts, Taipei, Taiwan, Guest Professor, 1995.
International College course, Advanced International Perspectives, 1994-5.
Fulbright Scholar/Professor, National Institute for the Arts, Taipei, Taiwan,
1990 - 1991.
Department of Cultural Planning and Development, Master Class in Costume
Design and Technology, Taiwan, 1 Semester, 1991.
Northwest Inter-Institutional Council for Study Abroad, Lecturer, Program
Director, London, Winter, 1987.

GRANTS, AWARDS AND RECOGNITIONS

Herb Greggs Award for Excellence in writing, *Theatre Design and Technology*, for
"Costume Design Gets its Due," co-authored with Susan Tsu, Winter 2016.
Certificate of Merit, KC/ACTF, Costume Design, *Comedy of Errors*, 2015.
Certificate of Merit, KC/ACTF. Costume Design, *Love. Will. Shake.* 2012.
Certificate of Merit, KC/ACTF. Costume Design, *Awake and Sing*, 2012.
Certificate of Merit, KC/ACTF. Costume Design, *Big River*, 2009.
Elected Fellow of USITT, March 2007. "For outstanding contribution to the
theatre and service to the Institute."
Certificate of Merit, KC/ACTF. Costume Design, *A Midsummer Night's Dream*,
2006.
Who's Who in American Theatre Magazine, Spring 2004.
Honorable Mention for USA National Exhibit at Prague Quadrennial, 2003 for
"inclusivity and internationalism."
Adjudicator for National Design Competition, Design Expo at USITT
Conference, New Orleans, 2002.
Humanities Fellowship, one term release time to support research in
Beijing Opera Costumes, Spring, 2002.
Tobin Foundation, San Antonio, TX, \$11,000 to support Student Exhibit and
student travel to Prague Quadrennial, 2003
USITT Fellowship for Excellence in Scholarship, \$15,000 to support research in
Beijing Opera Costumes, 2000-1.
Herb Greggs Merit Award for excellence in writing for the Performing Arts,
Theatre Design and Technology, for "Surface Design in Jingju Costumes: The
Aesthetics and Meanings of Embroidered Imagery in the Beijing Opera,"
Spring, 2001.
Richard A. Bray Faculty Fellow Award, \$5000 for outstanding contribution to
scholarship, teaching and service at the University of Oregon, 1999.
Herb Greggs Award for excellence in writing for the Performing Arts, *Theatre
Design and Technology*, for "Beijing Opera Costumes: discovering the
meaning in the costumes of traditional Jingju," 1999.
Fulbright Travel Award, to Thailand and Cambodia to research cultural arts, as
member of a team of University and Secondary educators, 1999.
Travel Award, from College of Arts and Sciences and Vice Provost for

International Affairs, to travel to Prague, The Czech Republic for the Prague Quadrennial, 1999.
Certificate of Merit, KC/ACTF. Costume Design, *Ever the Dragon*, 1997.
Summer Research Grant, University of Oregon, 1997, Research in the Beijing Opera Costume Collection of the University of Hawaii, surface ornamentation and pattern drafting.
Center for Asian and Pacific Studies, University of Oregon, Travel Grant, 1997, 1998.
Merit Award, KC/ACTF. *Ever the Dragon*. Costume Designs, 1997.
United States Institute for Theatre Technology. Funds from the New Initiatives Fund and the Commissioner's Fund to support International Theatre Resources and Opportunities Survey, 1996.
Fulbright Scholar/Professor, National Institute for the Arts, Taipei, Taiwan, 1990 - 1991.
University of Oregon Summer Faculty Research Grant, Venice, Italy, 1986.
"Cycle Paintings as a Model for Theatrical Costume Designers."

CURATION

Innovative Costume of the 21st Century: The Next Generation, A. A. Bakhrushin State Museum, Moscow, Russia, one of three curators for USA costume designers, with Margaret Mitchell, Laura Crow, 2019.
Costume at the Turn of the Century, A. A. Bakhrushin State Museum, Moscow, Russia, one of three curators for USA costume designers, with Susan Tsu, Laura Crow, 2015
Jordan Schnitzler Museum of Art, exhibit of Beijing Opera Costumes and Imperial Dress, Summer 2008.

STUDENT HONORS

International

Natalya Kolosowsky, USITT-USA Student Exhibit for Prague Quadrennial, *Ecstasy, A Water Fable*, 2015.
Natalya Kolosowsky, *Costume at the Turn of the Century, King Stag, Rousalki*, 2015.
Natalya Kolosowsky, Merit for Costume Design, *Rousalki*, World Stage Design, Cardiff, Wales, 2013.

Regional

Heidi Knight-Meigs Certificate of Merit for Costume Design, project, *Wizard of Oz*, 2013.
Natalya Kolosowsky Meritorious Achievement for Costume Design, Class Project, *School for Scandal*, 2013.
Anie Smith: KC/ACTF Certificates of Merit for Costume Design
Good Doctor, 2010, *Love's Labours' Lost* 2010, *Bat Boy* 2011.
I Ain't Yo' Uncle 2012.
Lilli Turner KC/ACTF Certificate of Merit for Costume Design, *La Dispute*, 2008.

Lilli Turner, KC/ACTF Meritorious Achievement in Costume Technology, wig fabrication, 2008.

Tamara Langman: KC/ACTF Meritorious Achievement in Costume Technology, leather spats, 2007.

Lilli Turner, KC/ACTF Meritorious Achievement for Costume Design, class project, 2007.

National

Ariana Schwartz, Zelma H. Weisfeld Costume Design and Technology Awards 2010.

Sarah Gahagan \$2,500 Tobin Theatre Arts Fund Travel Award to attend the Prague Quadrennial, 2007.

Annelie Turrin, \$1,000 USITT Student International Travel Award to attend the Prague Quadrennial, 2007.

Rebecca Morus, costume designs for *The Selfish Giant* selected for USITT Student Exhibit for Prague Quadrennial 2007.

COSTUME DESIGNS

Modern and Contemporary:

The Father, Awake and Sing, Rock 'n' Roll, Annelie and the Depths of the Night, Metamorphoses, Book of Days, Dancing at Lughnasa, Dark of the Moon, Design for Living, Blood Wedding, Marisol, God's Country, Top Girls, Madwoman of Chaillot, Mass Appeal, Excursion Fare, Tango, Bedroom Farce, Man with Bags, House of Blue Leaves, And Miss Reardon Drinks a Little, Ten Little Indians, Plaza Suite, Oh Dad, Poor Dad . . . , Harvey, When You Coming Back, Red Ryder, The Hostage, Hay Fever, Bent, Inherit the Wind, Moon for the Misbegotten, Love Will Shake

Period:

Ah Wilderness!, Look Homeward, Angel, Summer and Smoke, Playboy of the Western World, Sherlock Holmes, 13 Rue de L'Amour, La Ronde, Hotel Paradiso, Little Foxes, Peer Gynt, Fashion, St. Joan, The Nativity, Red Noses, Noonday Demons, Second Shepherd's Play, Nicholas Nickleby, She Stoops to Conquer, After Mrs. Rochester, Kafka Parables, Cyrano, Wild Oats, Around the World in Eighty Days, the Importance of Being Earnest, Arcadia, Pride and Prejudice

Classical:

King Lear, As You Like It, Antigone, The Rivals, School for Scandal, Tartuffe, Romeo and Juliet, Much Ado About Nothing, Merchant of Venice, Love's Labors Lost, Hamlet, MacBeth, The Winter's Tale, Trojan Woman, The Learned Ladies, Servant of Two Masters, Comedy of Errors, The Misanthrope, A Midsummer Night's Dream, Love Will Shake, Comedy of Errors

Musicals:

Spring Awakening, Big River, Good Morning Athens, Guys and Dolls, Quilters, My Fair Lady, Cabaret, Music Man, Anything Goes, Fiddler on the Roof, Side by

Side by Side by Sondheim, *Cinderella*, *Carnival*, *Celebration*, *Oklahoma*, *On a Clear Day . . .*, *Little Me*, *You're a Good Man, Charlie Brown*

International:

Kabuki/Bacchae, *Chimera*, *Ever the Dragon*, *Lotus Lessons*, *Middle* (Taipei, Taiwan, co-designer)

Dance:

A Christmas Carol, "Orpheus," Dance Concerts, 1979 – 1993, 2010

Opera:

Orpheus and Eurydice, "Appollonia"

Special:

Eight Super Puppets for Taiwanese Ritual Celebration

SET DESIGNS

Antigone, *Pippin*, *Celebration*, *Oh Dad, Poor Dad...*, *Fashion*, *On a Clear Day...*

SERVICE

Department: Committee of the Whole, season selection, faculty searches, graduate admissions, departmental policies and procedures, peer reviews.

Chair of Tenure Committee, Jeanette DeJong, 2017-18.

Chair of Personnel Committee, 2011-2015.

Director of Graduate Studies, 2013- 2015.

Spring Break Trip to Ashland, co-leader 2013.

Acting Department Head, Spring term 2013, 2015

University: AHA Faculty Advisory Board 2012-2015.

National: United States Institute of Theatre Technology:

Vice President for International Activities 2004- 2011

Executive Committee Member 2002- 2011

Board Member 2001- 2011