

Ricardo Morín

Set designer

Addendum to <https://www.ricardomorin.com/Bio.html>

PROFILE

Ricardo Morin has worked as either set-design associate or as the principal set-design assistant for four Broadway designers of musicals, dramas, and ballets. He has also worked as an independent designer for various Off-Off Broadway plays and musicals.

Also, he is an abstract painter with a 45-year record of well-listed exhibitions in New York State. See the link above. In addition, he spent 14 years in design development for television news, and 8 years as an adjunct professor at the Pratt Manhattan School of Continuing Education, where he taught a course entitled “Methodologies for Pictorial Perspective.”

At present, he acts as a consultant for emerging artists.

EDUCATION:

1975-80, B.F.A., *summa cum laude*, with a major in studio arts and and a minor in philosophy, State University of New York, Buffalo.

1979, Stage Design Seminars at the International Summer Academy of Arts, Salzburg, Austria. I was awarded *First Prize in Opera Stage Design from the City of Salzburg*.

1980-83, M.F.A. *secundi honores*, Yale School of Drama, Yale University.

2001-03, *Certificate of Advanced Digital Technologies*, New York University.

EXPERIENCE:

1981, Associate set designer and prop designer for *Peer Gynt* (Henrik Ibsen), Jan P. Eliasberg (director), Douglas O. Stein (designer), Main Stage, Yale School of Drama, Yale University.

1982, Set designer, *Flash Floods** (Dare Clubb), Dennis Scott (director), Yale Repertory Theater, Winter Fest 2.

1982, Set designer, *The Man Who Could See Through Time** (Terri Wagener), David Hammond (director), Yale Repertory Theater, Winter Fest 3.

1983, Costume designer, *Playing in Local Bands** (Nancy Fales Garret), William Ludel (director), Yale Repertory Theater, Winter Fest 3.

1983, Set designer, *About Face** (Dario Fo), Andrei Belgrader (director), Yale Repertory Theater.

1985, Set designer, *Cold Air*** (Virgilio Piñera), adapted by María Irene Fornés (director), Intar Theater, New York.

1985, Set designer, *Season's Greetings*** (Alan Ayckbourn), Olympia Dukakis (artistic director), Whole Theater, Montclair, New Jersey.

1986, Set designer, *Lovers and Keepers*** (María Irene Fornés), María Irene Fornés (director), Tito Puente (music), Intar Theater.

1986, Set designer, *La Chunga*** (Mario Vargas Llosa), Max Ferrá (director), Intar Theater.

1986, Set and lighting design, *Box Plays*** (María Irene Fornés and members of the Fornés Institute), staged at the Intar Theater, the Public Theater, and the Theater of the New City, New York.

1991, Art director, *When the Lion Roars: A History of MGM* (Peter Hay), Frank Martin (director), Turner Productions, Los Angeles, California. Emmy Nomination.

1993, Art director, *In Search of Dr. Seuss* (Keith R. Clarke), Vincent Paterson (director), Turner Home Entertainment, and Warner Brothers, Los Angeles, California. Emmy Nomination and Ace Award.

1994, Set designer, *Fool for Love* (Sam Sheppard), Bonnie Morín (director), Ateneo de Caracas, Venezuela.

1995, Set designer, *El animador* (Rodolfo Santana), Bonnie Morín (director), Teatro Municipal de Maracay, Venezuela, and Teatro Municipal de Valencia, Venezuela.

1998, Costume designer, *The Mystery of the Rose Bouquet*** (Manuel Puig), Max Ferrá (director), Intar Theater.

1982-97, Associate designer or principal set-design assistant to:

Robin Wagner, *Merlin**, Ivan Reitman (director), Christopher Chadman and Billy Wilson (choreographers), Elmer Bernstein (music), Don Black (lyrics), Mark Hellinger Theater, New York, 1983, associate; _____ *Petite Symphonie in B-flat major* (Charles François Gounod), George Balanchine and Peter Martins (choreography), Lincoln Kirstein (director), Metropolitan Opera, New York, 1985, principal assistant; _____ *Scandals* (George White), Michael Bennett (director), New York, 1985, principal assistant [never produced]; _____ *The Resistible Rise of Arturo Ui* (Bertolt Brecht), Joseph Papp (director), [International tour], 1986, principal assistant; _____ *Chess**, Trevor Nunn (director), Benny Anderson and Björn Ulvaeus (music), Tim Rice (lyrics), Richard Nelson (book), Imperial Theater, New York, 1988, associate; _____ *Victor Victoria** (Reinhold Schünzel), Blake Edwards (director), Henry Mancini and Frank Wildhorn (music), Leslie Bricusse and Frank Wildhorn (lyricists), Marquis Theater, New York, 1997, associate; _____ *Side Show**

Robert Longbottom (director), Tom Kosis (choreographer), Henry Krieger (music), Bill Russell (libretto), Richard Rogers Theater, New York, 1997, associate; _____ *Never Gonna Dance**, Michael Greif (director), Jerry Mitchell (choreographer), Jerome Kern (music), Oscar Hammerstein, Ira Gershwin, P. G. Wodehouse, Bernard Dougall, Johnny Mercer, Jimmy McHugh, Otto Harbach, and Dorothy Fields (lyricists), Broadhurst Theater, New York, 2003, associate.

David Mitchell, *The Odd Couple* (Neil Simon), Gene Saks (director), Broadhurst Theater, 1985-86, principal assistant; _____ *Broadway Bound** (Neil Simon), Gene Saks (director), Broadhurst Theater, 1986, principal assistant; _____ *Queenie Pie*** (Duke Ellington), George David Weiss (lyrics), George C. Wolfe (libretto), Garth Fagan (director and choreographer), American Theater Music Festival, the Annenberg Center's Zellerbach Theater, University of Pennsylvania, 1986, principal assistant; _____ *Queenie Pie*** (Duke Ellington), George David Weiss (lyrics), George C. Wolfe (libretto), Garth Fagan (director and choreographer), Kennedy Center, 1986, principal assistant; _____ *Hothouse* (Jay Preston Allen), Nathan Price (director), Lorimar Productions, Inc., Kaufman Studios, series released by ABC, 1988, second art director.

Tony Walton, *Anything Goes* (Cole Porter), Jerry Zaks (director), Michael Smuin (choreographer), Vivian Beaumont Theater, New York, 1987, principal assistant [1].

Santo Loquasto, *Tango Apasionado***, Astor Piazzolla (music and lyrics), Jorge Luis Borges (stories), Graciela Daniele

(director and choreographer), Westbeth Performance Space, Bank Street, New York, 1987, principal assistant; _____ *The Informer***, (Agnes de Mille), Trude Rittman, John Morris, Martha Johnson, and Marc Blitzstein (arrangement), American Ballet Theater, 1988, Shrine Auditorium, Los Angeles, California, associate.

1987-2010 Commercial Exhibitions and Television

Design:

Design Etc., Inc., executive designer, *Hasbro* annual toy fair, New York and Nuremberg, Germany; _____ *Playskool* annual toy fair 1987-97 in New York and Nuremberg; _____ Interactive Exhibit for the Mandell Futures Center of the Franklin Science Institute, Philadelphia, *The Futures And You*, 1991-96; _____ Interactive Exhibit for the Mandell Futures Center of the Franklin Science Institute, *Careers Center*, 1991-96; _____ Renovation proposal for the Children's Museum, 1997, Pittsburgh, Pennsylvania.

Production Design Group, Inc. and Jack Morton

Worldwide, LLC, sketch artist for the visual development of sets for television news for ABC, NBC, CNBC, C-SPAN, and Fox, 1997-2010, New York.

* World Premiere

**** World Premiere, funded by the National Endowment for the Arts.**

[1] *Anything Goes*: The Internet Broadway Database, <https://www.ibdb.com/broadway-production/anything-goes-4483> , omitted Ricardo Morin as scenic principal assistant to Tony Walton.