

CAPTURING THE EPHEMERAL:

THEATRE AND PERFORMANCE MEDIA AT EASTERN



A NOTE FROM THE CURATOR

The Fine Arts Instructional Center (FAIC) opened five years ago and was a dream come true. The determination and achievements of faculty from the Art and Art History, Music, and Theatre programs and President Elsa Núñez and her team resulted in this monumental event. Eastern's Arts programs moved from the edge of the campus to its very heart. Besides the beautiful views of the campus and beyond, the opportunities to provide exceptional arts education to our students increased exponentially. What will the next steps be? This exhibition "Capturing The Ephemeral" is our attempt to share our vision of where the Theatre Program might go by reflecting on where we have been.

I envisioned this exhibition as a celebration of the Theatre Programs' five years in the FAIC to be shared with students, faculty, alumni, our audiences, and countless others who have been involved with the program in numerous ways. However, the scope became much more ambitious: mainly, offering opportunities to understand our program better; experience behind-the-scenes work by magnifying the "invisible"; and introduce the faculty's work and how our research and scholarly interests intersect with our shows and contribute to our teaching. Above all, this exhibit highlights the collaborative nature of our work—with each other and our amazingly talented students. It became clear that the best way to do this would be to reveal the unique, imaginative and sometimes intensely personal processes that lead to performance.

I would like to acknowledge the many people for their contributions to the establishment and development of the program. Through her tireless devotion to the students and belief that the performing arts are compulsory for a liberal arts institution, Ellen Faith Brodie led the program for many years until her retirement in 2019. Bob Ritz, who made stage magic

with his scenic designs was Ellen's early collaborator and set the standard for the quality of our shows in the Harry Hope Theatre. F. Chase Rozelle was not only instrumental in realizing the technical demands of our shows, but also the many challenges we faced in the new building. Guest artists and professionals like Dave Regan, Nora Cole, and James Simmons, Gerry Winters, Bob McGrath, Nichola Johnson, James Holland and others too numerous to mention, returned again and again to contribute to productions, teach classes, and mentor students. Finally, our shows would not be possible without the contributions of our staff: Technical Director Jason Wadecki, Media Specialist Travis Houldcroft, Lighting Specialist Tim Golebiewski, Costume Construction Supervisor Rebecca Welles, and Arts Administrator Sheila RuJoub.

I would also like to acknowledge those who contributed to this exhibition, especially University Photographer Tom Hurlbut, who documented the ephemeral through the lens of his camera and continued the work of Nick Lacy, whose photos are also represented here. Tom spends countless hours shooting dress rehearsals of our shows. I also thank my husband, Dr. Matvey Sokolovsky, who always finds the time to be with me in the theatre and take pictures, some of which are also on view in the exhibition. My thanks go to Julia Wintner, Director of the Art Gallery, who, with the strong support from the Board of Directors, enthusiastically scheduled the exhibition. Finally, I want to thank my colleagues in the Theatre program for contributing work and time, and the students past and present for the work represented here. I hope you enjoy what you see.

Anya Sokolovskaya

Associate Professor of Theatre /Costume Design
Spring 2022

FEATURED FACULTY

Alycia Bright Holland, MFA

ASSOCIATE PROFESSOR OF THEATRE/ACTING,
MOVEMENT & DANCE

04-05

J.J. Cobb, MFA

PROFESSOR OF THEATRE/ACTING

06-07

Brian Day, MFA

ASSISTANT PROFESSOR OF THEATRE/FILMMAKING

08-09

Kristen Morgan, MFA

ASSOCIATE PROFESSOR OF THEATRE/SCENOGRAPHY
& INTERMEDIAL PERFORMANCE

10-11

David Pellegrini, Ph.D.

PROFESSOR OF THEATRE/HISTORY, THEORY & CRITICISM
COORDINATOR, FIRST YEAR PROGRAM

12-13

Anya Sokolovskaya, MFA

ASSOCIATE PROFESSOR OF THEATRE/COSTUME DESIGN

14-15

DeRon Williams, Ph.D.

ASSISTANT PROFESSOR OF THEATRE/DIRECTING

16-17

ALYCIA BRIGHT HOLLAND

ASSOCIATE PROFESSOR OF THEATRE/ACTING, MOVEMENT & DANCE

My work deals with the intersection of space, movement, relationship, identity and representation. I work as an artist primarily within the domains of physical theatre, dance and choreography, threads which often come together in the devising of original community/ documentary theatre works. To me, space is possibility, movement is life,

and acting is movement. I approach acting in a manner that attends to the nuances of everyday movement vocabularies—the trained awareness of which attunes student performers to somatic elements of characterization. My graduate studies at SUNY Brockport focused on Performance, Choreography, and African Aesthetics, and my subsequent body of creative research lies in the realm of public performance.

I was first introduced to Eastern's Theatre program as a Guest Artist working with David Pellegrini on the show *Pleasure Beach*. It was invigorating to be part of such a

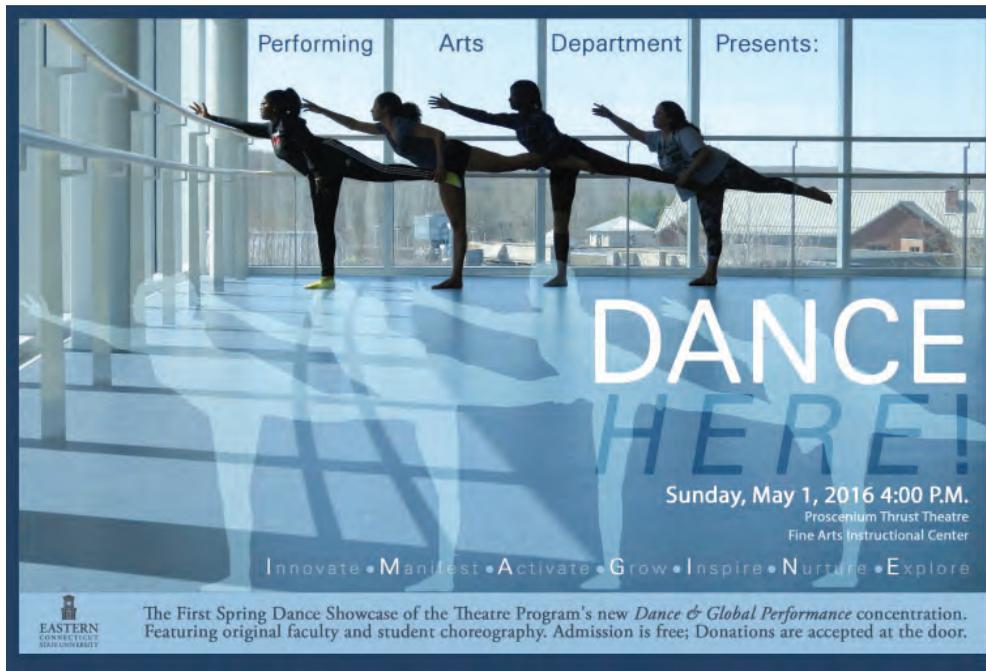


FIGURE 1.

progressive undergraduate program. Thereafter, I was invited to teach Improvisational Theatre, to introduce a West African Dance technique class, and prior to the FAIC, to direct the last play in the Harry Hope Theatre, *Doubt: A Parable*, by John Patrick Shanley. *Dance Here!*, featuring over 80 student performers, was the first dance concert to premiere in the new FAIC Proscenium Theatre in 2016.

Dance has a unique ability to heal, to celebrate, to expand and elevate our collective worldview, to address pressing issues of social justice, and to both imagine possibilities and re-pattern actualities. An art form both ancient and contemporary, dance unifies diverse genres and styles, and at Eastern, brings together students from many different majors. A useful touchstone in this regard is the acronym "IMAGINE," which guides my work with students: Innovate, Manifest, Activate, Grow, Inspire, Nurture, Explore. My creative work is also born from multi-disciplinary collaborations with colleagues in Theatre and across the campus. *Thread City* was a community-based work of documentary theatre, employing devised kinetic and visual storytelling, while *Body+Image*, explored how the primordial "technology" of the body shapes and informs emerging technologies.



FIGURE 2.

“Dance has a unique ability to heal, to celebrate, to expand and elevate our collective worldview , to address pressing issues of social justice, and to both imagine possibilities and re-pattern actualities.”



FIGURE 3.

Cultivating Dignity, which grew out of workshops that Kristen Morgan and I attended with Frantic Assembly, developed into an experimental film production with Brian Day. *Convergence*, conceived with Guest Artist Charles O. Anderson, featured new works by alumni Choreographers, and represented the culmination of my teaching and creative goals up to that point, including: the creation of a dance program; mentoring students and alumni in their ongoing quest to actualize

self; fostering dance literacy in performers and audience members alike; employing the physical body to embark upon the unfinished project of securing social justice for all; and cultivating gratitude and respect in the process of community building.

Alycia Bright Holland

FIGURE 1. “DANCE HERE”, IMAGE COURTESY OF ALYCIA BRIGHT HOLLAND

FIGURE 2. “BODY+IMAGE”, IMAGE COURTESY OF TOM HURLBUT

FIGURE 3. “CONVERGENCE”, IMAGE COURTESY OF ED OSBORN

J.J. COBB

PROFESSOR OF THEATRE/ACTING

Being raised in live theatre is a challenge, but from an early age you learn to embrace all aspects; you learn to become what is called “a multi-hyphenate artist.” The first question in my final interview at Eastern asked which I prefer, teaching acting or directing plays, since this job requires both. My answer, though a tricky way of addressing the choice, was the complete truth. Both these passions feed one another. I am truly happy when working with actors in a classroom, clarifying what I know and translating it into a new vernacular every

few years, and relearning those lessons makes me a better director. Each summer I continue to work in professional theatre, occasionally alongside our alumni. As a vocal coach, as a period-styles movement coordinator, as a playwright, and even as a stage combat teacher - all roads lead to better communication with actors in production settings. The Wildbird Process is perhaps a compilation of these ideas, using all our senses to build a common language around each show. (See opposite page)

When my scholarship allows me to research and write Site-Specific or Site-Reflective Historical Narrative plays, I focus on the stories I want to hear told as a woman, and the characters I would want to advocate for if I were onstage as an actor.



FIGURE 1.

Though I enjoy collaborations with a number of colleagues, the moment Kristen Morgan was hired opened a new door for me as a director. She challenges my conventional ideas, inviting me to think more innovatively and sustainably. She is always respectful of the playwright’s themes and vision, and my process as a director, but keeps the creative team moving forward. Additionally, I’ve performed on sets she designed and found them to have the right balance of “space and stuff,” meaning that her designs allow an actor to freely explore physicality while providing enough detail to latch onto when building the character’s world. From time to time, Kristen directs shows herself, and they are always thought-provoking for the audience, as well as emotionally significant in the development of our student actors.

J.J. Cobb



FIGURE 2.

WILDBIRD PRESENTATIONS: COMMUNICATING THEME THROUGH SEN- SORY EXPLORATION

Upon arriving at Eastern, I brought the practice I use to “build the world” of each script. After reading the play over and over, I construct a sensory presentation for the creative team and the actors. This is because every show has a unique taste, sound, smell, texture, and visual image that together combine into a theme, which I call the “Wildbird Image.” After the roles are cast and the designers selected, the production members gather for this presentation; the item is passed around to each blindfolded individual, and they note their reactions through descriptive words. All involved then discuss their individual interpretation of each experience, and brainstorm about ways in which these impressions can be communicated in the final production.

WILDBIRD PRESENTATION: *LITTLE WOMEN*

Sight: Candles in the windows – used throughout the set and lighting design; also featured on the show’s poster.

Sound: Canada Geese – sound cues were incorporated to mark the changing of the seasons.

Smell: Cinnamon/Cloves – multiple diffusers were placed in the theatre that periodically piped a “scent design” into the audience

Taste: Marmalade – the actors used this memory of bittersweetness as a touchstone before highly charged scenes, very like Chekhov’s Psychological Gesture.

Texture: Cold glass w/ condensation.

Ultimate Wildbird Image: Kintsugi, Japanese art of mending pottery, highlighting rather than hiding the scars of experience. In the March family disagreements are mended with patience and love, making forgiveness a conscious choice, while strengthening the relationship.



FIGURE 3.

FIGURE 1. “CANTILEVER”, IMAGE COURTESY OF TOM HURLBUT

FIGURE 2. KINTSUGI, IMAGE COURTESY OF JJ COBB

FIGURE 3. “LITTLE WOMEN”, IMAGE COURTESY OF TOM HURLBUT

BRIAN DAY

ASSISTANT PROFESSOR/FILMMAKING

Everything is a story. Everyone has many stories and these stories create their identities. This is a core idea I truly believe. I've always been fascinated by how we share similar experiences but we each have individual identities, and these identities are stories. I am a curious person. I am intrigued by the social issues that plague society and the stories of individuals connected to these various social issues. I use filmmaking as a way to explore what I am curious about.

The stories I have explored have included the identity of a town in terms of race relations and equity, the story of a woman who has suffered from the trauma of parental child abduction, the story of one of the first African-American radio broadcasters on a large station, and the story of a mentor to juveniles who have gotten in trouble with the law. In 2019, I wrapped up a film, *The Don Whitehead Story*, which depicts one of the first African American broadcasters to work on a large network radio station. The film was shown on PBS in Tennessee and has also been distributed globally via Pro Quest Media.

Recently, I have broadened my experience by creating films that involve collaborations with other art forms. I collaborated with colleagues Kristen Morgan and Alycia Bright-Holland to turn a play into a film shot on location. The resulting project which combined theatre, dance and film is called *Cultivating Dignity* and it explores how



"CULTIVATING DIGNITY", IMAGE COURTESY OF BRIAN DAY

“I’ve always been fascinated by how we share similar experiences but we each have individual identities, and these identities are stories.”



“OLD MAN THROWING FREE THROWS”, IMAGE COURTESY OF BRIAN DAY

a young Martin Luther King Jr. worked on tobacco farms in Connecticut. I created a poetry film based on a poem by poet Dr. Daniel Donaghy called *Old Man Throwing Free Throws*, which was accepted into the New Haven Film Festival. I was drawn toward this particular poem because it elegantly explored the idea of how a simple routine like free throws can be an escape from one’s identity in life.

In addition to my own filmmaking projects, I am excited to be developing a filmmaking program at Eastern Connecticut State University that provides students with the experience and knowledge to be mindful filmmakers and also helps them find avenues to employment both regionally and nationally. Recent graduates have worked on films in New England and have had internships with production companies in Los Angeles.

Brian Day

KRISTEN MORGAN

ASSOCIATE PROFESSOR OF THEATRE AND NEW MEDIA STUDIES

Designing, directing, and teaching in the Fine Arts Instructional Center is a dream come true. The classrooms, performance spaces, and technology are state-of-the-art; walk around on any given day and you'll hear students practicing in the music rooms, observe artists at work in the studios, film and theatre students rehearsing and creating designs for productions. The building is a highly-visible promise from the state of Connecticut that the arts are a vital part of education at the state's only public liberal arts institution. In the

past five years, I have been able to explore cutting-edge technology with my students as a new form of artistic expression, while teaching the traditional foundational design skills. In addition, occupying an arts building with such a presence in the town of Willimantic is a call to engage in deep relationships with the different communities that make up the surrounding area, especially with folks who might not feel comfortable entering a theater, gallery, or concert hall.



FIGURE 1.

The production that embodies this mission the most for me is *Thread City*, which my colleague Alycia Bright Holland and I co-devised and directed. Drawing on the rich history of the immigrant populations who powered Willimantic's once-thriving textile industry, we created a new physical theatre production in partnership with the Windham Textile Museum, Eastern's Center for Connecticut Studies and Center for Community Engagement, and residents and former mill-workers in

town. The resulting production was a kinetic and visual feast featuring the Proscenium Theatre's incredible technical capabilities. After watching the production, audience members were visibly moved as they described the parallels to their own immigration stories.



FIGURE 2.

Directing Sarah DeLappe’s new play, *The Wolves* was another meaningful experience, as it explored the complex relationships, power dynamics, and vulnerability of a group of high school girls on a premier club soccer team. Working with coaches and student athletes from Eastern Womens Soccer, the student cast trained for six weeks prior to rehearsals, in order to meet the physical demands of the show. Working with student designers was particularly rewarding, and the entire production team consisted of female-identifying students, a rare occurrence for a theatre production.

“Designing, directing, and teaching in the Fine Arts Instructional Center is a dream come true.”

Another favorite was designing the setting for Tarell Alvin McRaney’s *The Brothers Size*, directed by my colleague DeRon Williams. This production explored Black masculinity, featuring student actors who had never before had the chance to play a role onstage that was specifically written for Black men by a Black playwright had a powerful impact on our audiences, many of whom had not seen themselves represented on stage with dignity and complexity. I loved creating the world of the play—a garage of an auto shop—beautifully painted by student S.J. Reynolds and complemented by student designer Jenique Blair’s evocative projections, which transformed the quotidian world into a mystical space.

Kristen Morgan



FIGURE 3.

FIGURE 1. “THREAD CITY”, IMAGE COURTESY OF TOM HURLBUT

FIGURE 2. “THE WOLVES”, IMAGE COURTESY OF TOM HURLBUT

FIGURE 3. “THE BROTHERS SIZE”, IMAGE COURTESY OF TOM HURLBUT

DAVID PELLEGRINI

PROFESSOR OF THEATRE/HISTORY, THEORY & CRITICISM
COORDINATOR, FIRST YEAR PROGRAM

I joined Ellen Faith Brodie and Bob Ritz as the third member of the Theatre faculty in 1999. At that time, Ellen devised the “Millennium Milestones” series, in which we produced works from the international repertory over several seasons. My training included an M.A. in Drama from San Francisco State University, where “race, class and gender” framed our interrogations of the stories we tell about ourselves now and in the past. My earliest Eastern shows were Calderon’s *Life is a Dream*, followed by my adaptation of the three Greek tragedians’ versions of the *Electra*

myth played back-to-back—a concept modeled on the German film *Run Lola Run*. This was not the first time I referenced cinematic techniques, but it paved the way for *A Dream Play*, our first intermedial production, which included projections and a “floating” bridge engineered by F. Chase Rozelle, who by then had joined as Technical Director. I wrote my doctoral comps on Strindberg, so I had binders of research, which became useful for *To Damascus*, staged in performance venues and “found” spaces all over the FAIC nearly two decades later.



FIGURE 1.

I chose the University of Pittsburgh’s doctoral program because it was one of the few that required production work, undergraduate teaching, and scholarship. I consider directing and adapting as “applied research.” The research-to-application equation can flow in the opposite direction, however, as when I published on Stephen Adly Guirgis’s *Our Lady of 121st Street* after directing it at Eastern and before *The Last Days of Judas Iscariot*.



FIGURE 2.



FIGURE 3.

Academic Theatre is unique. In our Mission Statement, we list the application of theory to practice as a main learning objective for our students. However, I've come to understand that as a bit of a paradox, because practice is not always subservient to theory; rather, practice can adapt and generate theory. Most of my productions begin with questions: How can we produce an Occupation-era Japanese play like *The Island* when we have no Japanese performers? How can we devise an intermedial show such as *Pleasure*

Beach as a "concept album" like Animal Collective's *Merriwether Post Pavillion*? When Strindberg wrote *To Damascus*, was he influenced by the Grand-Guignol Theatre of Horror when he lived in Paris? How can we adapt a Spanish Golden Age play and present it as a live performance and a live film simultaneously and bilingually? Each time the answers are discovered through collaborations with outstanding colleagues, guest artists, and above all, our students who are always eager to find out.

David Pellegrini, Ph.D.

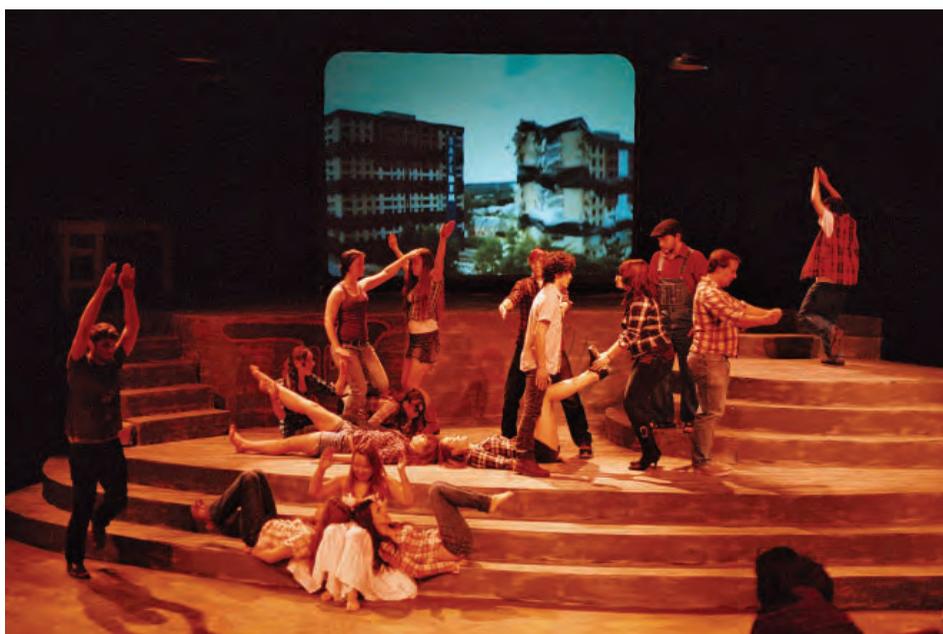


FIGURE 4.

- FIGURE 1. "TO DAMASCUS", IMAGE COURTESY OF TOM HURLBUT
- FIGURE 2. "OUR LADY OF 121ST STREET", IMAGE COURTESY OF NICK LACY
- FIGURE 3. "THE ISLAND", IMAGE COURTESY OF NICK LACY
- FIGURE 4. "PLEASURE BEACH", IMAGE COURTESY OF NICK LACY

ANYA SOKOLOVSKAYA

ASSOCIATE PROFESSOR OF THEATRE/COSTUME DESIGN

Costumes are a visual language that has tremendous power to tell a story of their own. Designing for a performance provides me with an extraordinary freedom of expression but also an added responsibility to be culturally and historically accurate, which requires a lot of research. My main goal is to express the philosophy and vision of the director, and to contribute and dialogically enrich the production.

Our Town, a classic of American literature by Thornton Wilder, depicts a fictional New England town at the turn of the 20th Century. The play is about eternal questions of who we are and why we are here, how previous generations are present in their descendants' lives. I highlighted the philosophical aspect of the play by using colors of earth and sky, saturating the stage with long scarves of raw silk, dyed in umbrae manner, worn by characters who passed away. A long scarf, a symbol for the road, connects the beginning and the end and represents ordinary life as it constantly flows forward. Working with fabric is one of my passions, and FAIC facilities provide me and my students with unique opportunities in fabric design and modification.



FIGURE 1.

Thread City, devised and directed by our own faculty Alycia Bright Holland and Kristen Morgan, depicted immigrants and their contributions to Willimantic history. I conceived the design as “visual remembering”, as if looking back through old family photographs and artifacts. I used delicate, almost monochromatic colors of earth tones for the turn of the century costumes,

reflecting the diversity of the immigrants but also their commonality of coming to the new country in search of a better life. By slowly incorporating color I articulated improvement of the immigrants' lives, their assimilation into the American culture.



FIGURE 2.

“Costumes are a visual language that has tremendous power to tell a story of their own.”

Every project is unique and offers a new opportunity to learn, conceptualize and create. Designing costumes for *Brothers Size* by Tarell Alvin McCraney involved researching the mythology and cultural traditions of Yoruba-speaking people in Africa. The designs for the Orisha’s Spirits characters were inspired by Gelede carnival costumes which incorporate colorful fabric straps, straw, wood, and elaborate masks covering the heads of the performers. I used a papier-mâché technique over sculpted clay to create shells that were painted to make them look like they were made of wood.

Finding technologically appropriate ways to implement a design is often a creative project in itself and a challenge I always look for, e.g. crafting a metal-looking punk-style scuba diving helmet from soft materials such as buckram and fosshape for *Pluto* by Steve Yockey, with costumes designed under my mentorship by Katrina Kirby ’19.



FIGURE 3.

My professional journey as a costume designer continues through deeply enriching mentorship of students and collaborations with my colleagues from our university and guest artists.

Anya Sokolovskaya



FIGURE 4.



FIGURE 5.

FIGURE 1. “OUR TOWN”, IMAGE COURTESY OF MATVEY SOKOLOVSKY

FIGURE 2. “THREAD CITY”, IMAGE COURTESY OF TOM HURLBUT

FIGURE 3. “THE BROTHERS SIZE”, IMAGE COURTESY OF ANYA SOKOLOVSKAYA

FIGURE 4. “PLUTO”, IMAGE COURTESY OF ANYA SOKOLOVSKAYA

FIGURE 5. “PLUTO”, IMAGE COURTESY OF KATRINA KIRBY

DERON WILLIAMS

ASSISTANT PROFESSOR OF THEATRE/DIRECTING

Marginalized, overlooked, and undervalued are just a few words to describe the catalyst for my research and creative activities. As a scholar of African American drama and performance and directing approaches and praxis, I advocate for diverse, equitable, and anti-racist theatre curricula, pedagogy, and scholarship. For far too long, Black theatre and performance have been placed on the periphery, treated as a special event, area of study,

and pedagogical practice. Though I was immersed in the beauty and brilliance of black art, artists, and scholars throughout my undergraduate years, I also know firsthand—through my graduate experience—how it feels to not see yourself in your professors, the textbooks,



FIGURE 1.

and the performances. Therefore, I situate my research and creative scholarship in the practice of decentering whiteness and celebrating the many diverse voices, lived experiences, and identities we, as people, inhabit.



FIGURE 2.

Since joining Eastern's theatre faculty in 2018, I have worked on several creative projects that demonstrate my vested interest in African American theatre and/or performance and engaging under-represented groups. My first ever production at Eastern was *Africa to America: A Celebration of Who We Are*, which chronicles the violent involuntary voyage of Africans to the unknown land of America. Initially penned by Wendy R. Coleman, I, along with my students, re-envisioned the production, collaborating, devising, and creating new moments that incorporated student-written prose and poetry, choreography, and multi-media design. Another noteworthy performance is Tarell Alvin McCraney's *The Brothers Size*. As the first all-male production of color, this work explored what it means to live post-incarceration while also discovering, questioning, and attempting to understand your own sexual identity. Through excellent collaborations with colleagues, students, scholars, and creative artists, and the usage of cutting-edge technology, audience members were moved by the performances and note the significance of seeing, hearing, and experiencing stories not often told or explored.



FIGURE 3.

As a scholar, I create work that informs my pedagogical approach, which, ultimately, carries over into my students' creative work, equipping them to think deeply about the stories they create, the characters they develop, and the ways in which the productions inform and impact audiences. My research and creative scholarship demonstrate my commitment to expanding the scope of Black theatre and performance, and contemplates the ways contemporary artists, activists, and pedagogues push the boundaries of Black cultural performances and subsequently work at the nexus of rebellion, activism, and solidarity for liberation.

DeRon Williams, Ph.D.

“As a scholar of African American drama and performance and directing approaches and praxis, I advocate for diverse, equitable, and anti-racist theatre curricula, pedagogy, and scholarship.”

FIGURE 1. “AFRICA TO AMERICA: A CELEBRATION OF WHO WE ARE”, IMAGE COURTESY OF TOM HURLBUT

FIGURE 2. “THE BROTHERS SIZE”, IMAGE COURTESY OF TOM HURLBUT

FIGURE 3. “THE BROTHERS SIZE”, IMAGE COURTESY OF TOM HURLBUT

FEATURED PRODUCTIONS

Awakenings: Chitra, 2018

Director: Emily John '18

Scenic and Projection Design: Kristen Morgan

Costume Design: Anya Sokolovskaya

Lighting Design: Megan E. O'Brien '17

Sound Design: Rachel Pontbriand '19,

F. Chase Rozelle III, and Ryan Rosenbaum '20

Technical Director: F. Chase Rozelle III

Indian Dance Choreographer: Hari Krishnan

Awakenings: Youth, 2018

Director: Matt Bessette

Scenic and Projection Design: Kristen Morgan

Costume Design: Anya Sokolovskaya

Lighting Design: Megan E. O'Brien '17

Sound Design: Rachel Pontbriand '19,

F. Chase Rozelle III, and Ryan Rosenbaum '20

Technical Director: F. Chase Rozelle III

Choreographers: Jacob Buckley, Emily John, and

Lauthell Labonte

Blood At The Root, 2021

Directors: Massiel Evans '21, Edwards Lorsin '21,

Austin Washington '21

Supervising Director: DeRon Williams

Scenic Design: Tommaso Rotella '21

Original Score: Eniola Lawal '22

Projections Design: Jenique Blair '22

Costume Design: Elizabeth Harris '22

Body+Image, 2018

Director: Alycia Bright Holland

Choreographers: Hannah Avena '21,

Shatima Cruz '17,

Elizabeth Heaney '19,

Nichola Johnson,

David Pellegrini,

Alissa Pereira '19,

Charliece Salters '18,

and Gloria Trombley

Scenic Design: Kristen Morgan

Costume Design: Anya Sokolovskaya

Lighting Design: Jen Rock

Sound Design: Eumir Abela '19

Projection Designers: Aubrie Curcio '20

and Rebecca Loh '19

Technical Director: F. Chase Rozelle III

Cabaret, 2018

Director and Choreographer: Nichola Johnson

Musical Director: Anthony Pandolfe

Scenic Design: Timothy Golebiewski

Costume Design: Anya Sokolovskaya

Lighting Design: Cat Foley '17

Sound Design: Ryan Rosenbaum '20

Technical Director: F. Chase Rozelle III

Makeup Artist: Anna Dabkowska '19

Cantilever, 2017

Director: J.J. Cobb

Scenic Design: Kristen Morgan

Costume Design: Kayla Mainuli '17

Lighting Design: Matthew Pryke '14

Sound Design: Megan O'Brien '17

Scent Designers: Aubrie Curcio '20

and MK Cannon '20

Technical Director: F. Chase Rozelle III

Convergence, 2019

Director: Alycia Bright Holland

Choreographers: Alycia Bright Holland,

Charles O. Anderson,

Shatima Cruz '17,

Charliece Salters '18,

Sinque Tavares '17,

and Alexis Tribble-Bryant '15

Scenic Design: Kristen Morgan

Costume Design: Anya Sokolovskaya

Lighting Design: Debra Leigh Siegel

Sound Design: Rebecca Loh '19

Video Design: Monique Allen '20

and Kaileen Langlois '20

Technical Director: Jason Wadecki

Cultivating Dignity, 2020

Authors/Directors: Alycia Bright Holland

and Kristen Morgan

Script Development: Darcy Bruce & Students

Dramaturgy: Cassie Haddad '21

& Erin Wallace '21

Director of Photography & Film Editor: Brian Day

Asst. Director & Choreographer: Erin Raymond '22

Production Design: Kristen Morgan

Costume Design: Anya Sokolovskaya

Art Direction: Matt Menone

Technical Director: Jason Wadecki

Sound Design: Eoin Smedley '21

Hotel Universe, 2020

Director: David Pellegrini

Director of Photography & Film Editing: Brian Day

Scenic Designer: Tommaso Rotella '21

Projections Design: Kristen Morgan

Costume Design: Anya Sokolovskaya

Lighting Design: Tim Golebiewski

Sound Design: Emma Kellermann '21

Charge Scenic Artist: SJ Reynolds '21

Master Electrician: Ryan Gearity '21

Little Women, 2017

Director: J.J. Cobb

Scenic Design: Kristen Morgan

Costume Design: Robyn Barnes '21

Lighting Design and Technical Director:

F. Chase Rozelle III

Sound Design: Ryan Rosenbaum '20

Stage Makeup: Anya Sokolovskaya

and Katrina Kirby '20

Lulu, 2020

Director: Bob McGrath

Choreographer: Alycia Bright Holland

Scenic/Properties/Title Design: Kristen Morgan

Costume/Hair/Makeup Design: Anya Sokolovskaya

Lighting Design: Zach Parisella '20

Sound Design: Emma Kellerman '21

Projections Design: Dylan James Amick

Technical Director: Jason Wadecki

Our Town, 2019

Director: Tim Golebiewski

Scenic Design: Aubrie Curcio '20

Costume Design: Anya Sokolovskaya

Lighting Design: Debra Leigh Siegel

Sound Design: Ryan Rosenbaum '20

Projection Design: Rebecca Loh '19

Pedro, The Great Pretender, 2016

Director: Ellen Faith Brodie

Choreographers: Mya Ta '16 and

Alexis Tribble Bryant '15

Scenic Design: Kristen Morgan

Costume Design: Anya Sokolovskaya

Lighting Design: Cat Foley '17

Sound Designers: KeriAnna Ferguson

and Gabriel Luxton '11

Projection Design: Daniel Chevalier '18

Technical Director: F. Chase Rozelle III

Pluto, 2018

Director: F. Chase Rozelle III

Choreographer:

Elizabeth Heaney '19

Scenic Design: Timothy Golebiewski

Costume Design: Katrina Kirby, '20

Lighting Design: Caitlin Foley '17

Sound Design: Eumir Abela '19

Makeup and Special Effects Artist: Katrina Kirby '20

Technical Director: F. Chase Rozelle III

The Brothers Size, 2020

Director: DeRon S. Williams

Scenic Design: Kristen Morgan

Costume Design: Anya Sokolovskaya

Lighting Design: Cat Foley '17

Sound Design: Eniola Lawal '21

Projections Design:

Jenique Blair '21

Choreography: DeRon S. Williams, Jackie Verian '21,

Ishah Azeez '21

The Island, 2011

Written by Hotta Kiyomi

Director: David Pellegrini

Scenic & Projections Design: Kristen Morgan

Costume Design: Olivera Gajic

Lighting Design: Mike Billings

Sound & Soundscape Design: Alex Smith

Technical Director: F. Chase Rozelle

Master Electrician: Ryan Gearity '21

The Place That Made You, 2021

Director and Playwright: Darcy Parker Bruce

Costume Designer: Anya Sokolovskaya

Technical Director: Jason Wadecki

Scenic Designer: Kristen Morgan

Projections Designer: Michaela Nelson

Lighting Designer: Tim Golebiewski

Sound Designer: Travis Houldcraft

Charge Scenic Artist: Kristen Morgan

Makeup Artist: Cassandra Champagne

The Wolves, 2019

Director: Kristen Morgan

Scenic Designer: Aubrie Curcio '20

Costume Designer: Lisa Wilson '19

Lighting Designer: Paige Nee

Sound Designer: Emma Kellermann '21

Choreographer: Alycia Bright Holland

Technical Director: F. Chase Rozelle III

To Damascus, 2019

Props Designer and Set Dressing: M.K. Cannon '20

Projections Designer: Aubrie Curcio '20

Puppet Designer: Becca Figueroa '20

Sound Designer: Cody Goodwin '22

Concept & Set Designer: Tim Golebiewski

Concept & Media Designer: Travis Houldcraft

Concept & Media Director: Kristen Morgan

Lighting Designer: Paige Nee

Concept, Adaptation & Direction: David Pellegrini

Costume Designer: Anya Sokolovskaya

Thread City, 2017

Created, Directed and Designed by

Alycia Bright Holland

and Kristen Morgan

Original Score & Sound Design: Travis Houldcraft

Lighting Design: Jen Rock

Projections Design: Dan Chevalier '18

Poster Design: Sheila RuJoub

Two Gentlemen of Verona, 2017

Director: David Pellegrini

Musical Director: Anthony Pandolfe

Choreographer: Alycia Bright Holland

Scenic Design: Nicole Rivera

Costume Design: Anya Sokolovskaya

Lighting Design: Megan O'Brien '17

Sound Design: Gabriel Luxton '11

Projection Design: Daniel Chevalier '18

Technical Director: F. Chase Rozelle III

CREATIVE TEAM



ANYA SOKOLOVSKAYA	CURATOR, INSTALLATION DESIGN
JULIA WINTNER	DIRECTOR, THE ART GALLERY
EMMA CONQUEST'22	BROCHURE DESIGN
DAVID PELLEGRINI	BROCHURE & GALLERY TEXT
MARK MCKEE	GALLERY INSTALLATION
TIMOTHY K. GOLEBIEWSKI	INSTALLATION, LIGHTING
TRAVIS HOULDCROFT	INSTALLATION, SOUND/MEDIA
JAKE KUBISEK'22	INSTALLATION, VIDEO
KRISTEN MORGAN	INSTALLATION CONSULTANT
ASHLYN SMINKEY'24	CURATORIAL ASSISTANT

THE ART GALLERY

Monday-Friday, 9 a.m. - 6 p.m.

Weekends by appointment: wintnerj@easternct.edu

www.easternct.edu/artgallery/

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