

# r. eric stone

scenic designer, united scenic artists union, local 829

Coralville, Iowa  
U.S.A.

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## training

Master of Fine Arts  
**Ohio University**  
Athens, Ohio

Production Design and Technology  
emphasis in Scenic Design  
secondary emphasis in Costume Design  
1994 (attended 1991 – 1994)

Bachelor of Arts  
**Lewis & Clark College**  
Portland, Oregon

Theater (Honors)  
emphasis in Directing and Stage Management  
1989 (attended 1985 – 1989)

## teaching

Vice-Chair of Faculty Assembly

2022 – 2023

Director of Graduate Studies

2021 – present

Head of Design Program

2012 – present

Associate Professor

2011 – present

Assistant Professor

2008 – 2011

**University of Iowa**

Department of Theatre Arts  
Iowa City, Iowa

Assistant Professor

**University of Illinois at Urbana-Champaign** 2001 – 2008

Department of Theatre  
Urbana, Illinois

Instructor / Resident Scenic Designer

**Pacific Conservatory for the Performing Arts** 1995 – 2001

Santa Maria, California

Visiting Lecturer

**University of California at Santa Barbara** 1999, 2000 (2 quarters)

Department of Theater and Dance  
Santa Barbara, California

Graduate Assistantship

**Ohio University** 1992 – 1994 (7 quarters)

School of Theater  
Athens, Ohio

Instructor

**Guangxi Teacher Training University** 1987 (1 semester)

Guilin, Guangxi, People's Republic of China

**director of graduate studies** 2021 – present  
**head of the design program** 2012 – present  
**associate professor** 2011 – present  
**assistant professor** 2008 – 2011

Department of Theatre Arts. Duties include teaching BA and MFA students; recruiting and service for the Design Program; developing, supervising and maintaining the BA and MFA curriculum for the Scenic Design Area; and advising BA and MFA students through project designs and realized productions for the Department of Theatre Arts. Through February 2023, advised 171 designs by MFA and BA students for realized scenic designs of Gallery Productions, Mainstage productions, and/or New Play Festival productions (up to 80 hours of mentoring for several production each year). Designed scenery for 27 productions for the Department of Theatre Arts (individual productions require 200 to 350 hours invested in the creation of design materials and overseeing the execution of the production). Serving as the Chair of the Design Program since August 2012. Serving as Director of Graduate Studies since May 2021.

**COURSES TAUGHT AT UNIVERSITY OF IOWA THROUGH SPRING 2023**

Scenic Design One	24 semesters
Scenic Design Two	14 semesters
Scenic Design Three	11 semesters
Graphic Design	11 semesters
Computer Visualization	6 semesters
Period Styles	3 semesters
Drafting for Designers	2 semesters
Independent Study (Digital Marketing)	2 semesters
Independent Study (Scenic Design)	4 semesters
Independent Study (Graphic Design)	3 semester
Design Seminar	26 semesters
Projects in Theatre	29 semesters
Projects in Theatre Advanced	29 semesters
MFA Thesis	14 semesters

*Classes in Scenic Design traditionally experience low enrollments, as it is a specialized discipline. Additionally, these classes must be limited to a maximum of 12 students due to the size of the classroom and equipment available.*

*At the graduate level, the Department of Theatre Arts typically has 8 graduate design students. At any one time, there are no more than 3 students working at the same level of their training in scenic design. Mentoring the design students throughout their three years, whether they are enrolled in scenic design classes or not. Time spent with the graduate students, working with them on their designs, takes an extraordinary commitment on a weekly basis. It is typical to commit one hour each week with each student when they are not designing a realized production, and 3 hours each week when they are in production development throughout the calendar year (as our productions are developed year-round).*

*The discipline of scenic design is central to theatre education for students training in theatre. At the undergraduate level, the graduation requirement is a single course in design (chosen from 1 of 5 course offered annually in the Design Program). Therefore, despite large undergraduate numbers in the Theatre Arts Department as a whole, undergraduate enrollment in scenic design is often low.*

## teaching @ UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN

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### assistant professor

2001 – 2008

#### chair of the scenic design program

Department of Theatre. Duties included: developing, supervising and maintaining the BFA and MFA curriculum for the Scenic Design Program; and advising students through project designs and realized productions for the Departments of Theatre, Dance, and Opera at the Krannert Center for the Performing Arts. Advised 44 designs by MFA or BFA students and designed scenery for 10 productions.

#### COURSES TAUGHT AT ILLINOIS

<i>Advanced Scenic Design</i>	13 semesters
<i>Colloquium in Scenic Design I</i>	6 semesters
<i>Colloquium in Scenic Design II</i>	5 semesters
<i>Colloquium in Scenic Design III</i>	7 semesters
<i>Colloquium in Scenic Design IV</i>	6 semesters
<i>Digital Portfolio Creation / Website Design</i>	8 semesters
<i>History of Décor</i>	4 semesters
<i>Scenic Design Studio</i>	6 semesters
<i>Introduction to Vectorworks</i>	4 semesters
<i>Rendering Techniques for the Stage</i>	1 semester
<i>Designing for Television</i>	1 semester
<i>Practicum in Theatre Practice</i>	13 semesters

## teaching @ PACIFIC CONSERVATORY THEATRE

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### PCPA Theaterfest, Santa Maria, California

1995 – 2001

#### resident scenic designer

Allan Hancock College. Taught BFA and MFA-level courses for the conservatory, managed a scenic design studio staffed with student design assistants, and designed 35 productions.

#### COURSES TAUGHT AT PCPA THEATREFEST

<i>Advanced Scenic Design</i>	19 semesters
<i>Scenography</i>	13 semesters
<i>Theatre Graphics</i>	11 semesters

## teaching @ OTHER INSTITUTIONS

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### University of California, Santa Barbara, California

*Production Lab in Scenic Design*

2 quarters, 1999 & 2000

### Ohio University, Athens, Ohio

*Scenic Art*

7 quarters, 1992 – 1994

### Guangxi Teacher Training University

#### Guilin, Guangxi, People's Republic of China

*Conversational English*

1 semester, 1987

As part of an exchange group of undergraduate students from Lewis & Clark College, courses were taken in Chinese language, history and culture, as well as teaching a semester-long course in conversational English. In preparation for the exchange, completed 2 years of Chinese language studies on campus in the U.S.A..

## student success

There are various ways of looking at ‘how successful’ a student studying Theatre Arts is in the jobs, training, and life after leaving training. Some have a very fast track towards their career goals, landing the job they came into training hoping for, other it takes many years to build from the foundations they have acquired during their training to be successful. At the University of Iowa, since the foundation our training is working with students interested in multi-discipline design training, faculty work in classes and productions with designers of costumes, scenery, lighting, media, and sound. Faculty actively mentors these students throughout their training.

Many of my students are excelling in creative positions in the theatre, television, awards shows, and film industry in **New York City** – in the areas of scenery, costumes, and media. A small sample includes their work on Broadway (including *Music Man*, *New York, New York*), at the Tony Awards, feature films (*In the Heights*), and television (2 alumni, Production Design and Costume Coordinator for CBS/Queen Latifa’s *The Equalizer*).

Below is a partial list of schools where students hold (or have held) **faculty positions**:

- Michigan State University
- Stanford University
- University of Indiana
- Louisiana State University
- University of New Mexico
- Texas A&M - Corpus Christi
- Ball State University
- Cleveland State University
- Wesleyan University (CT)
- Emory & Henry College (VA)
- Gustavus Adolphus College
- Emporia State University
- Lewis University (IL)
- Troy University (AL)
- University of Wisconsin – Platteville
- University of Wisconsin – Stevens Point
- University of Michigan – Flint
- Central Michigan University
- Saginaw Valley State University
- College of Charleston
- University of Louisiana at Lafayette
- University of Indiana, South Bend

Outside of academia, several students have gone to work **in the industry**. Here are companies they are (or have) worked at:

- Universal Studios (Designer in the Art Department, California)
- Tait Towers (Technical Designer, Pennsylvania)
- Ovation (Lighting Design and Media Technician, Nashville)
- GMR Marketing (Director of Production Design, Milwaukee)
- Majic Productions (Director of Production Design, Milwaukee)
- Feld Entertainment (Head Electrician, Florida)
- Taylor Studios (Designer in the Exhibitions Department, Illinois)

During, or soon after, their training students have worked in most of the **leading theatres in the country**, including:

- The Santa Fe Opera
- Trinity Repertory Company
- Guthrie Theatre
- Oregon Shakespeare Festival
- Cleveland Play House
- Utah Shakespeare Festival
- Denver Center Theatre Company
- The Washington Ballet
- Great River Shakespeare Festival
- Birmingham Children's Theatre
- Hope Summer Repertory Theatre
- New Harmony Theatre
- Olney Theatre Center

## scholarship & creative work

### CREATIVE PROJECTS W/ RALPH LEMON

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Ralph Lemon, 2020 MacArthur Fellow, was Artistic Director of Cross Performance, Inc., a New York City-based company dedicated to the creation of cross-cultural and cross-disciplinary performance and presentation. Lemon's projects expand the definition of choreography by crossing and stretching the boundaries between Western, post-modern dance and other art forms and cultures. Lemon is the recipient of a 2009 John Simon Guggenheim Memorial Foundation Fellowship, and a 2009 New York Foundation for the Arts Fellowship for Interdisciplinary Work. In 2006, he was one of 50 artists to receive the inaugural United States Artists Fellowship.

#### SCENIC DESIGN COLLABORATOR

In a continuing professional creative relationship with Ralph Lemon, designed scenery for a new work *Scaffold Room*. Design work started in 2012. Construction began in June 2013 in Tuscaloosa, Alabama (University of Alabama); automation/workshops will continue in Troy, New York (EMPAC / Rensselaer Polytechnic Institute) in May/June 2014. Produced by Cross Performance, Inc. and MultiArts Projects & Productions (MAPP); the work premiered in October 2014 in Minneapolis at the Walker Art Center and is touring in the United States. 2016 Bessie Award (NYC) nominee for the Best Scene Design.

#### SCENIC DESIGN COLLABORATOR

Designed scenery for the workshop portion of a new work by Ralph Lemon entitled *How Can You Stay in the House All Day and Not Go Anywhere?* Design work spanned 9 months with on-site meetings in New York and California. The workshop was held at Stanford University during Fall 2009. Produced by Cross Performance, Inc. and MultiArts Projects & Productions (MAPP); the work premiered in September 2010 with tour cities including Seattle, San Francisco, Los Angeles, Durham, Minneapolis, Urbana and New York City.

#### SCENIC DESIGN ASSOCIATE

Worked with Ralph Lemon on his original piece *Come Home, Charley Patton: Part 3 of the Geography Trilogy*. Produced by Cross Performance, Inc. and MultiArts Projects & Productions (MAPP); the work premiered at the Krannert Center for the Performing Arts, Urbana, IL, 2004. Design work included integration of video projection on mobile screens, and an actual fire hose used on stage. Collaborated with installation artists, robot designers, and management teams from other venues. Coordinated how the piece would work in nine scheduled venues on the subsequent national tour – including New York City (at BAM), Minneapolis, Chicago, Newark, Pittsburg, and Dallas.

#### INSTALLATION ARTIST

Developing an installation art piece in New York City, entitled *Prayer Pool*, working with Ralph Lemon. Work began in September 2007. The installation features a white environment that surrounds an inset pool containing 200 3" x 3" water color paintings. Ralph Lemon has met with several contacts in New York to identify potential funding and venue sources, including the Museum of Modern Art.

## scenic designs @ PROFESSIONAL THEATRES

Creating a scenic design for a theatre production can start as much as one year prior to the opening performance. A scenic designer wears many hats – as a painter, a sculptor, an architect, an engineer, a draftsman, an interior designer and an expert on period style – all to create a design for a specific production at a distinct venue within a tight budget. The designer brings to each design the ability to envision, communicate and create worlds onstage that are sometimes familiar to the audience or brand-new realities that are created for unique live stage events.

<b>Madison Opera</b>	<b>Madison, WI</b>	<b>Actor's Equity Company</b>
<i>Trouble in Tahiti</i>	Kristine McIntyre, director	2023
<i>Seven Deadly Sins</i>	Kristine McIntyre	2023
<i>She Loves Me</i>	Doug Scholz-Carlson	2022
<i>She Loves Me</i> (postponed/COVID)	Doug Scholz-Carlson	2021
<i>A Little Night Music</i>	Doug Scholz-Carlson	2019
<b>Fine Arts Center at Colorado College</b>	<b>Colorado Springs, CO</b>	<b>Actor's Equity Company</b>
<i>The Sound of Music</i>	Nathan Halverson, director	2019
<b>Fox Live Broadcast</b>	<b>Los Angeles, CA</b>	
Studio/Production Assistant for <i>RENT!</i>	Adam Rowe, art director	2019
<b>Great River Shakespeare Festival</b>	<b>Winona, MN</b>	<b>Actor's Equity Company</b>
<i>The Tempest</i> (redesign for outside)	Beth Gardiner	2021
<i>Great Expectations</i> (redesign for outside)	Doug Scholz-Carlson	2021
<i>The Taming of the Shrew</i> (cancelled/COVID)	Lisa Wolpe	2020
<i>The Tempest</i> (cancelled/COVID)	Beth Gardiner	2020
<i>Great Expectations</i> (cancelled/COVID)	Doug Scholz-Carlson	2020
<i>Cymbeline</i>	Doug Scholz-Carlson	2019
<i>Macbeth</i>	Paul Mason Barnes	2019
<i>The Servant of Two Masters</i>	Beth Gardiner	2019
<i>A Midsummer Night's Dream</i>	Beth Gardiner	2018
<i>Shakespeare in Love</i>	Doug Scholz-Carlson	2018
<i>All's Well that Ends Well</i>	Rick Barbour	2018
<i>Shipwrecked</i>	Rick Barbour	2017
<i>Richard III</i>	Doug Scholz-Carlson	2017
<i>The Comedy of Errors</i>	Melissa Rain Anderson	2017
<i>Julius Caesar</i>	James Edmonson	2016
<i>Georama</i>	Paul Mason Barnes	2016
<i>As You Like It</i>	Doug Scholz-Carlson	2016
<i>Romeo and Juliet</i>	Doug Scholz-Carlson	2015
<i>Much Ado About Nothing</i>	James Edmonson	2015
<i>The Glass Menagerie</i>	Paul Mason Barnes	2015
<i>The Merry Wives of Windsor</i>	Paul Mason Barnes	2014
<i>Hamlet</i>	James Edmonson	2014
<i>Rosencrantz &amp; Guildenstern are Dead</i>	Gale Childs Daly	2014

SCENIC DESIGNS @ PROFESSIONAL THEATRES CONTINUED

<b>Great River Shakespeare Festival</b>	<b>Winona, MN</b>	<i>Actor's Equity Company</i>
<i>King Henry V</i>	James Edmonson	2013
<i>Twelfth Night</i>	Paul Mason Barnes	2013
<i>Two Gentlemen of Verona</i>	Paul Mason Barnes	2012
<i>King Lear</i>	James Edmonson	2012
<i>Complete Works of Shakespeare, Abridged</i>	Melissa Rain Anderson	2012
<b>Utah Shakespearean Festival</b>	<b>Cedar City, UT</b>	<i>Actor's Equity Company</i>
	<i>2000 Tony Award for Outstanding Regional Theatre</i>	
<i>Stones in His Pockets</i>	J. R. Sullivan	2012
<i>Othello</i>	J. R. Sullivan	2008
<i>Cyrano de Bergerac</i>	David Ivers	2008
<i>Two Gentlemen of Verona</i>	Jesse Berger	2008
<i>Camelot</i>	Brad Carroll	2005
<i>A Midsummer Night's Dream</i>	Kathleen F. Conlin	2005
<i>Stones in His Pockets</i>	J. R. Sullivan	2005
<i>My Fair Lady</i>	Marc Robin	2004
<i>Morning's at Seven</i>	Kathleen F. Conlin	2004
<i>Forever Plaid</i>	Russell Treyz	2004
<i>The Servant of Two Masters</i>	Russell Treyz	2003
<i>1776</i>	Brad Carroll	2003
<i>Born Yesterday</i>	Kathleen F. Conlin	2003
<b>Fulton Theatre</b>	<b>Lancaster, PA</b>	<i>Actor's Equity Company</i>
<i>Deathtrap</i>	Charles Abbott	2010
<b>Iowa Summer Repertory</b>	<b>Iowa City, IA</b>	<i>Actor's Equity Company</i>
<i>The Scene</i>	Brandon Bruce	2010
<i>Mauritius</i>	Eric Forsythe	2010
<i>Dead Man's Cell Phone</i>	Eric Forsythe	2009
<i>The Clean House</i>	Mary Beth Easley	2009
<b>New American Theater</b>	<b>Rockford, IL</b>	
<i>Stones in His Pockets</i>	J. R. Sullivan	2006
<b>Skylight Opera Theatre</b>	<b>Milwaukee, WI</b>	<i>Actor's Equity Company</i>
<i>Cabaret</i>	Rene Moreno	2004
<i>Chicago</i>	Russell Garrett	2002
<i>Hello, Dolly!</i>	Marc Robin	2001
<i>Floyd Collins</i>	Paul Mason Barnes	2000
<b>American Players Theater</b>	<b>Spring Green, WI</b>	<i>Actor's Equity Company</i>
<i>A Midsummer Night's Dream</i>	Paul Mason Barnes, director	2000
<b>American Players Theater</b>	<b>Fall Tour</b>	<i>Actor's Equity Company</i>
<i>A Midsummer Night's Dream</i>	Paul Mason Barnes	2000
<b>San José Repertory Theatre</b>	<b>San Jose, CA</b>	<i>Actor's Equity Company, LORT Theatre</i>
<i>Mizlansky/Zilinsky or 'schmucks'</i>	John McCluggage	1998

SCENIC DESIGNS @ PROFESSIONAL THEATRES CONTINUED

<b>California Shakespeare Theater</b>	<b>Berkeley, CA</b>		<i>Actor's Equity Company</i>
<i>As You Like It</i>		Joe Vincent	1998
<b>Sacramento Theatre Company</b>	<b>Sacramento, CA</b>		<i>Actor's Equity Company</i>
<i>Dorothy Parker: Lady of the Corridor</i>		Geo Hartley	1998
<b>Pacific Conservatory Theatre (PCPA)</b>	<b>Santa Maria, CA</b>		<i>Actor's Equity Company</i>
<i>The Servant of Two Masters</i>		Mark Booher	2002
<i>Peter Pan</i>		Jeremy Mann	2001
<i>On Golden Pond</i>		Roger DeLaurier	2001
<i>My Fair Lady</i>		Mark Booher	2001
<i>Romeo &amp; Juliet</i>		Patricia Troxel	2001
<i>42<sup>nd</sup> Street</i>		Jeremy Mann	2001
<i>The 1940s Radio Hour</i>		Brad Carroll	2000
<i>The Taming of the Shrew</i>		Mark Booher	2000
<i>Macbeth</i>		Mark Booher	2000
<i>Oh Coward!</i>		Patricia Troxel	2000
<i>The Circuit (scenic &amp; costume design)</i>		Andrea Stoner	2000
<i>Cinderella</i>		Lisa Tromovitch	1999
<i>Amadeus</i>		Lisa Tromovitch	1999
<i>Carousel</i>		John Loschmann	1999
<i>The Lion in Winter</i>		Lisa Tromovitch	1999
<i>The Wizard of Oz</i>		Roger DeLaurier	1998
<i>Twelfth Night</i>		Roger DeLaurier	1998
<i>The King &amp; I</i>		John Loschmann	1998
<i>The Hunchback of Notre Dame</i>		Roger DeLaurier	1998
<i>Agnes of God</i>		Patricia Troxel	1998
<i>Once Upon a Mattress</i>		Brad Carroll	1998
<i>The Sound of Music</i>		John Loschmann	1997
<i>H.M.S. Pinafore</i>		Brad Carroll	1997
<i>The Who's Tommy</i>		Michael Barnard	1997
<i>Robin Hood (Premier, Musical)</i>		Rick Barbour	1997
<i>The Turn of the Screw</i>		Roger DeLaurier	1997
<i>The Comedy of Errors</i>		James Edmonson	1996
<i>Woody Guthrie's American Song</i>		Rick Barbour	1996
<i>Camelot</i>		Brad Carroll	1996
<i>The Grapes of Wrath</i>		Paul Mason Barnes	1996
<i>Damn Yankees</i>		Brad Carroll	1996
<i>Julius Caesar</i>		Gale Fury Childs	1995
<i>Annie</i>		Roger DeLaurier	1995
<i>The Pirates of Penzance</i>		Brad Carroll	1995
<i>The Music Man</i>		Roger DeLaurier	1995
<b>New Harmony Theatre</b>	<b>New Harmony, IN</b>		
<i>The Fantasticks</i>		Joseph Seabeck, director	1994
<b>Monomoy Theatre</b>	<b>Cape Cod, MA</b>		
<i>A Lesson from Aloes</i>		Peter Hackett	1993
<i>Blithe Spirit</i>		Michaeljohn McGann	1993
<i>The Matchmaker</i>		Israel Hicks	1993



## scenic designs @ ACADEMIC THEATRES

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<b>University of Iowa</b>	<b>Iowa City, IA</b>		
<i>Something Rotten!</i>		Jonathan Hadley, director	2023
<i>String</i>		Eric Forsythe	2022
<i>Basically Children (Premiere)</i>		Natalie Villamont Zito	2022
<i>Smile Medicine (Premiere)</i>		Paul Kalina	2021
<i>Our Lady of 121<sup>st</sup> Street</i>		Mary Beth Easley	2021
<i>Ascend (Premiere)</i>		Margarita Blush	2021
<i>6 by 6: Collected Perspectives on Social Justice</i>			2020
<i>Into the Night</i>		Mary Beth Easley	
<i>A Refugee in Detroit (Premiere)</i>		Michael Kachingwe	
<i>Princeton Junction (Premiere)</i>		Britny J. Horton	
<i>The Honey War (Premiere)</i>		Octavius Lanier	
<i>#Masks (Premiere)</i>		Steven Willis	
<i>Orlando</i>		Erica Vannon	2019
<i>The Crucible</i>		Doug Scholz-Carlson	2017
<i>Rome Sweet Rome (Premiere)</i>		Q Brothers Collective	2016
<i>American Idiot</i>		John Cameron	2015
<i>The Luck of the Irish</i>		Tlaloc Rivas	2015
<i>Slaughter City</i>		Meredith Alexander	2014
<i>Makeover (Premiere)</i>		Nick Demos	2014
<i>Out of the Pan into the Fire (Premiere)</i>		Dominique Serrand	2013
<i>Lady Macbeth (Premiere)</i>		Matthew Hawkins	2012
<i>The Cherry Orchard</i>		Eric Forsythe	2011
<i>Misalliance</i>		Eric Forsythe	2010
<i>Light Leaves (Associate Designer)</i>		Robert Wilson	2010
<i>Eurydice</i>		Sarah Ballema	2010
<i>As You Like It</i>		Carol MacVey	2009
<b>University of Illinois</b>	<b>Urbana, IL</b>		
<i>Metamorphoses</i>		Rene Moreno	2007
<i>Leonard Bernstein's Mass</i>		James Zager	2006
<i>Nine</i>		James Zager	2005
<i>Brecht on Brecht</i>		James Zager	2005
<i>Lush Life (Premiere)</i>		Lisa Gaye Dixon	2004
<i>Twelfth Night</i>		Robert G. Anderson	2004
<i>Antigone</i>		Tom Mitchell	2003
<i>Othello</i>		Henson Keys	2002
<i>The Threepenny Opera</i>		James Zager	2002
<i>Virtual Devotion</i>		Henson Keys	2002
<b>University of California</b>	<b>Santa Barbara, CA</b>		
<i>The Swan</i>		Tom Whitaker	2000
<i>The Serpent of Ai</i>		James Donlon	1999

## media designs @ ACADEMIC THEATRES

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University of Iowa	Iowa City, IA	
6 by 6: Collected Perspectives on Social Justice		2020
Into the Night	Mary Beth Easley	
A Refugee in Detroit (Premiere)	Michael Kachingwe	
Princeton Junction (Premiere)	Britny J. Horton	
The Crucible	Doug Scholz-Carlson	2017
The Cherry Orchard	Eric Forsythe	2011

## Installation art consultation INTERNATIONAL

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Consultant for an installation art piece entitled *Convalescent Cinema* by renown video essayist **Kevin B. Lee** at the 2021 Cologne Short Film Festival, Cologne, Germany (Kurzfilmfestival Köln). Collaboration included a series of email and online meetings, resulting in production of a series of draftings and installation sketches.

*Kevin B. Lee is internationally-acclaimed filmmaker, media artist and critic, and leading proponent of video form film criticism, having produced over 100 short video essays on cinema and television over the past five years. He is a Professor of Crossmedia Publishing at Merz Akademie, Stuttgart, Germany.*

## OTHER CREATIVE PROJECTS/POSITIONS

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### SCENIC DESIGN ASSOCIATE

Denver Center Theatre Company for their 1994-1995 season (Actor's Equity Company, LORT theatre). Duties as Staff Scenic Design Associate included drafting, model building, and research for their 12-production season.

### SCENIC CHARGE ARTIST

Head of the Paint Shop for 2 productions at *University of California, Santa Barbara* (Santa Barbara, California); 9 productions at *Ohio University* (Athens, Ohio); 4 productions at *New Harmony Theater* (New Harmony, Indiana); and 8 productions at *Monomoy Theatre* (Chatham, Massachusetts). Duties included ordering materials, personnel instruction, and development of painting techniques to realize the designs.

### SIGNIFICANT INTERNSHIPS

**The Cleveland Play House**                      **Cleveland, OH**    **1993**  
The three-month internship included assisting designers Ursula Belden, David Potts, and Loy Arcenas on four productions (Actor's Equity Company, LORT theatre).

**The Santa Fe Opera**                              **Santa Fe, NM**    **1993**  
Properties carpenter intern working with two professional properties carpenters on 4 productions. One of 70 interns at the Opera, received the Reehling Memorial Award for Distinguished Intern.

## CREATIVE PROJECTS CONTINUED

### PUBLICATIONS, PHOTOGRAPHY, WEB DESIGN & GRAPHIC DESIGN

- Vectorworks for Entertainment Design: Using Vectorworks to Design and Document Scenery, Lighting, Rigging and Audio Visual Systems, 2<sup>nd</sup> edition by Kevin Lee Allen, design drafting, renderings, and production photos of *Macbeth*, *Cymbeline* at Great River Shakespeare Festival (Focal Press, 2020).
- Introduction to Theatrical Design and Production: A Collaborative Journey by Judy Ryerson, samples of drafting, models, and production photos from *A Midsummer Night's Dream* at the Utah Shakespeare Festival; *Eurydice* and *The Crucible* at the University of Iowa; *My Fair Lady*, *The Wizard of Oz*, and *The Grapes of Wrath* at PCPA. (Waveland Press, 2020).
- Digital Media, Projection Design & Technology for Theatre by Alex Oliszewski and Daniel Fine, drafting and renderings from *The Merry Wives of Windsor* at Great River Shakespeare Festival (Routledge, 2018)
- Theatrical Design: an Introduction by Kevin Lee Allen, design analysis and production photos of *A Midsummer Night's Dream* at Utah Shakespeare Festival, samples of research and production photos from *The Cherry Orchard* at University of Iowa, and *Henry V*, *The Glass Menagerie*, *Romeo and Juliet* at Great River Shakespeare Festival (Focal Press, 2016).
- Modern Dance: Ralph Lemon, a monograph on New York based choreographer, writer, and visual artist Ralph Lemon edited by Thomas J. Lax, interviewed for this book and photos of *Come home Charley Patton* (The Museum of Modern Art, Spring 2016).
- King Lear Analysis by tbd (for High School Students in Ireland), production photos of *King Lear* at Great River Shakespeare Festival (Gill and Macmillian, 2016).
- Painting for Performance: A Beginner's Guide to Scenic Art for Theatre by Sean O'Skea, production photos from *King Lear* and *Romeo and Juliet* at Great River Shakespeare Festival and *Lady M* from University of Iowa (Focal Press, 2016).
- Book Review for "Showcase" by Rafael Jaen, *TD&T*, Winter 2012, volume 48, #1, pps 59-61.
- Photos covering the 2012 Prague Quadrennial, *TD&T*, Fall 2011, volume 47, #4. The official photographer for the United States Institute for Theatre Technology, Inc., in that capacity; documented the 10-day conference and then submitted 120 photos for consideration of publication in the Fall magazine, more than 20 photos were included.
- The Creative Spirit: An Introduction to Theatre by Stephanie Arnold, included information provided Ms. Arnold detailing the design process for *The Grapes of Wrath* at PCPA Theaterfest (1996). Images accompanying the text include drafting, paint elevations, and production photos from designs for *The Grapes of Wrath*, *Julius Caesar*, *Camelot*, and *Damn Yankees*. (Mayfield Publishing Company, 1998, 2000, 2003, 2008, 2010).
- Fresnels, Furniture, and Fedoras: The Silent Partners of Performance by Judy Ryerson, samples of drafting, models and production photos from *The Clean House* at Iowa Summer Rep, *Eurydice* at University of Iowa, and *The Grapes of Wrath* at PCPA Theaterfest (an online textbook, Kendall Publishing, 2010).
- "What We Make Together" 34 photographs featured gallery exhibition at the University of Iowa Market-Dubuque Gallery, 2011.
- "Prague, Utah" solo photography exhibition at 14 Brushes Gallery, Urbana, IL, 2008
- Beautiful by Dr. Jaiya John, cover illustration and jacket design (Soul Water Rising, 2008)
- Reflection Pond by Dr. Jaiya John, cover illustration and jacket design (Soul Water Rising, 2007)
- The Square Grove by Vincent Wixon, cover photographer (Traprock Books, 2006)
- Black Baby, White Hands: A View from the Crib by Dr. Jaiya John, designed chapter illustrations (Soul Water Rising, 2001)
- Designed company logo for Soul Water Rising, Washington, D.C, 2001

## SERVICE

### PROFESSIONAL MEMBERSHIPS/AFFILIATIONS/SERVICE

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- Member, United Scenic Artists, Local 829, Scenic Design, 1997 – current
- Member, United States Institute of Theatre Technology (USITT), 2005 – 2013
- Adjudicator, U/RTA Excellence Award for Projection/Media in Undergraduate Training, January 2021
- Adjudicator, U/RTA Excellence Award for Projection/Media in Undergraduate Training, January 2020
- Reviewer, USITT Young Designers' Forum, Milwaukee, WI, March 2013
- Reviewer, USITT Young Designers' Forum, Kansas City, MO, March 2010
- Reviewer, USITT Young Designers' Forum, Cincinnati, OH, March 2009
- Reviewer, USITT Young Designers' Forum, Houston, TX, March 2008
- Reviewer, USITT Young Designers' Forum, Phoenix, AZ, March 2007
- Reviewer, USITT Young Designers' Forum, Louisville, KY, March 2006
- Reviewer, USITT Young Designers' Forum, Long Beach, CA, March 2004
- Nominee, USITT Board of Directors, Director-at-Large, March 2009
- Committee Member, U/RTA Portfolio Requirements Review Committee, 2002
- Respondent, Portfolio Review Workshop, Southeastern Theatre Conference, Mobile, AL, March 2002

### SERVICE @ UNITED STATES INSTITUTE OF THEATRE TECHNOLOGY

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*United States Institute of Theatre Technology (USITT). USITT is the major national theatre organization for design and technology whose mission is to connect performing arts communities to ensure a vibrant dialogue among the professional and academic members of the profession. The Prague Quadrennial (PQ) International Exhibition of Scenography and Theatre Architecture is held every four years in Prague, Czech Republic. The PQ started in 1968 as an opportunity for theatre designers to share their work, regardless of political or national affiliations. The ten-day exhibition includes national design exhibits from over 60 countries, with dozens of workshops and interactive events each day for thousands of participants – it is the preeminent international theatre design event.*

#### **PRAGUE QUADRENNIAL EXHIBITION DESIGN PROPOSAL**

USITT United States of America National Exhibition in the 2023 Prague Quadrennial (PQ), Prague, Czech Republic. Submitted a comprehensive design proposal for an open competition for the design of the 2023 USA National Exhibit.

#### **PQ EXHIBITION DESIGN PROPOSAL FINALIST**

USITT United States of America National Exhibition in the 2015 PQ. Asked by USITT to create a design proposals for an open competition for the design of the 2015 USA National Exhibit. Proposal was accepted as a finalist for consideration.

#### **PQ STEERING COMMITTEE MEMBER & ASSOCIATE EXHIBITION DESIGNER**

USITT United States of America National Exhibition in the 2011 PQ, June 2011. One of a six-person committee to make all decisions in preparation for the 2011 exhibitions and tour. Work from early 2008 to the June 2011 exhibition. As the Associate Designer, working in conjunction with the designer [William Bloodgood] to create the national gallery space representing the best design work in the United States from 2007 to 2011. Work specifically in 2011 included 7 days in residence at University of Montana (Missoula) working on the exhibit, weeks of studio work in Iowa City preparing graphic designs and email coordination; 17 days in Prague in June, setting up the exhibit, maintaining operational support and hosting duties. In 2012, travelled to Long Beach to set up the exhibit for the USITT national conference. This will include ~30 hours of work on site preparing for the 3-day conference, then maintaining and hosting the exhibit during the conference. The work continued into December 2012, with graphic design work for “From the Edge: Performance Design in the Divided States of America” at La Mama Galleria, New York City.

## SERVICE @ USITT CONTINUED

### **PQ PREVIEW EXHIBITION DESIGNER, 2010**

USITT United States of America National Exhibition Preview of the 2011 Prague Quadrennial, Stage Exposition of the USITT national convention, Kansas City, MO, March 2010. Design work included creating a preview exhibit with interactive database stations, projection system and graphics.

### **PQ PREVIEW EXHIBITION DESIGNER, 2011**

USITT United States of America National Exhibition Preview of the 2011 Prague Quadrennial, Stage Exposition of the USITT national convention, Charlotte, NC, March 2011. Design work included creating a preview exhibit with graphics & handouts.

### **NATIONAL REPRESENTATIVE**

One of three representatives on behalf of the United States to participate in a Curator's Symposium in preparation for the 2011 Prague Quadrennial. The two-day symposium was in Amsterdam; 60 designers and curators from 29 countries participated, October 2009.

### **PQ ASSOCIATE EXHIBITION DESIGNER**

USITT United States of America National Exhibition in the 2007 PQ, Prague, Czech Republic, June 2007, and US tour through June 2008. Working with the Exhibition Designers [Nic Ularu & Madeleine Sobota], created the national gallery space, including all drafting for the exhibition, on-site collaboration with technical staff, tracking artwork from over 120 represented productions [physical and digital gallery combined] through the process and coordinating assistance from the student work force.

### **EXHIBITION DESIGNER**

'Remembering Ursula' Exhibit, Stage Exposition of the USITT national convention, Cincinnati, OH, March 2009. Working with Madeleine Sobota. The exhibit was a retrospective for one of the country's leading stage designers, Ursula Belden, who passed away in January 2009.

## SERVICE @ THE UNIVERSITY OF IOWA

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### **2008 – present**

#### **University Service**

- *Vice-Chair*, Faculty Assembly, 2022 – 2023
- *Director of Graduate Studies*, Department of Theatre Arts, since 2021
  - Co-lead New Student Orientation, including master schedule, run orientation sessions, and communication with all students.
  - Responsible for allocating the Teaching Assistantships and Tuition Scholarships for all MFA students in the Department of Theatre Arts
  - Coordinated distribution of \$936,997 in funding for 2021-2022 supporting 43 MFA students, and \$945,420 in funding for 2022-2023 supporting 39 MFA students.
  - Successful nominations for the 2022 and 2023 Marcus Bach Fellowship, \$20,000 each
  - Successful nominations for 5 2022 MFA Summer Fellowships, \$25,000 total (3 URMs)
  - Successful nominations for 4 2023 MFA Summer Fellowships, \$20,000 total (all 4 URMs)
  - Successful nominations for 4 2022-23 Iowa Arts Fellowships, \$80,000 total
  - Address disciplinary issues as they arise, in coordination with the Department Executive Office, the Graduate College, and the Deans of the College of Liberal Arts and Sciences.
  - In 2021-2022, led the department's efforts to digitize the 6 program's Plans of Study to conform with the new digital interface provided by the Graduate College.

## SERVICE AT UNIVERSITY OF IOWA CONTINUED

- Member, Faculty Assembly, Group IV (Arts), 2021 – 2022
- Interim Director of Graduate Studies, Theatre Arts Department, 2017
- Director of Graduate Studies, Theatre Arts Department, 2009 – 2012
- Member, Division of Performing Arts Self-Study Committee, 2021
- Member, Cinema Arts External Review Committee, 2017

## Division of Performing Arts Service

### SERVICE FOR THE DIVISION OF PERFORMING ARTS (DPA)

#### MEMBER OF COMMITTEE

- Steering Committee of the Digital Scholarship and Publishing Studio, CLAS, 2015 – 2016
- Advisory Committee, Division of Performing Arts, 2008 – 2012, 2014 – 2016

#### MEMBER OF SEARCH COMMITTEE FOR STAFF POSITIONS IN THE DPA

- Technical Director, Theatre, 2023
- Costume Director, Theatre, 2022
- Technical Director, Theatre, 2020
- Technical Director, Opera, 2020
- Scenic Artist, 2018
- Scenic Artist, 2015
- Scenic Artist, 2013
- Scenic Artist, 2009

### SERVICE FOR THE DEPARTMENT OF THEATRE ARTS

- Director of Graduate Studies, Theatre Arts Department, since 2021
- Interim Director of Graduate Studies, Theatre Arts Department, 2017
- Director of Graduate Studies, Theatre Arts Department, 2009 – 2012
- Head of Design Program, Theatre Arts Department, since 8.12
- Webmaster, Theatre Arts Department. Since the launch of the department site in December 2011, respond to department and production requests and issues for updates to the site and maintain the image inventory on the site (add/update to the image library online representing the departments' production and course work). This represents typically 16 hours of work monthly to keep the site current.  
October to December 2013: The update to the department website by CLAS web services, required an additional 75 hours of coding and graphic unification to conform to the new site styling. The new site was launched on December 30, 2013.
- Faculty Scenic Design Advisor, MFA and BA scenic designers on mainstage and gallery productions. 146 productions from Fall 2008 to present. Annually MFA and BA students design scenery for 4 mainstage productions, 4 New Play Festival productions, and as many as 8 gallery productions. Each of these production designs I advise the students through a series of weekly one-on-one meetings that start months before the first rehearsal, and continue through to opening night. Time commitment for each production ranges from 10 to 60 hours, depending on the scale and complexity of production needs.

#### CHAIR OF COMMITTEE

- Faculty Review of Lecturer Jim Albert, Spring '23
- Faculty Review of Lecturer Jim Albert, Spring '20
- Faculty Promotion Committee of Lecturer David McGraw, Fall '14
- Faculty Review of Lecturer David McGraw, Spring '14
- Faculty Review of Lecturer David McGraw, Spring '13

- *Website Design Committee*, August 2010 – December 2011. This work entailed more than 450 hours of work recorded. 275 hours of that time was spent doing data editing and entry, media manipulation, and web coding – to overhaul the department web site into the current 100+ page site what includes 350+ images. Another major aspect involved coordinating the interface between Department Administrative needs, faculty, staff and program head interests with CLAS Web Services personnel.

#### MEMBER OF COMMITTEE

- *Executive Committee*, since 2009
- *Design Program Committee*, since 2008
- *Curriculum Committee*, 2010-12, since 2021
- *Summer Internship Fellowship Committee*, since 2014

#### MEMBER OF SEARCH COMMITTEE

- *Directing Faculty Search Committee*, 2012
- *Stage Manager Faculty Search Committee*, 2011

#### RECRUITING

- *Lead Design Recruiter*, participated in 46 University / Resident Theater Association (U/RTA) interview days in 11 years in Chicago, New York and/or San Francisco, conducted 567 individual interviews for students looking for MFA training programs.
- *Recruiter*, participated in the 2014 & 2015 USITT/SETC Link, 5 interview days in Atlanta, recruiting for Design and Stage Management MFA programs.
- *Recruiter*, participated in the '09, '10, '12 USITT conferences, staffed the Iowa table, spoke with more than 180 students and teachers about the Iowa programs

#### GRAPHIC LAYOUT AND DESIGNER

- Department of Theatre Arts Department recruiting swag, '14
- 2022 recruiting handout for the MFA Design Program
- 2020 recruiting handout for the MFA Design Program
- 2018 recruiting handout for the MFA Design Program
- 2016 recruiting handout for the MFA Design Program
- 2014 recruiting handout for the MFA Design Program
- 2013 recruiting handout for the MFA Design Program
- 2012 recruiting handout for the MFA Design Program
- 2021 MFA Acting Showcase Digital Content
- 2018 MFA Acting Showcase Digital Content
- 2015 MFA Acting Showcase Announcement and Program
- 2012 MFA Acting Showcase Announcement and Program
- 2009 MFA Acting Showcase Announcement and Program
- 2009 recruiting handout for the MFA Design Program
- video design for 2009 Department Recruiting CD-ROM

#### SCENIC DESIGNER FOR MFA DIRECTING CLASS PROJECTS

The class project entailed a 6-week exploration of a script with a full design team and a director. Through a series of collaboration discussions, preliminary design packages were created and presented

- *Euridice*, 2020
- *The Tempest*, 2017
- *A Midsummer Night's Dream*, 2013
- *A Midsummer Night's Dream*, 2010

## ASSORTED ADDITIONAL SERVICE

- *Coordinator/Host*, virtual visit of Jaenette Yew (NYC Lighting Designer), Louis D. Moreno (Artistic Director of INTAR, NYC), and Jade King Carroll (Director, NYC) for a BIPOC conversation, 9.22.20
- *Coordinator/Host*, virtual visit of Kathy A. Perkins (Lighting Designer, NC), Rafael Jaen (Costume Designer, Boston), and Cathy Parrott (Costume Designer, NYC) for a BIPOC conversation, 9.29.20
- *Coordinator/Host*, campus visit of Adam Rowe, Art Director from Los Angeles, 11.10.15
- *Coordinator/Host*, campus visit of Cory Rodeheaver, Art Director from Taylor Studios, 9.9.14
- *Coordinator/Host*, campus visit of Adam Rowe, Art Director from Los Angeles, 11.13.09
- *Coach*, design students attending University/Resident Theatre Association (U/RTA) interviews
- *Presenter*, Iowa High School Theatre Teachers Workshop, Iowa City, 3.2.13
- *Presenter*, Directors of Graduate Studies Meeting, “Best Practices: Recruiting,” 10.21.09
- *Coordinator*, Internships/Apprenticeships for Students in New York City and at The Santa Fe Opera and Oregon Shakespeare Festival, since ‘08
- *Ambassador*, met with alumnus/donor to the department in New York City, to discuss specifics of his gift to the department and potential opportunities for current students, January 2009
- *Juror*, 11<sup>th</sup> Annual Jakobsen Research Conference, March 2009

## HIGHLIGHTS OF SERVICE AT THE UNIVERSITY OF ILLINOIS

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### 2001 – 2008

- *Chair*, Search Committee, Scenic Artist Faculty, 2002-2003
- *Chair*, Search Committee, Theatre Technology Faculty, 2001-2002
- *Member*, Search Committee, Director of Production, Krannert Center, 2003-2004
- *Recruiter*, participated in 25 University/Regional Theatre Association (U/RTA) interview days, conducted 228 one-on-one interviews of prospective applicants for the Division of Design Technology and Management.
- *Recruiter*, participated in three USITT conferences and one SETC conference, staffed the Illinois table, talked with more than 500 prospective students and teachers about the Illinois programs.
- *Coordinator*, Internships for Students at Milwaukee Repertory Theatre, The Santa Fe Opera, Indiana Repertory Theatre, Denver Center Theatre Company, Utah Shakespearean Festival, and PCPA Theaterfest, 2003-2008
- *Juror*, BA thesis, School of Architecture, Performing Arts Center, Washington, D.C., 2006-2007
- *Juror*, BA thesis, School of Architecture, Performing Arts Center, Kansas City, 2002-2003
- *Juror*, MA thesis, School of Architecture, Arts Complex for the Performing Arts, Chicago, 2002-2003
- *Senator*, University of Illinois Faculty Senate, 1 year appointment, 2002-2003

## HIGHLIGHTS OF SERVICE AT PCPA THEATERFEST

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### 1995 – 2001

- *Recruiter*, responsible for recruiting interns for the scenic design studio. Developed a database for the semi-annual search, which included practitioners, schools, and theatres that had applicant pools conducive to the training needed to be an intern for PCPA. Made frequent contact with colleagues and schools to list position information, interviewed applicants, and reviewed their work and goals.



# RESEARCH, GRANTS, AWARDS & RECOGNITIONS

## RESEARCH AREAS

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Research in Architectural and Period Styles throughout the Europe – with a specific focus on the Art Nouveau designs of Hector Guimard, Victor Horta and Antoni Gaudi – have supported with location research to Barcelona (2007), Brussels (2010), Budapest (2018), Paris (2010, 2011), Prague (2007, 2011, 2018), and Seville (2019).

## AWARDS & RECOGNITIONS

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- 2018      **Professional Development Award**, University of Iowa, Professor Stone’s 2018 Fall Semester was filled with design and research opportunities off-campus for theater, opera and television. He designed three theater productions in Minnesota, designed one opera in Wisconsin, and spent significant time in the Los Angeles area researching the best practices in art departments throughout the television and entertainment industry, creating bridges for future mentorship, collaboration, and employment.  
The opportunities in Los Angeles included extensive time as production assistant in the art department of Fox Live Broadcast of RENT (Adam Rowe, Art Director). The production won the 2019 Emmy Award for Outstanding Production Design for a Variety Special (Jason Sherwood, Production Designer).
- 2017      **Collegiate Teaching Award**, CLAS at the University of Iowa
- 2016      **Nominee for Best Scenic Design (*Scaffold Room*)**, Bessie Awards (Dance)
- 2007      **Scenic Design Exhibited: *A Midsummer Night's Dream***, Prague Quadrennial USA Exhibition
- 2001      **Robby Award (LA Critics Award)**, Scenic Design Nominee: *On Golden Pond*
- 1999      **Back Stage West “Garland” Award**, Scenic Design: *Amadeus*
- 1994      **First Place in Scenic Design Competition: *Hamlet***, Southeastern Theatre Conference
- 1994      **Peggy Ezekiel Award – Nominee: *Hamlet***, USITT
- 1993      **Harmon Fellowship**, Ohio University, 1993 – 1994
- 1985      **Presidential Scholar**, Lewis & Clark College, 1985 – 1989