

GORDON W. OLSON

LIGHTING AND SCENE DESIGN

www.gordonwolson.com
gordonwolson@gmail.com

EDUCATION

Master of Fine Arts, Theatrical Design

May 2004

University of Texas, Austin

Masters Thesis: *Toward Understanding, A Personal Journey*

Bachelor of Fine Arts, Theatrical Design

May 2001

University of Arizona

OBJECTIVES

Higher Education

- Aid driven and talented students in refining their abilities through classwork, practical challenges, and personal experiences to better prepare them to enter the workforce of theatrical designers, technicians, and teachers
- Nurture student talent by giving them the tools necessary to better express themselves and help them find their own voice in the world of theatre production and live entertainment
- Encourage collaboration, critical thinking, and exploration at the student level to provide skills that are highly sought after once students graduate and enter professional production environments
- Work with other theatre faculty members to raise national and international awareness of the college through development of new and challenging coursework and high caliber production work
- Explore cross-campus relationships with other academic disciplines to enhance performances, further engage audiences, and make more cohesive productions on stage and within the community. These relationships give theatre students insight into other areas of study on campus, leading to a more well-rounded student experience, and potentially encouraging new avenues of study for students who have only considered theatre

Professional

- Continue to explore the field of lighting design, both in and out of the classroom
- Collaborate with other artists in the development of new and exciting theatre for diverse audiences in a wide variety of genres and settings
- Maintain and expand my knowledge of emerging technologies in the field of lighting design

AFFILIATIONS/MEMBERSHIPS

United Scenic Artists – 829

2008

TEACHING EXPERIENCE

Lecturer in Lighting Design

June 2011-Present

College of Arts + Architecture, University of North Carolina - Charlotte, NC

- Instructor of Record for Lighting Technology 1
 - Led the implementation of a course to provide a more in-depth introduction to lighting equipment, systems, technology, and basic electrical theory
 - Developed course structure that begins with an introduction to lighting equipment, basic color theory, accessories and safety practices before moving into comprehension of theatrical lighting systems as a whole, and basic electrical theory
 - Mentored students as they installed a small lightplot in a theatrical space, and guided them in decisions regarding channeling of instrumentation. After installation, the plot becomes the basis for cueing projects that center around a given scene

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- Sabotaged elements of the lightplot so that students are encouraged to troubleshoot any number of issues from cable failure to errant lighting console data, exposing them to mock real-world issues that are common on any installation.
- Finally amended the lightplot to include LED instrumentation, thus allowing students to get a grasp on the complexities of dealing with instruments that have multiple parameters, and how those choices can impact cueing time
- Developed course material that included introduction of all basic lighting equipment, automated and LED lighting fixtures, basics tenets of AC and DC electricity, lighting console operation and cueing exercises
- One of two Instructors of Record for Lighting and Sound Tech 1
 - Co-led the implementation of a course to provide a more in-depth introduction to lighting and sound equipment and production practices
 - Developed course curriculum, lectures, quizzes, and final exam
 - Course material included introduction of all basic lighting equipment, automated and LED lighting fixtures, lighting console operation and simple cueing exercises
 - Students were also tasked with installation of a small lightplot which they then focused, troubleshot, amended, and repaired over the course of the semester
- Instructor of Record for Topics in Theatre course on the basic tenets of 2D and 3D CAD drawing and modeling for Theatre
 - Developed syllabus with goal of not only familiarizing students with basic drawing skills within Vectorworks, but providing a facility with the program at an intermediate level by the end of the semester
 - Created class projects to cover topics from understanding scale drawing, usage of layers, classes, and advanced drawing techniques to implementation of lighting, 3D modeling, inclusion of textures, and presentational skills
 - Structured coursework so each successive project built on skills learned in the previous project, keeping cohesion and understanding at the forefront of the student focus
- One of three Instructors of Record for Intro to Technical Theatre
 - Geared course toward introduction of and familiarity with basic theatrical lighting equipment
 - Developed course curriculum, quizzes, and final exams to ensure attainment of student learning outcomes set forth by Theatre Department
 - Covered instrumentation as well as further student understanding of lighting systems, the collaborative process, and basic execution of working with automated lighting equipment.
- Mentored a student through an Independent Study course credit with targeted goals of:
 - Script analysis, visual research methods, cue sheet development
 - Advanced skills in Vectorworks Spotlight and Lightwright
 - Growing presentational skills to clearly communicate design concept and approach for a hypothetical production of a classic play
- Instructor of Record for Lighting Practicum course
 - Taught students the fundamentals of working with basic lighting equipment, including the installation of all light plots for departmental performances in theatre, dance, and music
 - Implemented and enforced safety procedures to ensure student well-being while working at heights of 30-60 feet, operating of single-man lifts, and working with electricity
 - Evaluated student progress, created course-appropriate quizzes to measure student learning, determined final grades
- Co-led a search committee for a Technical Director

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- Collaborated with Theatre Department Faculty on refinement of Student Learning Goals and Assessments
- Worked alongside Master Electrician to develop week-to-week goals
- Partnered with other departmental faculty in support and implementation of their designs for productions

Instructor – Introduction to Automated Lighting

June-July 2004

Institute for Digital Performing Arts - San Jose, Costa Rica

- Taught students the fundamentals of working with automated lighting equipment, from power and data distribution to maintenance and troubleshooting during the six-week session
- Included exercises on lighting console programming, working with music to create and motivate cueing, and how timing, intensity, and color can impact an audience
- Led students through individual and team-based tasks to achieve the final goal of a public performance of choreographed automated lighting set to pieces of orchestral and motion picture soundtrack music

Graduate Instructor – Intro to Design

Fall 2003, Spring 2004

Department of Theatre and Dance, University of Texas - Austin, TX

- Taught the lighting section of an undergraduate introductory Theatrical Design course to over sixty students per semester
- Utilized in-class demonstrations, previous experience, and teamwork to introduce students to the basic tenets of lighting theory and design
- Included and expanded on previous instructor's lesson plans to include ideas of visual research, cue structure and placement, script analysis, and more defined theories of angles and color
- Evaluated student progress, graded intermediate and final projects, and worked with other design-emphasis graduate instructors to compile final grades

Graduate Assistant – Intro to Design

Spring 2003

Department of Theatre and Dance, University of Texas - Austin, TX

- Assisted professor in teaching the lighting section of an introductory Theatrical Design course to over sixty students per semester
- Worked with teams of students to guide their ideas and help them implement their plans for intermediate and final projects that dealt with color theory, angle, intensity, timing, and cueing

Graduate Assistant – Automated Lighting 1

Fall 2002

Department of Theatre and Dance, University of Texas - Austin, TX

- Assisted professor in teaching introduction to automated lighting course to eight qualified students
- Course included power and data distribution, maintenance and troubleshooting of equipment, and lightboard programming
- Worked with students outside of class to assist in the development of their understanding of the aesthetics and choreography of working with automated lighting equipment
- Oversaw team-building exercises in which class was asked to solve issues specifically created to test their skillsets

LIGHTING DESIGN

Professional Experience

2003-Present

Large-scale opera, regional theatre, community theatre, community college, dance

- Collaborate with national and international directors on both small- and large-scale productions of opera, theatre, and dance
- Work diligently to serve the needs of each production, using lighting to enhance the story being told and the atmosphere being created

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- Use visual research and inspiration, script analysis, and repeated discussions with members of production teams to develop light plots using as few as 12 and as many as 450 lighting instruments
- Use industry standard software such as Vectorworks Spotlight and Lightwright 5 to draft light plot and maintain paperwork from initial concepts to final archival documentation
- Work within financial constraints to maintain budget
- Communicate and work with assistants, electricians, and supporting personnel to ensure that design is implemented correctly, changes are made efficiently, and a high quality end product is attained

PRODUCTION LISTING (SELECTED)

<i>The Producers</i>	Caroline Bower, Director	Theatre Charlotte	2019
<i>Hansel and Gretel</i>	Basil Twist, Director	Michigan Opera Theatre	2019
<i>Grease</i>	Caroline Bower, Director	Providence Day School	2019
Winter `18 Dancescapes	Shane O'Hara, Artistic Director	James Madison University	2018
<i>Twelfth Night</i>	Andrew Hartley, Director	UNC-Charlotte	2018
<i>Spamalot!</i>	Christian Casper, Director	Davidson Community Players	2018
<i>Spring Awakening</i>	Billy Ensley, Director	Theatre Charlotte	2018
<i>Madagascar Live!</i>	Michelle Long, Director	Children's Theatre of Charlotte	2018
Winter `17 Dancescapes	Shane O'Hara, Artistic Director	James Madison University	2017
<i>Baltimore</i>	Jay Morong, Director	UNC-Charlotte	2017
<i>Bat Boy</i>	Steven Levine, Director	Children's Theatre of Charlotte	2017
<i>Grapes of Wrath</i>	Ron Law, Director	Theatre Charlotte	2017
<i>Annie</i>	Matt Webster, Director	Davidson Community Players	2017
<i>Side Show</i>	Caroline Bower, Director	Providence Day School	2017
<i>Crimes of the Heart</i>	Christian Casper, Director	Theatre Charlotte	2017
Winter `16 Dancescapes	Shane O'Hara, Artistic Director	James Madison University	2016
<i>Saturday Night Fever</i>	Ron Law, Director	Theatre Charlotte	2016
<i>The Addams Family</i>	Jill Bloede, Director	Theatre Charlotte	2016
<i>Schoolhouse Rock Live!</i>	Michael Bobbitt, Director	Children's Theatre of Charlotte	2016
Winter `15 Dancescapes	Shane O'Hara, Artistic Director	James Madison University	2015
<i>Hamlet</i>	James Vesce, Director	UNC-Charlotte	2015
<i>Chicago</i>	Corey Mitchell, Director	Davidson Community Players	2015
<i>Jesus Christ Superstar</i>	Billy Ensley, Director	Theatre Charlotte	2015
2015 Company Season	Helen Simoneau, Artistic Director	Helen Simoneau Dance	2015
<i>The Purple Flower</i>	James Vesce, Director	UNC-Charlotte	2015
<i>The Hound of the Baskervilles</i>	Catherine McDougall, Director	Wm A. Hough High School	2014
<i>Footloose</i>	Michelle Long, Director	Theatre Charlotte	2014
<i>Spring Awakening</i>	James Vesce, Director	UNC-Charlotte	2014
Spring 2013 Dance Concert	Betsy West, Interim Dance Dept. Chair	UNC-Charlotte	2013
<i>The Seagull</i>	Robin Witt, Director	UNC-Charlotte	2012
Spring 2012 Dance Concert	Pamela Sofras, Dance Dept. Chair	UNC-Charlotte	2012
<i>Colored Museum</i>	James Vesce, Director	UNC-Charlotte	2012
<i>25th Putnam County Spelling Bee</i>	Jill Bloede, Director	UNC-Charlotte	2011
Fall 2011 Dance Concert	Pamela Sofras, Dance Dept. Chair	UNC-Charlotte	2011
<i>Suor Angelica/Pagliacci</i>	James Marvel, Director	San Antonio Opera	2010
<i>Lucia di Lammermoor</i>	Renaud Doucet, Director	Florida Grand Opera	2010
<i>Pagliacci/Suor Angelica</i>	Renaud Doucet, Director	Florida Grand Opera	2009
<i>Godspell</i>	John Corley, Director	Houston Community College	2009
<i>Madama Butterfly</i>	Bernard Uzan, Director	Florida Grand Opera	2009
<i>Into the Woods</i>	Matt Joslyn, Director	Renaissance Theatre	2008
<i>Urinetown</i>	John Corley, Director	Houston Community College	2008
<i>Così fan tutte</i>	David Gately, Director	Florida Grand Opera	2007
<i>Hansel and Gretel</i>	Peter Horne, Technical Director	Houston Grand Opera	2006

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PNME 2003 Concert Series Kevin Noe, Artistic Director Pittsburgh New Music Ensemble 2003

Higher Education Experience 2001-2004

University of Texas - Austin, TX / University of Arizona

- Worked to further understanding of Lighting Design through class work and practical experience
- Collaborated with professors, graduate students, and undergraduate students on development of new theatre projects in various genres

PRODUCTION LISTING (SELECTED)

<i>Sex, Lies, and Fairytales</i>	Yacov Sharir, Artistic Director	Sharir + Bustamante Danceworks	2004
<i>The Vampires</i>	Michael Bloom, Director	University of Texas	2003
<i>Gianni Schicchi/Suor Angelica</i>	Robert A. Desimone, Director	University of Texas	2003
<i>Caucasian Chalk Circle</i>	David Charles Goyette, Director	University of Texas	2002
<i>Angels in America</i>	Samantha K. Wyer, Director	University of Arizona	2001

ASSISTANT LIGHTING DESIGN

Professional Experience 1999-2009

Broadway, Large-scale opera, regional festivals, industrial shows, university

- Aided Lighting Designer in the development of light plot, then assisted through the technical process
- Worked to streamline paperwork, increase efficiency, and disseminate information more effectively

PRODUCTION LISTING (SELECTED)

<i>A Christmas Carol</i>	Thomas Hase, Lighting Design	Actor's Theatre of Louisville	Ongoing
<i>Elektra</i>	Nic Muni, Lighting Design	Michigan Opera Theatre	2014
<i>Aida</i>	Thomas Hase, Lighting Design	Michigan Opera Theatre	2013
<i>La Traviata</i>	Thomas Hase, Lighting Design	Florida Grand Opera	2013
<i>Die Liebe Der Danae</i>	D.M. Wood, Lighting Design	Bard Summerscape	2011
<i>Jerusalem</i>	Mimi Jordan Sherin, Lighting Design	Music Box Theatre, NYC	2011
<i>Good People</i>	Pat Collins, Lighting Design	Manhattan Theatre Club	2011
<i>Maria Stuarda</i>	D.M. Wood, Lighting Design	Minnesota Opera	2011
<i>Roberto Devereux</i>	D.M. Wood, Lighting Design	Minnesota Opera	2010
<i>La Cenerentola</i>	D.M. Wood, Lighting Design	Glimmerglass Opera	2009
Sapphire '08 - Conference	Paul Palazzo, Lighting Design	Orange County Convention Ctr.	2008
Sapphire '06 - Conference	Paul Palazzo, Lighting Design	Orange County Convention Ctr.	2006
Illinois Shakespeare Festival	Andrew Catron, Lighting Design	ISU - Bloomington, IL.	2003
Illinois Shakespeare Festival	Julie Mack, Lighting Design	ISU - Bloomington, IL.	2002
<i>The Good Doctor</i>	Julie Mack, Lighting Design	University of Arizona	2000

Higher Education Experience 1999

- Aided Lighting Designer in the conceptual development of the light plot
- Maintained cuesheets, tracked followspots, and updated paperwork as changes occurred

PRODUCTION LISTING

<i>Kiss Me Kate</i>	Emily Becher, Lighting Design	University of Arizona	1999
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RELATED EXPERIENCE – PROFESSIONAL

Lighting Director 2007-2010

Florida Grand Opera - Miami, FL.

- Worked with Broadway, national, and international Lighting Designers in advancing their light plots, then assisted throughout the technical process by tracking followspots, generating cuelists, and creating, maintaining and updating all paperwork for archival purposes
- Responsible for maintaining the artistic integrity of productions after opening night through preshow

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checks, performance viewings, and correction of any errors through the Production Stage Manager and Assistant Director

- Supervised IATSE Union crews in the implementation of light plots of 400-500 units
- Improved crew efficiency and streamlined workflow by generating more accurate and effective paperwork
- Managed a seasonal budget ranging from \$20,000-\$50,000
- Drafted scenic drawings for each production on an as-needed basis in the absence of a Technical Director
- Interviewed, hired, and mentored several individuals as Lighting Associates

PRODUCTION LISTING (SELECTED)

<i>Le Nozze di Figaro</i>	Pat Collins, Lighting Design	FGO – Lighting Director	2009
<i>La Traviata</i>	Thomas Hase, Lighting Design	FGO – Lighting Director	2008
<i>Giulio Cesaré / La Boheme</i>	Pat Collins, Lighting Design	FGO – Lighting Director	2008
<i>Tosca / The Pearl Fishers</i>	Kendall Smith, Lighting Design	FGO – Lighting Director	2008

Lighting Supervisor

2005-2007

Houston Grand Opera – Houston, TX.

- Helped Broadway, national, and international Lighting Designers to advance light plots for 2,400 and 1,110 seat theatres, then assisted throughout technical process by documenting focus charts, creating cuesheets, coordinating followspots, and tracking of automated lighting equipment
- Coordinated the rental and shipping of specialized lighting equipment on an as-needed basis
- Managed a seasonal budget averaging \$50,000-\$65,000
- Meticulously archived all lighting materials for future remounts of a production
- Worked with IATSE Union crews in implementation of light plots in excess of 500-700 units in a repertory situation
- Responsible for refocusing lights between performances of large-scale operas running in a repertory situation, often on tight schedules
- Interviewed, hired, and mentored an individual as Lighting Assistant. Eventually this individual served as the next Lighting Supervisor after my departure from the organization

PRODUCTION LISTING (SELECTED)

<i>The Cunning Little Vixen</i>	Lenore Doosee, Lighting Design	HGO – Lighting Supervisor	2008
<i>Aida</i>	Chris Davey, Lighting Design	HGO – Lighting Supervisor	2008
<i>La Cenerentola</i>	Alberto Faura, Lighting Design	HGO – Lighting Supervisor	2007
<i>Faust</i>	Ken Billington, Lighting Design	HGO – Lighting Supervisor	2007
<i>Don Giovanni</i>	Nigel Levings, Lighting Design	HGO – Lighting Supervisor	2006
<i>The Coronation of Poppea</i>	Peter Kaczorowski, Lighting Design	HGO – Lighting Supervisor	2006
<i>Carmen</i>	James F. Ingalls, Lighting Design	HGO – Lighting Supervisor	2006
<i>Audra McDonald Project</i>	Kevin Adams, Lighting Design	HGO – Lighting Supervisor	2006
<i>Manon Lescaut</i>	Duane Schuler, Lighting Design	HGO – Lighting Supervisor	2006
<i>Don Pasquale</i>	Paul Palazzo, Lighting Design	HGO – Lighting Supervisor	2006
<i>Madama Butterfly</i>	Lloyd Sobel, Lighting Design	HGO – Lighting Supervisor	2005

Lighting Assistant

2004-2005

Houston Grand Opera – Houston, TX.

- Aided Lighting Supervisor in compositing of repertory plot for large-scale opera running in repertory
- Worked with Broadway, national, and international Lighting Designers throughout the technical process by maintaining focus charts, creating followspot cuesheets, and generating work note lists
- Interacted with IATSE Union crews, insuring they had all necessary CAD drawings and associated lighting paperwork to implement light plots efficiently and effectively

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PRODUCTION LISTING (SELECTED)

<i>Falstaff</i>	Duane Schuler, Lighting Design	Lighting Assistant	2005
<i>Romeo & Juliette</i>	Marie Barrett, Lighting Design	Lighting Assistant	2005
<i>Lysistrata</i>	Mark Doubleday, Lighting Design	Lighting Assistant	2005
<i>Il Trovatore</i>	Joan Sullivan, Lighting Design	Lighting Assistant	2005
<i>Idomeneo</i>	Nigel Levings, Lighting Design	Lighting Assistant	2005
<i>Madame Butterfly</i>	Alan Burrett, Lighting Design	Lighting Assistant	2004
<i>Salsipuedes</i>	James F. Ingalls, Lighting Design	Lighting Assistant	2004

SCENIC DESIGN

Professional Experience

2013-Present

University, community theatre, and high school theatre

- Work with director's concept, script analysis, visual inspiration and research to develop cohesive space where action of production can unfold
- Use Vectorworks Spotlight for drafting of all scenic elements and include 3D modeling of space and structures when possible
- Work within financial constraints to maintain budget as well as being mindful of skills of available support staff to attain an end product that is viable while also being of a certain quality
- Develop running/shift sheets as well as prop running sheets for stage crew personnel
- Work closely with scenic artist or acted as scenic artist when one was not available

PRODUCTION LISTING

<i>Twelfth Night</i>	Andrew Hartley, Director	UNC-Charlotte	2018
<i>Baltimore</i>	Jay Morong, Director	UNC-Charlotte	2017
<i>Hamlet</i>	James Vesce, Director	UNC-Charlotte	2015
<i>Beauty and The Beast</i>	Sylvia Schnople, Director	Wm. A. Hough High School	2015
<i>Spring Awakening</i>	James Vesce, Director	UNC-Charlotte	2014
<i>The Hound of the Baskervilles</i>	Catherine McDougall, Director	Wm. A. Hough High School	2014
<i>Gypsy</i>	Jamey Varnadore, Director	Theatre Charlotte	2013

Higher Education Experience

1999-2000 / 2002-2003

University of Arizona / University of Texas, Austin

- Completed undergraduate and graduate level Scene Design courses, demonstrated a high level of aptitude in the subject through positive critiques of work by professors, working professionals, and peers
- Learned fundamentals of script analysis, conceptualizing, drafting, model building, and rendering techniques with Adobe Photoshop
- Learned fundamentals of scene painting alongside graduate students in high-level undergraduate course work

AWARDS/HONORS

- Member of one of five teams selected as Finalist for inaugural Opera America – Director/Designer Showcase in 2009 for conceptual Lighting Design work on Elise Sandell's *Einstein on the Beach*
- Award winner – “Best Lighting Design” for work on University of Arizona production of *Angels in America* in 2001

SKILLS

Interpersonal communication:

Writes clearly and concisely, openly expresses ideas, provides and asks for feedback, offers well-thought-out solutions, collaborates and

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works well with others, confident and engaging public speaker

Management and leadership:

Confident, motivated, leads and directs, delegates effectively, makes and implements decisions, counsels/mentors, versatile and flexible, develops strategies, forecasts/predicts, thorough grasp of background research methods, thinks critically to solve problems, coordinates and completes tasks

Software knowledge includes:

Fluent with Vectorworks Spotlight 2017, Lightwright 6, FileMaker Pro, Microsoft Office suite, Adobe Lightroom CC, Adobe Photoshop CC, Adobe Illustrator CC

Programming knowledge of:

ETC Eos, ETC Ion, ETC Element

Miscellaneous:

Fluent with musical score comprehension, scenic model building, scenic rendering, basic scene painting, intermediate electrical skills