

FROM: **AMERICAN BALLET THEATRE**
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WENDALL K. HARRINGTON

Wendall K. Harrington's career has embraced many diverse and exciting disciplines including theatre, publishing and multi-image/video design and production. As a designer of scenic projections for the stage, her work has been seen on Broadway in *Driving Miss Daisy*, *Grey Gardens*, *In My Life*, *The Good Body*, *Drowning Crow*, *They're Playing Our Song*, *The Elephant Man*, *My One And Only*, *The Heidi Chronicle*, *Four Baboons Adoring The Sun*, *The Will Rogers Follies*, *Having Our Say*, *Company*, *Racing Demon*, *Steel Pier*, *Ragtime*, *Freak*, *The Capeman*, *Amy's View*, *The Civil War*, *Putting it Together*, and *Vincent in Brixton*. In 1993, Harrington designed the projections for the award-winning *The Who's Tommy* on Broadway, which toured the U.S. in 1994, and has had productions in Toronto, London and Frankfurt, Germany.

Additional theatrical projection credits include *Angels in America* at the Signature theatre, *Amy's View* at the National in London, *The Civil War* at the Alley and Broadway, *Putting it Together* at the Mark Taper Forum and Broadway, *Golden Child* at the Public Theater, *Hapgood* at Lincoln Center; *Twelve Dreams* at the Public Theatre, *A Christmas Carol* at the Paramount; *Merrily We Roll Along* at La Jolla Playhouse, York Theatre and Arena Stage and the ill-fated *Whistle Down the Wind*. Projection design for opera includes Julie Taymor's staging of *The Magic Flute* in Florence, Italy; *Ghosts of Versailles*, *Rusalka*, *Nixon in China*, *Die Todt Stadt*, *La Fanciulla*, *Brundibar*, *A View From the Bridge*, *Grapes of Wrath*, *the Juniper Tree*, *the Photographer*, *Transatlantic*, and *Orpheo and Euridice* as well as sets and projections for Ricky Ian Gordon's *Rappahannock County*. Ballet designs include, *Anna Karenina* for Alexi Ratmansky, *Ballet Mecanique* for Doug Varone and Dancers, *Nutcracker* for San

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Francisco Ballet and a brand new *Don Quixote* for the Joffrey. Concert work includes *Songs of Innocence and Experience* William Bolcom's setting of the Blake Poems, The Talking Heads *Stop Making Sense* Tour, Pete Townshend's 1993 *Psychoderelict* tour as well as tours for Simon And Garfunkel, Chris Rock and John Fogerty. For her work in the theatre, Harrington is the recipient of the Drama Desk Award, the Outer Critics Circle Award, the American Theatre Wing Award, the TCI Award for Technical Achievement and the Obie Award for Sustained Excellence of Projections. She directed and designed the world premiere of Doug Cuomo's opera *Arjuna's Dilemma*, as well as *Snapshots* an evening of new String quartets and image.

She has written an adaptation of the *Diary of Petr Ginz* to serve as an introduction to *Brundibar* which has been presented by Opera Theatre of St Louis. and the Palm Beach Opera.

Harrington's work in the multi-image/video field includes the 1991 *Words on Fire*. This half-hour program, which she produced for PBS affiliate KTCA and Alive From Off Center, features six artists exploring their ideas of fire. Included in the eclectic mix are the cozy fireside warmth of the Tennessee poet Jo Carson, the urbane wit of Chris Durang, an excerpt from Fred Curchack's incendiary one-man rendition of Shakespeare's *The Tempest*, a feverish monologue by Todd Alcott, and steamy sixteenth century erotic poetry seen through the filter of music and performance by Rinde Eckert.

During the mid-eighties, as design director of *Esquire* magazine, Harrington was responsible for the re-design and re-launch of the "Men's Magazine of the 90's." Two years later, as editor-at-large for *Esquire*, she conceived and edited Randy Shilts's *My Life on the AIDS Tour*, which was nominated for a National Magazine Award and published in *Best American Essays of 1990*.

In 1979 she founded Luminous Productions, Inc. where for six years she produced and directed multi-image and video projects for numerous corporate clients. *The Multi-Image Murders* and *Fifty Who Made the Difference* won several awards, including Gold Awards from IFPA, The Chicago Film Festival and the U.S. Industrial Film Festival.

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Harrington lectures widely on the art of Projection design and is the head of the new MFA program in Projection Design at the Yale School of Drama.

Harrington's work for American Ballet Theatre includes *Othello* (1997), *On the Dnipro* (2009), and *Firebird* (2012).