

JEROME SIRLIN DESIGN
THEATRICAL STAGING + SCENIC DESIGN



BIOGRAPHY

Bridging the gap between theater and film, "Jerome Sirlin's fluid use of sets, and scenic projections annihilates space and time and gives his productions an exhilarating sense of visual freedom and cinematic illusion." (*Time Magazine*)

Productions range from avant-garde collaborations with Philip Glass, Allen Ginsberg and Lou Reed to pop concerts for Madonna and Paul Simon; from the classic world of Wagner's *Ring Cycle* and Verdi's *Macbeth* to contemporary operas such as John Corigliano's *Ghosts of Versailles* and Jonathan Dove's *Flight*; from big budget musicals like *Kiss of the Spider Woman*, *Whatever Happened to Baby Jane* and Disney's *Hunchback of Notre Dame* to more intimate theatricals such as Piazzolla's *Maria de Buenos Aires* and the traveling stage circus *Cirque Ingenieux*.

In addition to Musical Theater and Opera, designs include multimedia installations and shows for museums, cultural institutions and theme parks. *Freedom Rising* at the National Constitution Center in Philadelphia gives the American Constitution both a historical and contemporary context. *Beyond Belief: Theatre Of Contemplation* presented a 3-D media meditation experience for the Cathedral Heritage Foundation of Louisville, Kentucky. The video finale for Hershey Park's *Chocolate World Tour Ride*, in Pennsylvania provides a whimsical ride through a landscape of American iconography.

Projects that have combined direction with scenic design include the European premiere of John Corigliano's opera *The Ghosts of Versailles*, Toshiro Mayazumi's *Kinkakuji* (from Mishima's novel *The Temple of the Golden Pavilion*) for New York City Opera, and the world premiere of *Marilyn*—an opera by Ezra Laderman based on the last days of Marilyn Monroe.

Most recent projects include an updated production of *Esther* at New York City Opera; concept design for a 360-degree scenic projection environment for The Planet Hollywood Performing Arts Theater in Las Vegas; and *Norman's Arc*, a new musical by Glen Roven presented at the Ford Theater in Los Angeles.

SELECTED MUSIC THEATER

Norman's Arc A new musical by Glen Roven and Jerome Kass at the Ford Amphitheater in Los Angeles, May 2008.

Hallelujah Baby! Revival of 1968 Tony-award winner. Book and direction by Arthur Laurents, music by Jule Styne and lyrics by Comden and Green. George Street Theater (New Brunswick, NJ) and Arena Stage (Washington, DC). Fall/Winter 2004-2005.

What Ever Happened To Baby Jane? Musical by Lee Pockriss and Hal Hackady with book by Henry Farrell. Directed by David Taylor. Theater Under the Stars, Houston, Texas. October 2002.

The Hunchback Of Notre Dame A musical based loosely on Disney's animated movie. Music by Allen Menken; Lyrics by Steven Schwartz; Book and direction by James Lapine; Design by Jerome Sirlin and Heidi Ettinger. Berlin, Germany, 1999.

Cirque Ingenieux A metaphysical circus for the stage with music by Kitaro. A Networks Productions. US National Tour, 1997-1999.

The Fantastic Adventures Of Emilio Salgari A multimedia ballet with music by Ludovico Einaudo and choreography by Daniel Ezralow. Arena de Verona, Italy, 1995.

Kiss Of The Spider Woman A musical by Kander and Ebb. Direction by Harold Prince. Toronto and London, 1992; New York and Vienna, 1993; North American Tour, 1994; Argentina, 1995; Japan, 1996.

Jack's Holiday A musical by Randy Courts and Mark St. Germaine, based on a turn of the century visit to New York by Jack the Ripper. Playwrights Horizons, New York, 1994.

Hydrogen Jukebox A socio-political music drama, created in collaboration with Allen Ginsberg and Philip Glass, presented at the Spoleto Festival in 1990 and the Brooklyn Academy of Music in May 1991. (U.S. tour: October to December, 1991)

Songs For Drella A tribute to Andy Warhol created in collaboration with Lou Reed and John Cale. The Next Wave Festival, Brooklyn Academy of Music, November 1989.

1000 Airplanes On The Roof A sci-fi music drama created in collaboration with Philip Glass and David Henry Hwang. World premiere, Vienna, Austria, July 1988; American premiere, The American Music Theater Festival in Philadelphia, September 1988.

See Hear and Rare Area Two performance works where what you see meets what you hear, and makes poetry out of sleight of hand. Directed by George Coates. See Hear music by Paul Dresner; Rare Area music by Mark Ream.

SELECTED OPERAS

Esther Revival of Hugo Weisgall's final opera, directed by Christopher Mattaliano. New York City Opera, 2009. (Designer)

Maria de Buenos Aires An choreographed opera composed by Astor Piazzolla, with choreography and direction by David Parsons. Presented by Gotham Chamber Opera, New York, 2007.

Macbeth By Giuseppe Verdi, directed by Christopher Mattaliano, Portland Opera Company. Portland (2006), as well as Vancouver and Edmonton (2007).

Flight An opera by Jonathan Dove. Direction by Colin Graham. Presented at The Opera Theater of St. Louis, 2003.

Candide The opera-musical by Leonard Bernstein, Austin Lyric Opera, January 2000, Ft Worth Opera, 2001 Prince Music Theater, Philadelphia 2002, Portland Opera, 2002

The Ghosts Of Versailles An opera by John Corigliano and William M. Hoffman. European Premiere, Staatstheater, Hannover, Germany, 1999.

Marilyn An opera by Ezra Laderman presented at The World Premier Festival, New York City Opera, 1995. (Staging and Design).

Kinkakuji An opera by Toshiro Mayuzumi based on the novel The Temple Of The Golden Pavilion by Yukio Mishima. New York City Opera, 1995 (Staging and Design).

Esther An opera by Hugo Weisgall and The Griffelkin by Lucas Foss. The World Premier Festival, New York City Opera, 1993. (Festival Director and Designer)

The Ring Cycle Richard Wagner's four opera cycle (Das Rheingold, Die Valkure, Siegfried and Gotterdammerung) presented at Artpark, Niagara Falls, New York, 1986-1989. NY City Opera Orchestra.

SELECTED CONCERTS AND INSTALLATIONS

Video Finale at Hershey Park's Chocolate Ride - A whimsical tour of a chocolate-coated American landscape. Hershey, Pennsylvania 2006.

Freedom Rising - Design of multi-media and theatrical introduction to the United States Constitution at the National Constitution Center. Opened in Philadelphia July, 2003.

Beyond Belief: Theatre Of Contemplation - A 3-D media contemplation center for the Cathedral Heritage Foundation of Louisville, Kentucky. The theater consists of an architectural landscape of screens on a raked stage; video projection of a kaleidoscoping 3-D image environment; music presented on a 30-minute continuous play DVD; and soft seating for 50. November 2001.

Who's That Girl - Madonna's 1987 concert tour of the United States, Japan and Europe.

Born At The Right Time - Paul Simon's world concert tour 1992-94.

PRESS

"Christopher Mattaliano, the director of the premiere production, has refurbished that staging, which used filmed images projected on scrims and screens. This revival uses richly detailed video and other innovations." (New York Times, 2009)

"Jerome Sirlin creates settings with cinematic projections against an array of hanging panels. Macbeth is gripped by a vision, and so are we. Later, we're treated to castle walls that bleed, and a Birnam Wood that literally attacks us." (The Opera Critic, 2007)

"When you think it is all over, you come into this next chamber [of Hershey's Chocolate World Tour] that uses projections that Jerome Sirlin designed. We brought him in to bring a fresh look, a fresh approach to things, and he really came through for us." (The Flavor of Fun, Live Design interview with Gary Goddard, 2006)

"The Freedom Rising show at the National Constitution Center in Philadelphia, powerfully transforms the Constitution into a personally relevant force. The fast paced, multi-media show combines 360 degree video projection, surprising theatrical scenic projections and designs (by Jerome Sirlin), and a live narrator.

"*What Ever Happened to Baby Jane's* design elements are mouthwatering. Scenic Designer Jerome Sirlin truly has designed a magnificent set... and scenic projection effects that are dazzling." (The Houston Chronicle 2002)

"In the annals of modern stagecraft Austin Lyric Opera's production of Leonard Bernstein's *Candide* seems destined for legendary status—sheer visual dazzlement." (The San Antonio Express 2000)

"The sets in *Candide* are like electrified black-velvet paintings — beautiful, evocative, often humorous, articulating the stream of Voltaire's globe-hopping story" (Austin American Statesman 2000)

"*The Ghosts Of Versailles* director and designer Jerome Sirlin created sets, projected scenography and lighting effects that convey the history (and subplots) of the French revolution in brilliant fashion". (Die Welt, Germany 1999)

"For this European premiere of John Corigliano's *Ghosts Of Versailles* stage director/designer Jerome Sirlin creates the grandest effects—a production colorful enough to honor any Rossini opera". (Der Tagesspiegel, Berlin 1999)

"*Cirque Ingenieux* is ravishingly beautiful to look at. Painterly, color saturated tableaux dissolve into one another with intoxicating fluidity." (The Dallas Morning News 1997)

"Jerome Sirlin, designer and magician of special effects, created a visual and technical system for *Salgari* which couldn't be any more original, exotic, rich and fantastic." (Unita, Italy 1995)

"The beautiful visions in *Salgari* are created by the fantastic imagination of Jerome Sirlin, a post-modern magic lantern genie. This production is closer to a film than a ballet." (Danza, Italy 1995)

"Sirlin invented a brilliant three dimensional dreamscape for *Marilyn*, creating cinematic illusion—like putting live actors into a movie. Operatic design may never be the same again." (Time 1995)

"The scenery by Jerome Sirlin (*Jack's Holiday*), whose evocative images of 1891 New York, from his own skillful drawings, proves the ideal way of conveying kaleidoscopically changing locations with speed, economy, and consummate elegance." (New York Magazine 1994)

"Sumptuous scenic designs and film projections of *Kiss Of The Spider Woman* transform the two-tiered prison world of grey bars to Amazon jungles or a gigantic spider's web in a startling trice." (The London Evening Standard 1992)

"Using light, collage and photo montage, Jerome Sirlin evokes a magic universe in *Hydrogen Jukebox* — and it's even low budget! The images are ingenious, beautiful and powerful and the technical expertise they show is astonishing." (The New York Times 1991)

"The look of *Hydrogen Jukebox* is dazzling. For Mr. Sirlin one hopes only that he gets continued opportunity to dazzle and enlighten us." (The New York Times 1991)

"The real stamp of individuality on this *Ring Cycle* comes from Jerome Sirlin and his scenic effects. Sirlin created a stage full of visually stunning images that harmonized entirely with the spirit of the plot." (Opera 1988)

"Set designer Jerome Sirlin created technically dazzling three-dimensional effects for *Siegfried* that imperceptibly transformed the stage picture from one moment to the next." (Opera News 1988)

"Sirlin is a dazzling visual stylist whose fluid use of projections and built sets for *1000 Airplanes On The Roof*, annihilates space and time and gives his productions an exhilarating sense of visual freedom." (Time 1988)

"Sirlin has created a visual libretto, an analogue to the script of *1000 Airplanes On The Roof*." (The Washington Post 1988)

"Jerome Sirlin's scenic designs for *Die Valkure* were a total triumph — nothing less than extraordinary and a benchmark against which future Wagner productions will be measured." (The Toronto Globe & Mail 1986)