



**REILLY J. RYAN**  
CARPENTRY PORTFOLIO



# WHITELISTED

BY: CHISA HUTCHINSON

DIRECTOR: KRISTEN HORTON

SCENIC DESIGNER: DAVID M. BARBER

LIGHTING DESIGNER: D.M. WOOD

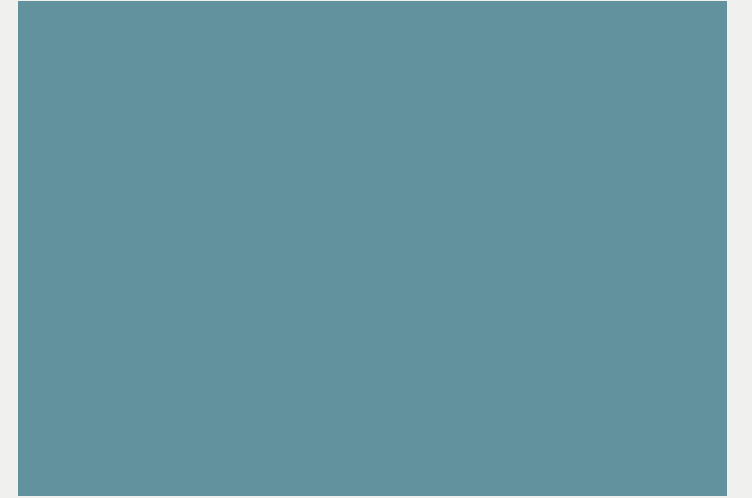
COSTUME DESIGNER: MOYENDA KULEMEKA

TECHNICAL DIRECTOR: JARED SORENSON

THEATRE: CONTEMPORARY AMERICAN THEATRE FESTIVAL

## POSITION: STAFF CARPENTER

*Whitelisted* featured a box set on a proscenium stage. I aided in building most of the structural elements such as the flats, the +8 platform, and wagon pieces on this set. The main challenges with this project were the show lived in repertory with *The Fifth Domain* (featured later), and the thriller haunting writing. This narrative requested many added tricks like hidden doors, dropping window bricks, and ZFX flying.

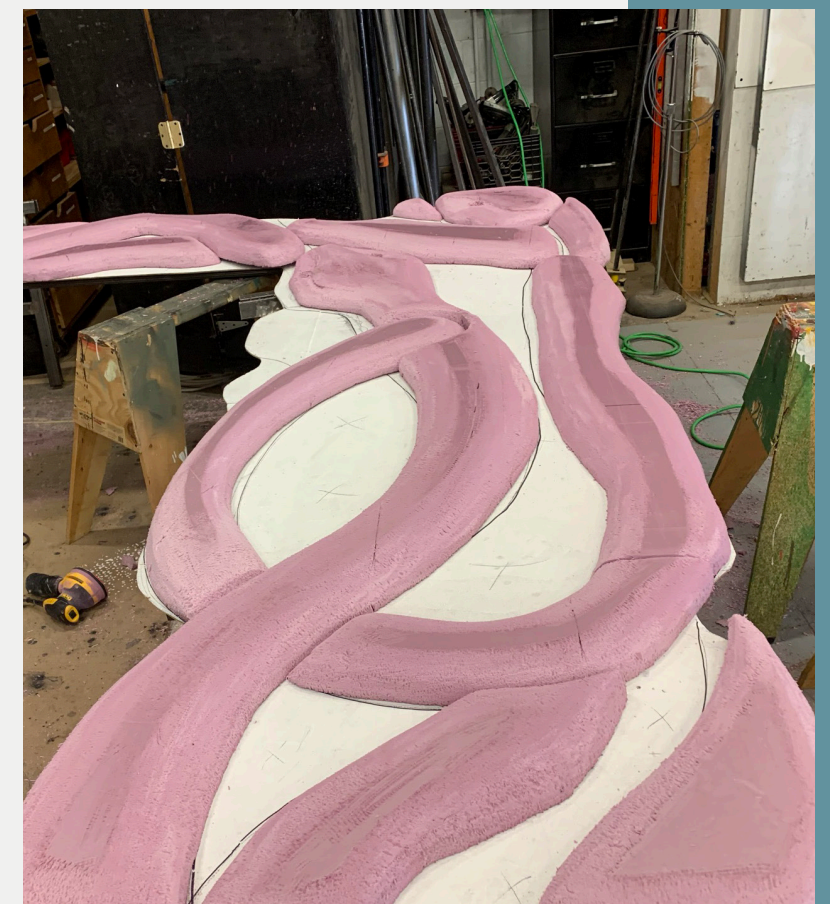


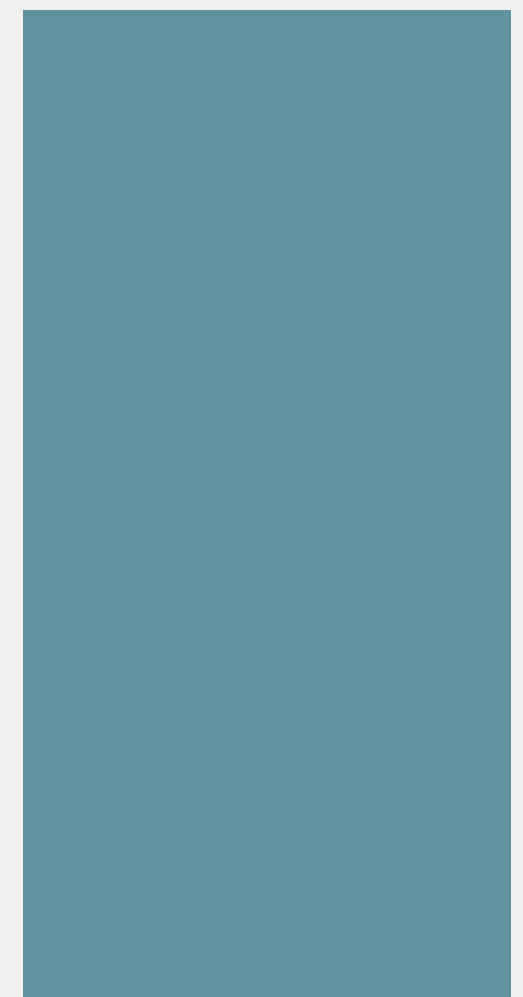
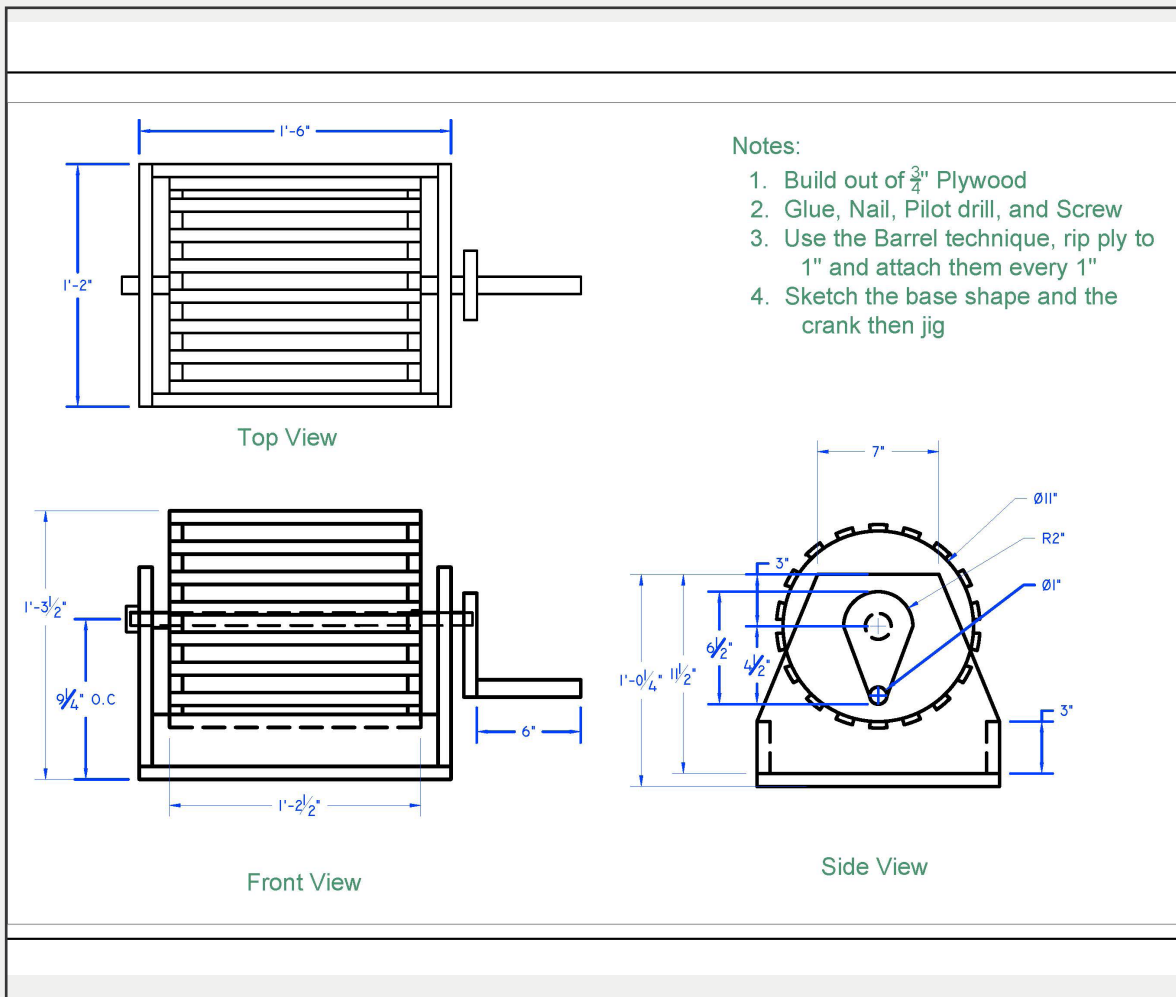
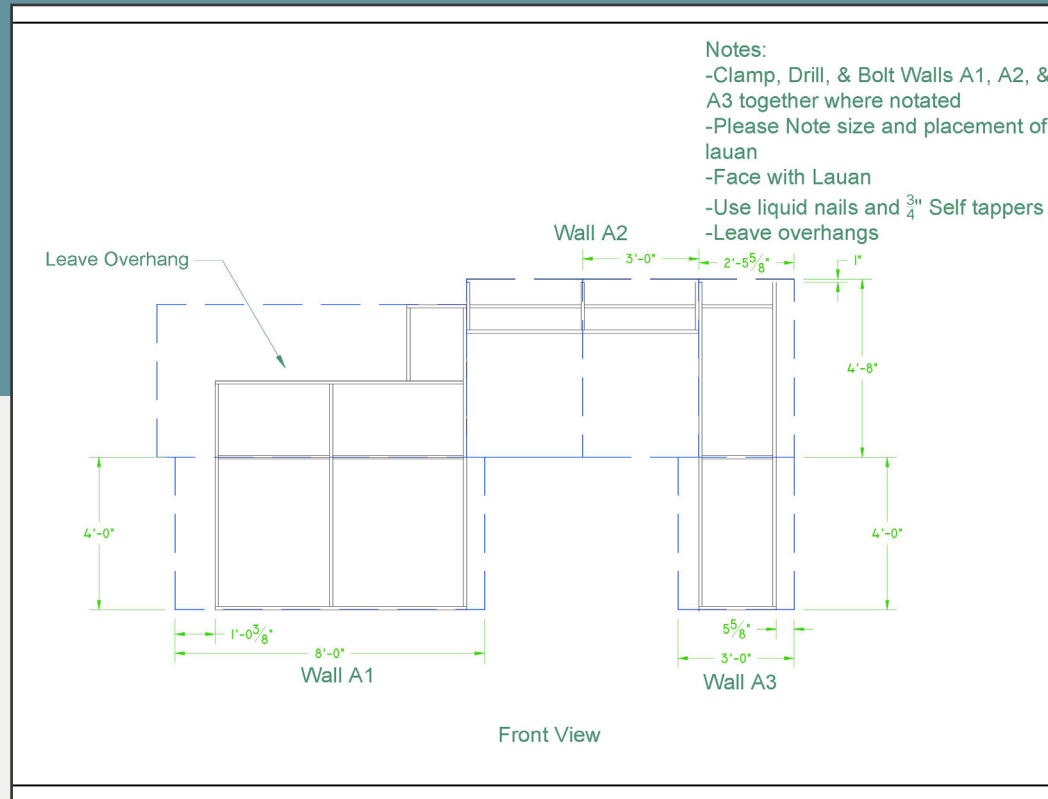
# THE TEMPEST

DIRECTOR: MART MINEART  
SCENIC DESIGNER: EDITH WADKINS  
LIGHTING DESIGNER: T.J GERCKENS  
COSTUME DESIGNER: VALERIE FRIZZELL  
TECHNICAL DIRECTOR: PATRICK STONE  
THEATRE: OTTERBEIN UNIVERSITY

POSITION: ASSISTANT TECHNICAL DIRECTOR

My main job on this production was to draft, build, and sculpt the "snake wall." I first started with gridding out the design and drafting a steel frame that had a 6" inset on all sides to allow for the organic curving of the lauan. I then sketched the shape onto the lauan, which I then jiggged and attached to the steel. I then started carving the 3D snakes out of 2" foam and attaching them to the wall with liquid nails. I also aided the sound designer in building a Foley wind machine for the practical sound effects.





# THE FITFTH DOMAIN

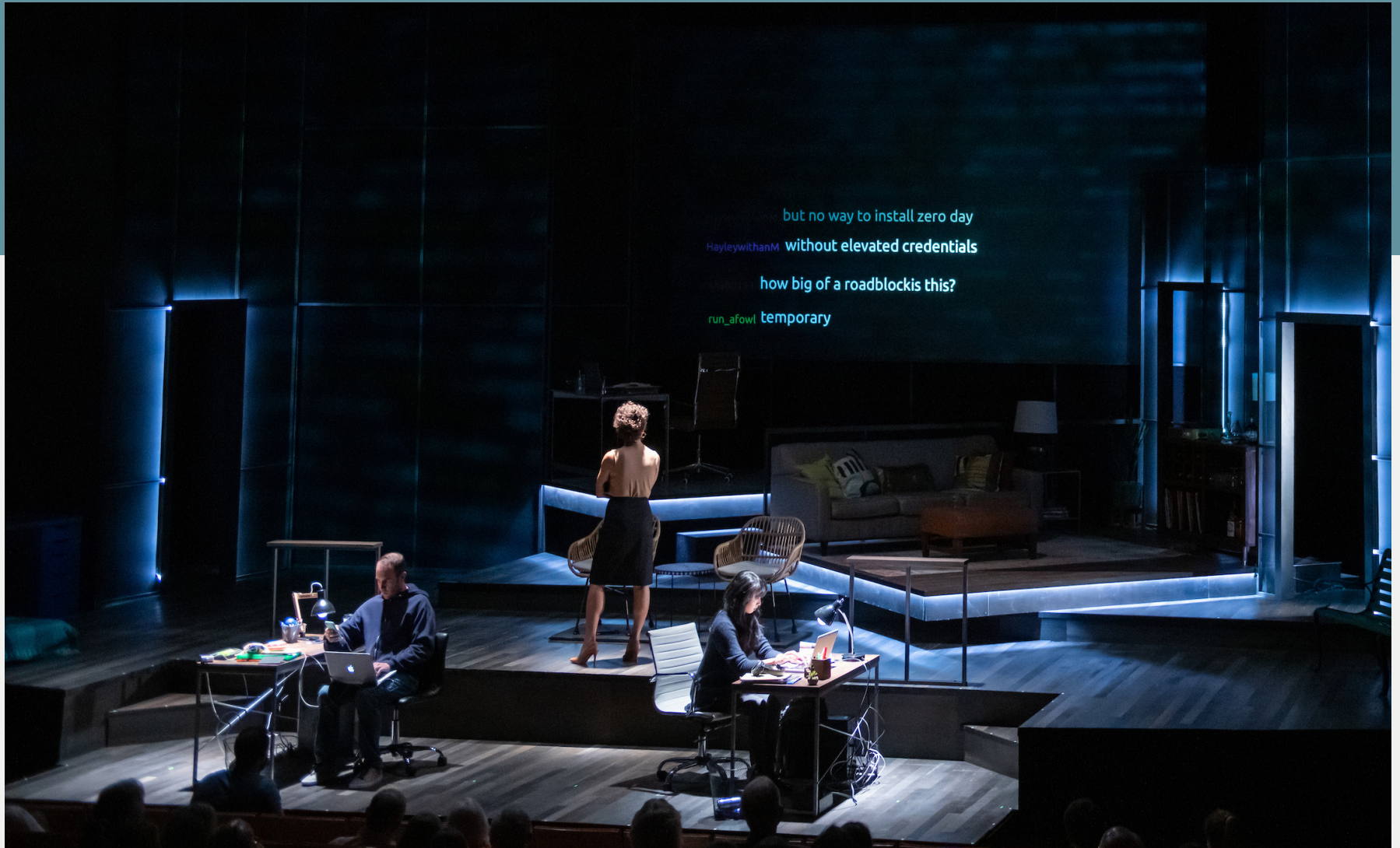
BY: VICTOR LESNIEWSKI

DIRECTOR: KAREEM FAHMY  
SCENIC DESIGNER: DAVID M. BARBER  
LIGHTING DESIGNER: D.M. WOOD  
COSTUME DESIGNER: MOYENDA KULEMEKA  
PROJECTION DESIGNER: MAX WALLACE  
TECHNICAL DIRECTOR: JARED SORENSON  
THEATRE: CONTEMPORARY AMERICAN THEATRE FESTIVAL

## POSITION: STAFF CARPENTER

For this repertory production, the pit of the theater was completely rebuilt. I built the pit extension that repped and coffin-locked together as well as the office platform (bottom rt). I was lead of the air casters used in this production, which were added to the apartment unit (bottom lt) when repped. A challenge with that unit was half of it lived on a +8 platform and the other side was +18. This show also featured lots of projections specifically on the added two false prosceniums. I built both of those, which had to look seamless due to flatness required for the projections.





# THE LIE OF THE MIND

DIRECTOR: MELISSA LUSHER

SCENIC DESIGNER: DAN GRAY

LIGHTING DESIGNER: SAGE WUERTZER

COSTUME DESIGNER: ADDIE RICHMOND

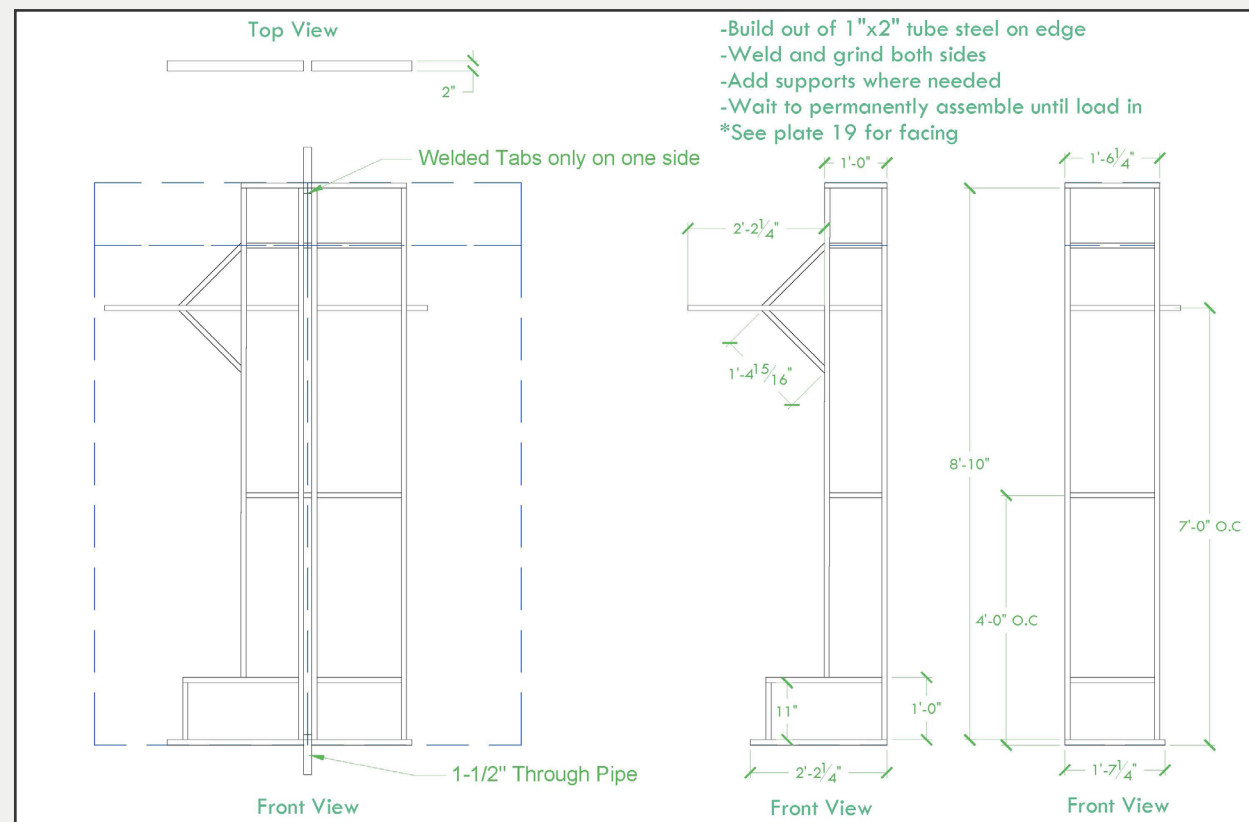
THEATRE: OTTERBEIN UNIVERSITY

## POSITION: TECHNICAL DIRECTOR

I planned, drafted, budgeted, and ran the shop during the duration of the show. I consistently communicated with multiple departments as production of scenic elements fluctuated. This hand-drafted show consisted of raked platforms, a rotating wall, and a custom steel bed frame. An added challenge with this production was all of the elements had to fit into a 12' van to transfer to the black box.









# BABEL

BY: JAQUELINE GOLDFINGER

DIRECTOR: SHARIFA YASMIN

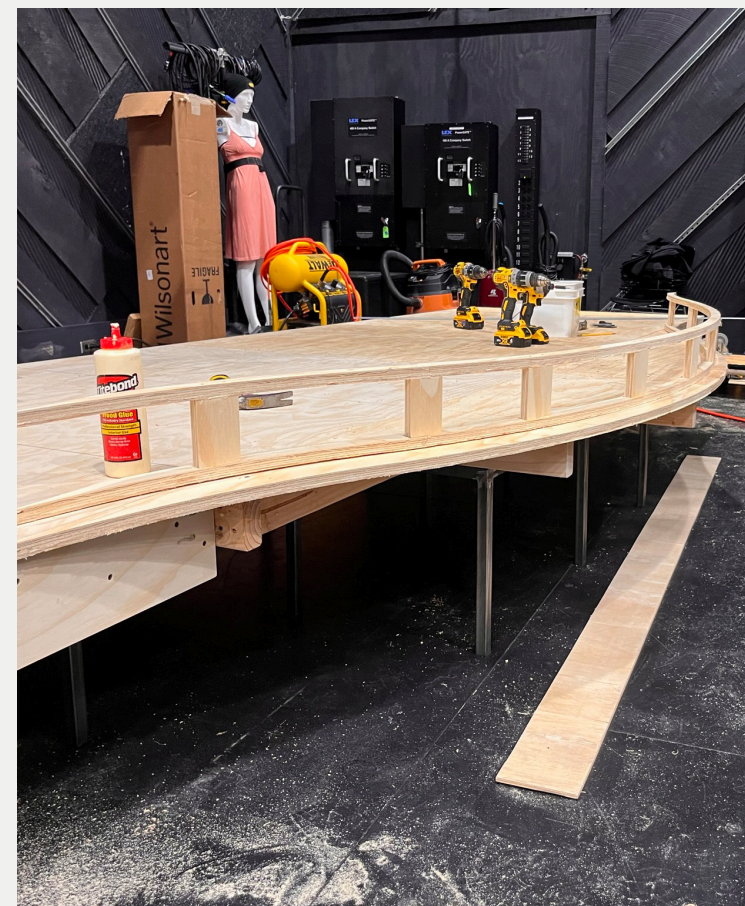
SCENIC DESIGNER: JESSE DREIKOSEN

LIGHTING DESIGNER: TONY GALASKA

COSTUME DESIGNER: YAO CHEN

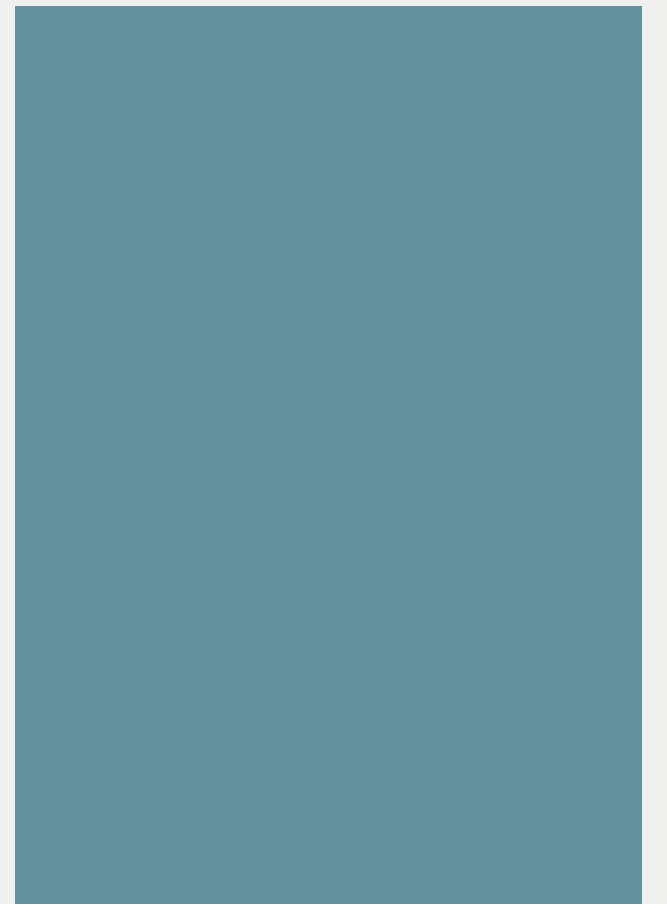
TECHNICAL DIRECTOR: RAISTLIN YOVAN

THEATRE: CONTEMPORARY AMERICAN THEATRE FESTIVAL



## POSITION: STAFF CARPENTER

*Babel* lived in a futuristic realm where everything seemed lifted above the world in an in the round theater space. I built most of the structural elements such as, the “baby bump” platform (bottom images), the coffin-locked “L-platform”, the coffin-locked rug platform, and half of the welded 2”x2” steel window unit. The “baby bump” platform curved portion had a CNC plywood lid with the relief filled in with built-out bendy board.



# CHICAGO

DIRECTOR: MELISSA LUSHER  
SCENIC DESIGNER: ROBERT JOHNSON  
LIGHTING DESIGNER: T.J GERCKENS  
COSTUME DESIGNER: THOMAS MARTIN  
TECHNICAL DIRECTOR: PATRICK STONE  
THEATRE: OTTERBEIN UNIVERSITY

## POSITION: LEAD CARPENTER

*Chicago* had a massive steel set with custom trusses to support the top platform that spanned most of the stage. The steel arches under the platform were hand bent using plywood cut in a circle, screwed to the ground. The blue curtain on the second level moved in and out on a batten. The jail cells (castors) and court room (pneumatic casters) scene were both wagons. I MIG welded almost every aspect of this fully steel set and built an assembled half of the jail cells.







# MEET REILLY

Born and raised in Austin, Texas, Reilly J. Ryan (She/They) has always had a passion for anything arts related. Reilly graduated summa cum laude with a BA in Theatre with Dance and Art Administration Minors at Otterbein University in Westerville, Ohio. An enigma to most, she has an equal love of the performing and technical aspects of theatre with a unique skill set to combine the two. She was hired as a carpenter in the Otterbein Scenery shop where she wood worked, welded, and sculpted scenery seen on Otterbein's mainstage. She has been training in acting, singing, and dancing for over 10 years, and has studied many styles and techniques in each. On the side, she dabbles in graphic design where she has designed logos, websites, and signs professionally. Reilly hopes to continue being a collaborative vessel for storytelling and fighting for social change as she pursues the arts professionally. She currently resides in NYC.



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SHE/THEY

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