

alexander woodward

802.299.9444 - woodward.design@gmail.com - www.alexanderwoodward.com - theatrical design

Education

MFA Scenic Design - Yale University School of Drama - Donald M. Oenslager Fellow - Class of 2016

BFA Theatrical Production Arts Design Concentration- Ithaca College - Cum Laude - Class of 2009

The Krymov Lab - Dmitry Krymov Intensive specializing in the plays of Anton Chekhov - 2015

Affiliations & Awards

USA 829 (United Scenic Artist - Scenic Designer - Local 829 - Member in Good Standing)

Wingspace Theatrical Design Collective - Elected 2018-19 Executive Board - Member in Good Standing

United States Institute for Theatre Technology - Member in Good Standing (current)

Founding Organiser of: In the Wings a Design/Tech Showcase - Williamstown - 2014 - 2019

Equity Through Design Mentorship - Mentor - 2021 - 2022 Academic Year

Broadway Green Alliance - UConn Student Chapter - Mentor - 2019 - 2023

New York Times Best Show of 2018 - Williamstown Theatre Festival - *The Sound Inside*

Opera America Robert L.B. Tobin Director Designer Showcase Winner, *Eugene Onegin*

Connecticut Critics Circle Nomination for Outstanding Scenic Design, *The Moors* (Yale Rep)

Donald M. Oenslager Fellow - Yale School of Drama - Academic Years 2013 - 2016

Outstanding Research & Creative Practice Award - University of Connecticut SFA - 2022

Diversity, Equity & Inclusion Leadership Award - University of Connecticut SFA - 2023

Residency and Academic Appointments

University of Connecticut - Area Head of Theatre Design and Technology - Appointed 2022 (current)

University of Connecticut - Assistant Professor of Design - Scenic Design for BFA & MFA (current)

Williamstown Theatre Foundation - Resident Scenic Design Supervisor - Seasons 2014-2019

Teaching & Research Interests

Theatrical Design, Costume Design, Projection Design, Stagecraft, Drafting, Drawing, Computer Aided Drafting & Modeling, Sustainable/Green Theatre, Accessible Opera, EDI through Theatrical Activism.

Production Scenic and Costume Design (selected)

<i>The Sound Inside</i>	Studio 54 Broadway	David Cromer
<i>The Firebird</i>	The Kennedy Center + Collage Dance	Kevin Thomas
<i>Their Eyes Were Watching God</i>	Collage Dance Collective	Kevin Thomas
<i>The Moors</i>	Yale Repertory Theatre	Jackson Gay
<i>Partnership</i>	Mint Theatre Company	Jackson Gay
<i>A Wicked Soul in Cherry Hill</i>	The Geffen Playhouse	Mike Donahue
<i>Ugly Lies the Bone</i>	The Alliance Theatre	Jessica Holt
<i>Sense and Sensibility</i>	Virginia Stage Company	Jessica Holt
<i>Sanctuary City</i>	Cincinnati Playhouse in the Park	Kareem Fahmy
<i>White Noise</i>	StudioTheatre	Reginald Douglas
<i>Sunset Baby</i>	TheaterWorks Hartford	Reginald Douglas
<i>Oklahoma!</i>	Weston Playhouse Theatre	Reginald Douglas
<i>Two Trains Running</i>	Weston Playhouse Theatre	Reginald Douglas
<i>Sense and Sensibility</i>	The Cape Playhouse	Jessica Holt
<i>Still</i>	Dorset Theatre Festival	Adrienne Campbell-Holt
<i>Dodi and Diana</i>	Colt Coeur	Adrienne Campbell-Holt
<i>Tell Me I'm Not Crazy</i>	Williamstown	Moritz von Stuelpnagel

<i>The Sound Inside</i>	Williamstown	David Cromer
<i>The Show on the Roof</i>	Boise Contemporary Theatre	Rory Pelsue
<i>Lady Day at Emerson's Bar & Grill</i>	Dorset Theatre Festival	Dina Janis
<i>Pride and Prejudice</i>	Dorset Theatre Festival	Christopher V. Edwards
<i>Baskerville!</i>	Dorset Theatre Festival	Jen Wineman
<i>Carousel Stage Show</i>	Lagoon Entertainment	Joey Wartnerchaney
<i>The Enclave</i>	Rattlestick Playwrights Theater	Victor Cervantes
<i>Must</i>	St. Clements	Gabriel Vega Weissman
<i>Don Juan</i>	Yale School of Drama	Andrej Visky
<i>The Railway Children</i>	Northern Stage	Carol Dunne and Eric Love
<i>The Lion the Witch and the Wardrobe</i>	Northern Stage	Eric Love
<i>Once</i>	Northern Stage	Carol Dunne
<i>A Doll's House</i>	Northern Stage	Eric Bunge
<i>Robert Frost: This Verse Business</i>	Northern Stage	Gus Kaikkonen
<i>Orpheus in the Berkshires</i>	Williamstown (GreylockWorks)	Laura Savia
<i>Once Five Years Pass</i>	Williamstown (Fellowship)	Dustin Wills
<i>Dixon Family Album</i>	Williamstown (Fellowship)	Jordan Fein
<i>Dying For It</i>	American Repertory Theatre (Institute)	Scott Ziegler
<i>Othello</i> (costume design)	Yale School of Drama	Elizabeth Dinkova
<i>The Children</i>	Yale School of Drama	Jessica Holt
<i>Have I None</i>	Yale Cabaret	Jessica Holt
<i>Lake Kelsey</i>	Yale Cabaret	Kevin Hourigan
<i>Roberto Zucco</i>	Yale Cabaret	Christopher Ghaffari
<i>We Are All Here</i> (costume design)	Yale Cabaret	David Bruin
<i>Rose and the Rime</i>	Yale Cabaret	Kelly Kerwin
<i>Why Torture Is Wrong...</i>	Yale Cabaret	Jessica Holt
<i>Dreamgirls</i>	Yale Dramatic Association	Rajendra Ramoon Maharaj
<i>The Wild Party</i>	Yale Dramatic Association	Zi Alikhan
<i>Fingers and Toes</i>	The Plaza Theater	Robert Moss
<i>1940's Radio Hour</i>	Cortland Repertory Theater	Jim Bumgardner
<i>Ruby Place Nest...</i>	Columbia University	Reginald Douglas
<i>Fingers and Toes</i>	Merry Go Round Playhouse	Robert Moss

Associate and Assistant (selected)

<i>Moon For the Misbegotten</i> - Williamstown	Ming Cho Lee	Gordon Edelstein
<i>Lempicka</i> - Williamstown	Riccardo Hernandez (associate)	Rachel Chavkin
<i>All Shows 2012-2013</i> - Various	Santo Loquasto	Various
<i>All Shows 2009-2012</i> - Various	Alexander Dodge	Various
<i>Freud's Last Session</i> - NYC, LA	Brian Prather	Tyler Marchant
<i>Scenes From Court Life</i> - Yale Rep	Marina Draghici (associate)	Mark Wing-Davey
<i>Shakespeare in Love</i> - OSF	Rachel Hauck (associate)	Christopher Liam Moore

Courses Taught

University of Connecticut - Drama 5197: Director's Seminar - First taught Spring 2021

This graduate level course simulates the industry practice of working in meaningful collaboration with a professional director and design team. It has been observed that traditional "paper projects" often lack this opportunity and fail in our course goal: to prepare early career artists for future collaborative professional productions in the real world. As designers it is essential that we embrace the benefits of working as part of a group, and are mindful of the best collaborative practices to support any given production to the fullest extent possible.

University of Connecticut - Drama 5302: Design for Multi - Set Plays - First taught Fall 2019

This graduate level course explores various types of live performance which hold common the device of multi location or multi setting. The emphasis of this course is to build on an understanding of

scenic design for shows that require more than a single idea or unit, and culminates in the design of an extensive paper projects at the end of the semester. Students gain a new confidence and familiarity with a broad range of scripts that they can apply to future projects and realized productions.

University of Connecticut - Drama 5397: Special Topics in Set Design - First taught Spring 2019

This graduate level course examines an evolving list of subjects that pertain to us as theater makers and as individual artists. Believing, as Einstein said that education should "...cease only at death" it is our aim to provide a forum and resources to continue our education beyond the traditional curriculum, in a personal tailored setting. Classes include: Green Theater, Controversial Artists and their Art, Representation and Inclusion in the Theatre (EDI), Talk Backs and Studio/Shop Tours, as well as a customized list of craft topics determined with the students such as SketchUp, Rendering, Color Theory, etc.

University of Connecticut - Drama 5319: Ornamentation Styles - First taught Fall 2020

This graduate level course is a foundation of period reference. Throughout this semester we will examine the distinctive elements of style and decoration exemplified by period. Using a survey approach students examine primary research and original objects in person, in the classroom and when possible in the field, to gain a greater understanding and more exacting clarification of period detail.

This course acknowledges the specific focus on western decor: we affirm all cultures as historically significant and encourage students to explore as much as possible outside of the western canon.

University of Connecticut - Drama 5312: Design Presentation Techniques - First taught Fall 2020

This graduate level class explores the ways in which a working designer communicates within several mediums. Often a scenic designer will start with two dimensional drawings for sketching possibilities and communicating options. As scenic designers it is imperative that we move fluidly from sketching, drafting, and painting, to schematics, models, and samples. Throughout the course we survey the mediums and approaches that are essential for design communication and presentation. Combined, these various techniques should ensure that all designers leaving the class feel comfortable communicating their ideas quickly and accurately.

University of Connecticut - Drama 1210: Digital Rendering for Theatre - First taught Spring 2018

This undergraduate level course builds on the analogue techniques from the various intro classes and explore new technology to improve the artist's craft and communication skills. We examine some of the new strategies utilized in our field and discuss the pros and cons of technology in theatrical design.

University of Connecticut - Drama 3302: Set Design II - First taught Spring 2019

This undergraduate level course continues to build on Drama 3301 exploring the process that begins with script analysis, then moves through visual research, to the development of a basic approach, (craft) to designing. Students convey their ideas using a varying range of scripts and performance styles.

University of Connecticut - Drama 5312: Perspective Drawing & Sketch - First taught Fall 2018

This graduate level course explores what it means to communicate design using a two dimensional sketch or drawing rather than a three dimensional model. Although there is no substitute for a physical 3D model in reference to space, it can not come close to representing the atmosphere, mood, or effect, of a given moment in a piece of theater. Throughout the course we will examine several methods of sketching utilizing different approaches to process, and incorporating increasingly advanced style and structure. Along the way we explore several different mediums that can be employed to any of the approaches to increase the depth and quality of the sketch.

University of Connecticut - Drama 5314: Model Building Techniques - First taught Fall 2019

This graduate level course explores what it means to communicate design using a three dimensional model rather than a two dimensional sketch, drawing, or drafting. There is no substitute for a physical 3D model in reference to space. Throughout the course we will examine several methods of modeling utilizing different approaches to process, and incorporating increasingly advanced style and structure. Combined, these various techniques insure that upon completion all designers feel confident communicating their ideas quickly and accurately.

University of Connecticut - Drama 5301: Single Unit Set Design - First taught Fall 2018

This graduate level course explores what it means to approach a scenic design with a single gesture. This course will focus on your work as artists and the design you create for the given text not technical craft. Throughout the course we discuss, design, and critique several works, with the goal being a

varied approach in text, perspective, design, and product.

University of Connecticut - Drama 3301: Introduction to Set Design - First taught Fall 2018

This undergraduate level course explores the process, craft, as well as, artistic definition of “scenic design” The design process that we explore begins with play-reading and script analysis, then moves through visual research to the development of a basic approach (craft) to designing for live performance. The emphasis of this course is on understanding the process of design, culminating in the theoretical design of several projects including a final paper project.

Yale School of Drama - Guest Lecturer - Modern Model Making - Winter 2017 - 2018

This graduate level lecture explores the time constraints and complexity of model building in the designers process of communicating with the director. In recent years the laser cutter has become a terrific answer to time constraints: enabling designers to quickly and accurately create 3D drafted representations of ideas to share with directors and other collaborators, but what happens when there is no laser cutter or extensive studio environment available? This lecture covers, practical, efficient, and accurate, alternative methods including: best practices, material choice, digital components, and construction, available to designers of all disciplines.

Yale School of Drama - Guest Lecturer - Perspective Sketches - Winter 2019 and Spring 2023

This graduate level lecture explores what it means to communicate design using a two dimensional sketch or drawing rather than a three dimensional model. This lecture covers several of the most effective methods including, with a mind to varied resources: the Grid Method as well as the Drop Point or Mechanical Method.

University of Connecticut - Introduction to Life Drawing - Fall 2018 - Spring 2019

This extracurricular class meets informally three evenings a semester to offer undergraduate and graduate drama students an opportunity to explore figure drawing in a professional but non intimidating setting. This class allows experienced artists to hone their skills and beginners to gain a foundation in line, shadow, anatomy, and composition.

SUNY Purchase - Guest Lecturer - Scene Design I - Fall 2019 - Fall 2022 - Spring 2023

This undergraduate level course explores the basics of scenic design. The course benefits from the varried perspectives and backgrounds of a rotating list of invited professionals from the industry.

University of Michigan - Guest Lecturer - Understanding the Union: USA 829 - Fall 2020

This was an invited guest lecture to work with design students from all disciplines exploring the pros and cons of the design union: USA Local 829. In addition to this local, the class examined how USA 829 is part of the larger IATSE Union group.

Ithaca College - Guest Lecturer - Designing Off Broadway - Fall 2020

This was an invited guest lecture to work with BFA undergraduate students from the design as well as technical disciplines. The group was convinced to explore the real world realities of designing in a commercial setting off Broadway. Over the session we discussed the aspects of the New York scene as it compares to regional, academic, non profit, and Broadway, and what to expect as an early career artist starting out after graduation.

Publications and Events (selected)

Included in Olio Collection at The Civilian Hotel - Juried by David Rockwell, Paul Tazewell, Clint Ramos, Christine Jones, and Jules Fisher

Design featured in the book: *Bloody Brilliant: How to Develop, Execute, and Clean Up Blood Effects for Live Performance* by Jennifer McClure - Published: Routledge.

Design for - *The Sound Inside* starring Mary-Louise Parker and Will Hochman - Published: Audible by Amazon.

Invited Presenter: *Welfare at Work, Health and safety for assistants and designers inand out of the studio.* - USITT 2021 Conference