

# Doug Fitch

## Projects

### 2010-14

Currently: producing an e-book app called *Peter and the Wolf in Hollywood*, featuring the Prokofiev classic but adding an original prequel to the story, underscored by excerpts from thirty other great pieces of Classical music. A Giants Are Small project with Universal Records and the National Youth Orchestra of Germany

Directed and designed the Giants Are Small production of *Gloria, A Pig Tale* at the Metropolitan Museum; an opera by H.K. Gruber with Alan Gilbert conducting the Axiom Ensemble

Created the *Dada Bomb*, a Giants Are Small evening in two locations: The White Box gallery and The Box nightclub, with a parade of 200 people from one space to the other. Part of a week-long celebration of Swiss ingenuity called *Zurich Meets New York*, the event was commissioned by the Swiss Consulate and intended to reincarnate the spirit of Dada in a contemporary way. It featured Anthony Roth Costanzo, Justin Vivian Bond, Doug Hughes, magician Geoffe Sobelle, Clarina Bezzola and Doug Fitch

TedX talk called *Mindscales and Constellations*, in Grand Rapids, Michigan. It can be seen [here](#).

Directed *The Dwarf*, an opera by Yoav Gal, for the Vertical Players Repertory, in a multi-roomed warehouse space in Manhattan. A Kickstarter campaign then raised funds to record the opera and it will now become a “performable film-opera” to be projected as a film and simultaneously dubbed “live” by singers.

Directed and designed scenography for the Giants Are Small production of *A Dancer’s Dream* – an evening combining two Stravinsky ballets, *The Fairy’s Kiss* and *Petrushka*, with the New York Philharmonic on stage and starring Sara Mearns. Choreography by Karole Armitage. Conductor: Alan Gilbert.

Directed and designed the Giants Are Small production of *The Cunning Little Vixen*, by Leos Janacek for the NY Philharmonic, conductor: Alan Gilbert

Created projections for *Pelleus and Melisande*, by Schoenberg, for the Radio Orchestra of France, in Salle Pleyel, Paris, conductor: Alan Gilbert

Directed and designed *Rigoletto*, by Verdi, for the Boston Youth Symphony Orchestra, conductor: Federico Cortese

Exhibited *A Space*, with sculptor Thomas Reiffersheid, a show of stone sculptures and floating storyboards painted on silk and hung over water at Halle 10 in Cologne, Germany; an installation curated by Linde Trottenberg for MultiArt International

With brother Chris Fitch, created an installation called *Economy of Means in a Mean Economy*, for the Shreveport ArtSpace: a large artificial swamp made from found objects.

Designed the set for *Ahknaten*, by Philip Glass, for the Music Arts Center in Bloomington, Indiana, conductor Arthur Fagen

Performed as the actor in the world premiere of *La Prose Transiberian*, by Matthew Suttor, (words by Blaise Cendrars) with the Taos Chamber Ensemble

Directed and designed *Les Illuminations*, by Benjamin Britten, (words by Arthur Rimbaud) for the Maryland University Orchestra, conductor: James Ross

Visual Director for *Fables of Global Warming*, a new production to open in September with choreographer Karole Armitage’s company Armitage Gone! Dance at the Krannert Center, Urbana Illinois, with music by Corey Dargel

## 2007-10

Directed and designed scenography and live animations for the Giants Are Small production of *Le Grand Macabre*, by Gyorgy Ligeti, for NY Philharmonic, conductor: Alan Gilbert

Created two "applied sculptures" for the Fraunhofer Institute in Kaiserslautern, Germany: the *Listening Chair* and the *Library Chair*.

Designed and directed a Giants Are Small production of *Peter and the Wolf*, featuring live-animation for the Los Angeles Philharmonic, conductor: Lionel Bringuier

Created a production *Petroushka*, by Stravinsky as artist-in-residence at the University of Maryland, conductor: James Ross

Created *La Baguette Enorme en Gala*, a 16 meter-long loaf of bread stuffed with everything needed to feed an entire village, with Mimi Oka for *Les Eccentriques*, a performance festival in St. Benoit de Sault, France.

Directed and designed *Rise and Fall of the City of Mahagonny*, by Kurt Weill, for Tanglewood, music director: James Levine.

Directed and designed *Four Saints in Three Acts*, by Virgil Thompson at the Fisher Center in Bard College, conductor: James Bagwell

Directed and designed the World Premier of *A Bird in the Ear* by David Bruce at the Fisher Center in Bard College, conductor: James Bagwell

## 2004-7

Created *Mit Haut und Haaren*, a body of work about the body, commissioned through MultiArt International by Shire Pharmaceuticals and originally exhibited at the Charite Hospital in Berlin, Germany

Directed and designed *What Next?*, by Elliott Carter for Tanglewood, conductor: James Levine.

Directed and designed *Hansel and Gretel* for the Los Angeles Opera, conductor: Alan Gilbert

*Fetes Orphiques*: a ten-year retrospective of projects done in collaboration with Mimi Oka, bridging food and art, at the Galerie Fraiche Attitude in Paris, France

Created a large, hanging sculptural installation called *Frozen Explosion* for the Fraunhofer Institute in Kaiserslautern, Germany

Directed and designed *Turandot* for the Santa Fe Opera, conductor: Alan Gilbert

Created a production of *A Soldier's Tale* for the NY Philharmonic, featuring live-animation. Solo violin: Pinchus Zuckerman, Narrator: F. Murray Abraham

Staged *Through Roses*, by Mark Neikrug for the New World Symphony, Miami Florida

Wrote, directed and designed a production of *Swan Lake*, performed at Wolftrap with the National Symphony, Washington, DC, conductor: Emil de Cou

Creative Director for *Readia*, a company established to develop high-tech products to help children learn to read, write and do arithmetic.

*Amalgamations*, a one-man show of applied sculptures and furniture at the Material ConneXion, NYC, NY

## 2000-3

Designed the home of violinist Joshua Bell, NYC

Directed and designed *Das Rheingold* for the Royal Stockholm Philharmonic, Stockholm, Sweden, conductor: Alan Gilbert

*Art fur Arzte*, a one-man show of drawings at MultiArt International, Bonn, Germany

Co-wrote *Orphic Fodder* with Mimi Oka, a book documenting events and installations focusing on food as experience in the context of art.

*Motherboard*: a group show, curated by MultiArt International, of five artists invited to re-perceive and re-contextualize circuit boards from what was once the world's fastest computer

Directed and designed *A Soldier's Tale* for the Santa Fe Chamber Music Festival. Solo violin: Pinchus Zuckerman, Narrator: John Rubenstein

*Organs of Emotion*: a one-man show of drawings, paintings and objects representing a newly invented human anatomy based on feelings. Published the companion book, *Organs of Emotion* with writer Richard Nash

## 1993-2000

International design Consultant for CITEM, a government agency in the Philippines responsible for the promotion of design

Received a grant from the Asian Cultural Council to visit Japan. During the visit, produced the exhibition *Doug Fitch: Furniture Theater* at IDEE Gallery in Tokyo, Japan

Designed sets, costumes and lighting for *The House of Blue Leaves*, by John Guare, directed by Doug Hughes for the Ostrovsky National Theater in Kostroma, Russia. Together, they were the first foreigners to work in this theater in over a hundred years.

Designed sets for *Pericles, Prince of Tyre*, by Shakespeare for the Seattle Repertory Theater Company, director: Doug Hughes

Created *A Walk in the Head*, for the Seattle Repertory Theater Company: a show for young people which, through the use of inflatable costumes and sets, demonstrated how fear breeds that which is feared

## 1985-92

Participated in a group show of Art-Furniture at *Wunderhaus*, in Munich, Germany

Showed furniture at NEOTU Gallery in Paris France

Designed and constructed a tree house in the Philippines, on the island of Romblon. The house was composed of seven structures in twenty trees, connected with bamboo bridges and became an international Bed and Breakfast for three years

Developed a terrazzo-like surfacing technique in Cebu, the Philippines with local craftsmen, which became known as *Ooloo*, which came to specialize in fine, hand-made products that expressed the luminous color-absorbing capabilities of polymer resins. Fitch's designs were exhibited in galleries in New York, Paris, Tokyo and Munich as well as museum stores around the world.

Together with Ross Miller, co-designed a "merzbau-ish" home for art collectors Meredyth and John Moses in Lincoln, MA

Wrote, designed and directed *The Potluck Supper*, a production that encapsulated a netherland of between-ness, told in a language expressing what is said between our chosen words. The story was of one man's struggle to become more comfortable inside of himself

Designed an executive office for the Vice President of Johnson Wax Company, in Racine Wisconsin. Featuring forced-perspective, cubist cabinetry, a hydraulically activated coffee/conference table the project was celebrated in Interior Design magazine