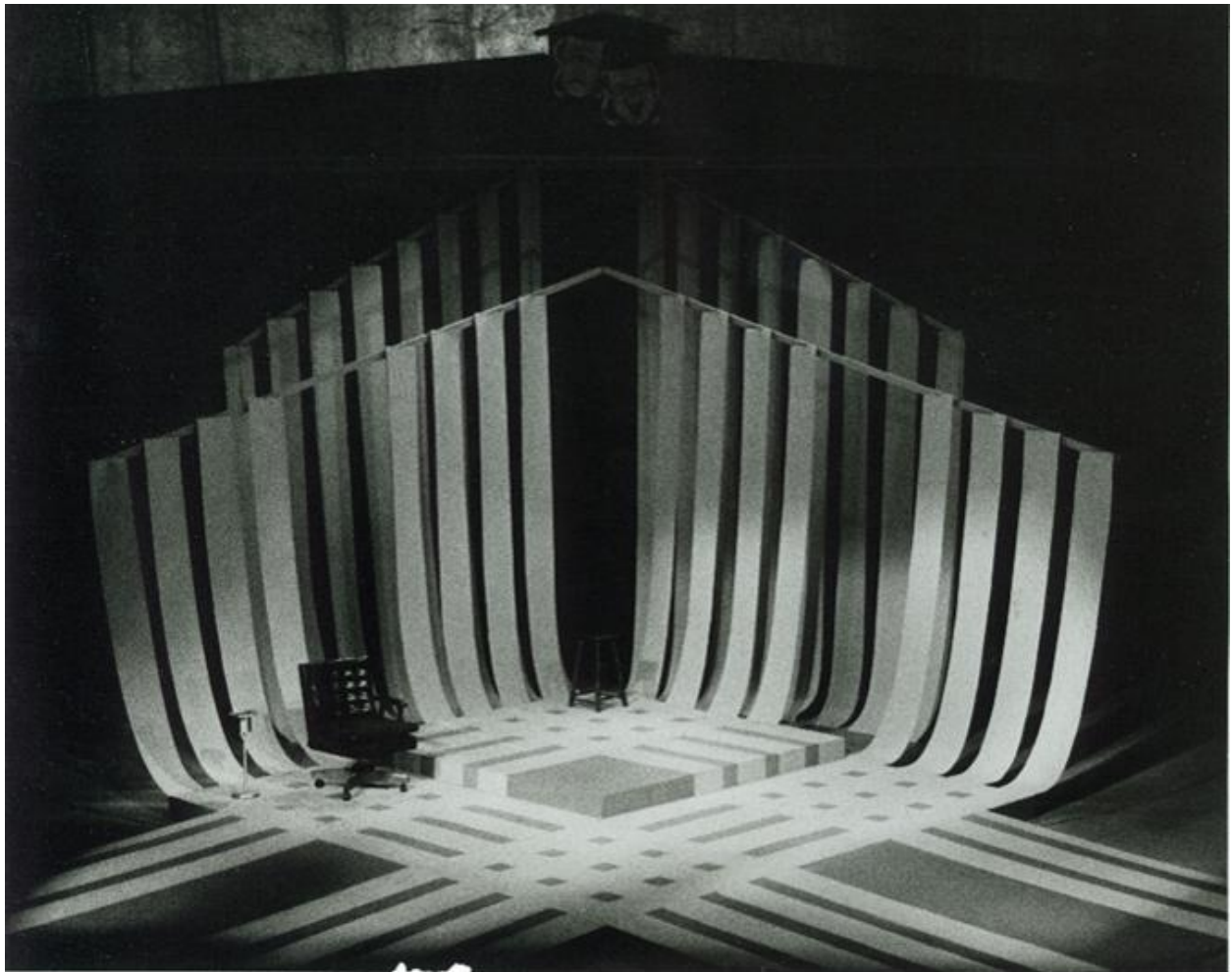


Barbara Jean Bock

Set and Costume Design

The “Aeroform” installations Barbara created in 1985 and 1986 (see “Portfolio” on this website) evolved into her forays in scenic design, as shown in here in set set for “Agnes of God” (Albuquerque Little Theatre, 1986). Paper pillars curved and segued into stripes painted on the floor which extended to the audience in the front row. Actors walked between the rows of pillars, causing them to move slightly.



The set was widely praised, but Barbara says she “learned from this experience that the set must never upstage the show.”

Barbara Jean Bock: Set and Costume Design



This lesson learned, Barbara created this set for Yasmina Reza's play "Art" at the Adobe Theatre (2000), which she designed, painted, and directed.

The white painting on the wall is the "art" of the play's title; it was defaced during each performance and repainted nightly.

Barbara Jean Bock: Set and Costume Design



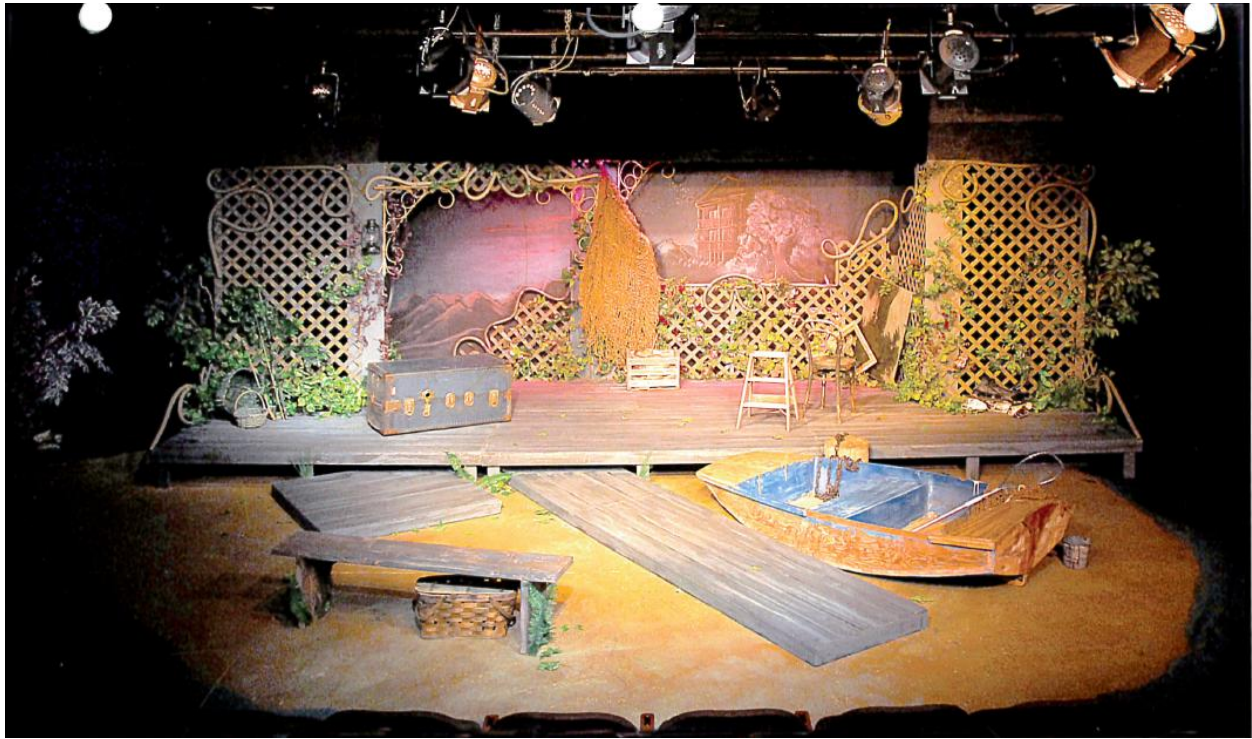
Barbara's set for Noel Coward's "A Song at Twilight" at the Adobe Theatre (1996), directed by Phil. Note faux woodwork, tile floor, and stained glass, all hand carved and painted by Barbara. You may also recognize their living room furniture and rug.

Barbara Jean Bock: Set and Costume Design



“Hay Fever” at the Adobe Theatre (c. 1995). The set design is not Barbara’s, but note the large rug. It’s not real. Barbara painted it by hand on the cement stage.

Barbara Jean Bock: Set and Costume Design

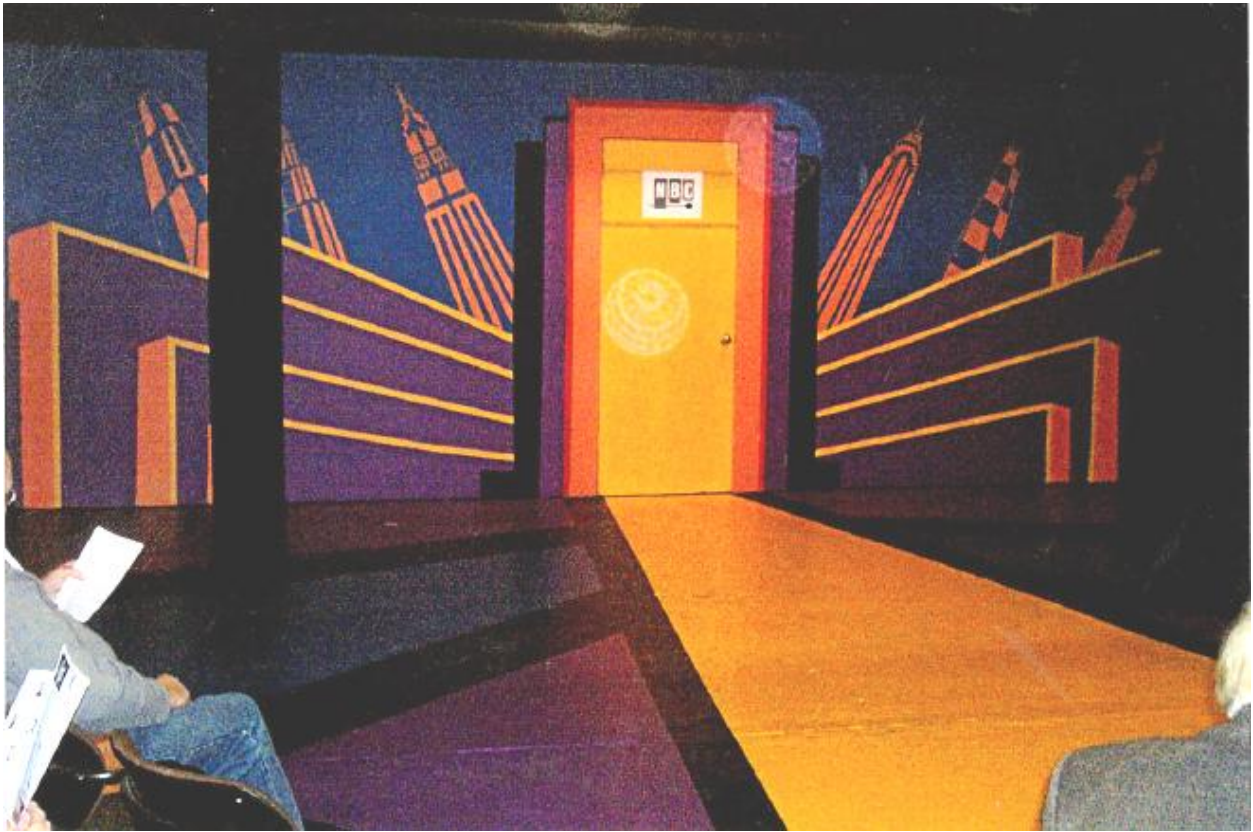


Barbara's set for "Talley's Folly" at the Adobe Theater (2009). Photo by Ossy Werner. A mural depicts the Talley home in the distance. The planks of the boathouse, and the sand on the floor, are all painted by hand.



Detail: The tendrils, suggesting vines climbing a trellis, are made from rubber foam pipe insulation. They are intended evoke the bent-wood forms popular in the Art Nouveau era..

Barbara Jean Bock: Set and Costume Design



Barbara's set for "My Favorite Year" (the musical) at the Adobe Theater (2014). Barbara's flash of inspiration was to create a unit set instead of the many sets usually built for a musical. "the sign on the door upstage center was the only thing that changed, saying STUDIO, OFFICE, HOTEL ROOM, etc., as the scenes changed.

Barbara Jean Bock: Set and Costume Design



Barbara's costumes for "She Stoops to Conquer" at the Adobe Theatre, directed by Phil (2000). The detail is all hand-painted directly on the fabric. She also did the frilly set and the painted faux floor.



One review mentioned the costumes first and the performance second. Theatre is always suspension of disbelief. Barbara had this idea and waited for the right show.

Barbara Jean Bock: Set and Costume Design

A special theatrical memory: Barbara and Phil starring together in Chekhov's one-act comedy "The Bear," at Rep East Theater in 1989 (her costume design).



Barbara and Phil loaned the elaborate rug (previously seen in "A Song at Twilight," above) and the Victorian fainting couch for the production. They later donated the fainting couch to the Albuquerque theatre community, and it has starred in many local productions over the years. Most recently it was spotted on stage in "The King and I" at Albuquerque Little Theatre and "In the Next Room (The Vibrator Play)" at the Vortex Theatre.