

Gi Vasey

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Set design

Costume design

Scenic Art

Portfolio.



Set and Costume Design with Scenic Painting
Director: Paul Chesterton
Venue: The Wickham Theatre/ West Country Tours

VANITY FAIR



A roustabout of pleasure, survival, gender politics, tall tales and bigger hair: A thrilling and nostalgic production of Thackeray's hilarious satire, *Vanity Fair*.

Set in the early 1980s New Romantics scene of London, the costume design takes great inspiration from the likes of Boy George and Steve Strange to include feminine boots, leather trousers, outrageous hair and a fearless colour palette.

Like something out of a Duran Duran photoshoot, the play is set against a familiar painted backdrop with a central painted revolving platform as our stage. The actors sit on garden chairs as the play is played out: a New Romantic reimagining of a night at the Vauxhall Pleasure Gardens.





Scenic Art in Progress



1:25 Scale Model







Costume Co-Design
Director: Liz Felton
Venue: NBS Studio TIE livestream

SAMMY & THE SEA MORGANS



"These waters here are full to the gunwales of many a strange and curious tale. Of ancient treasures and souls lost and fearsome creatures of the deep known to all what call themselves mariners."

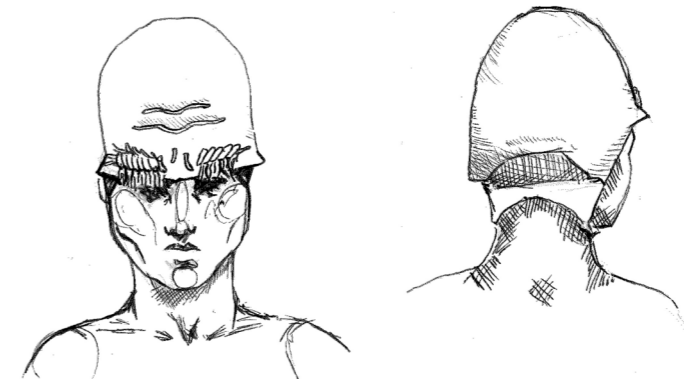




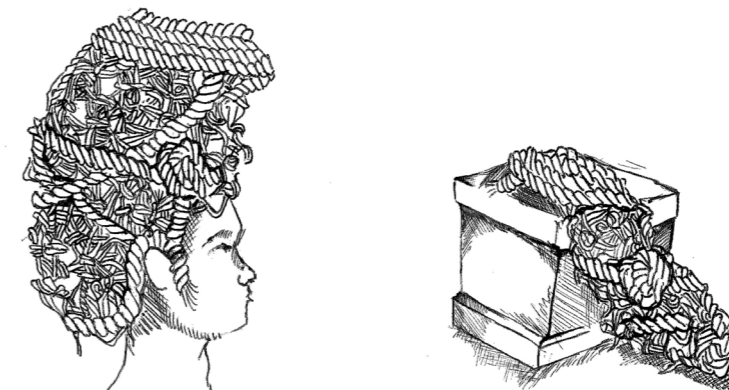
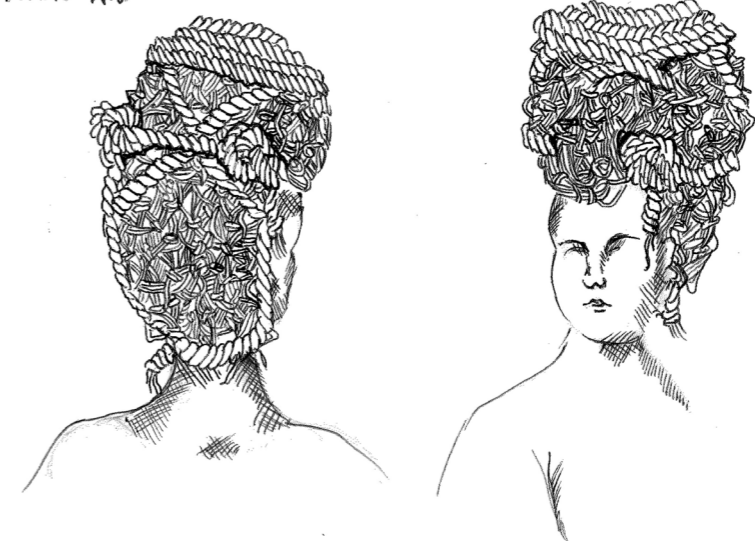
GORAMS HEAD.



GORAMS HEAD.



VONAS WIG



STOCKHOLM



Set and Costume Design and Scenic Art
Director: Sofia Gallucci
Venue: The Wardrobe Theatre



Stockholm Costume Drawings



Stockholm 1:25 Scale Model



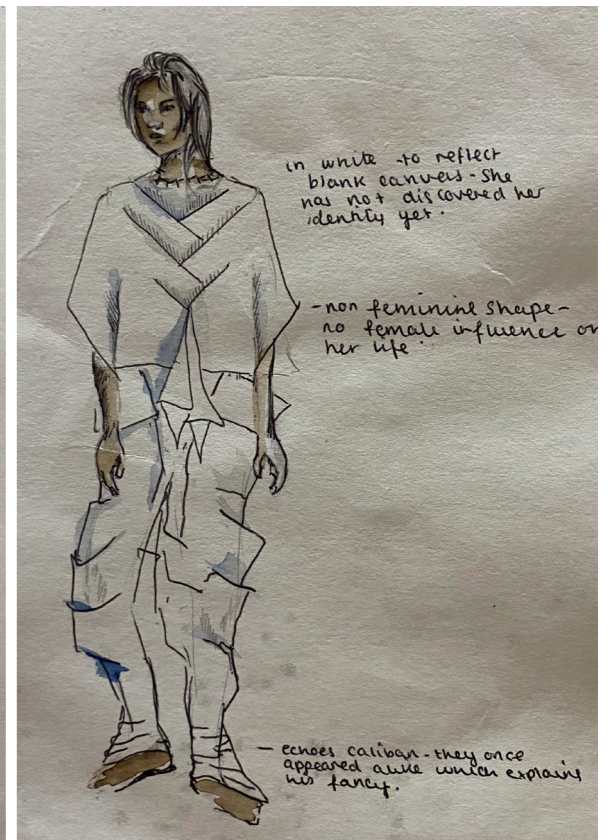
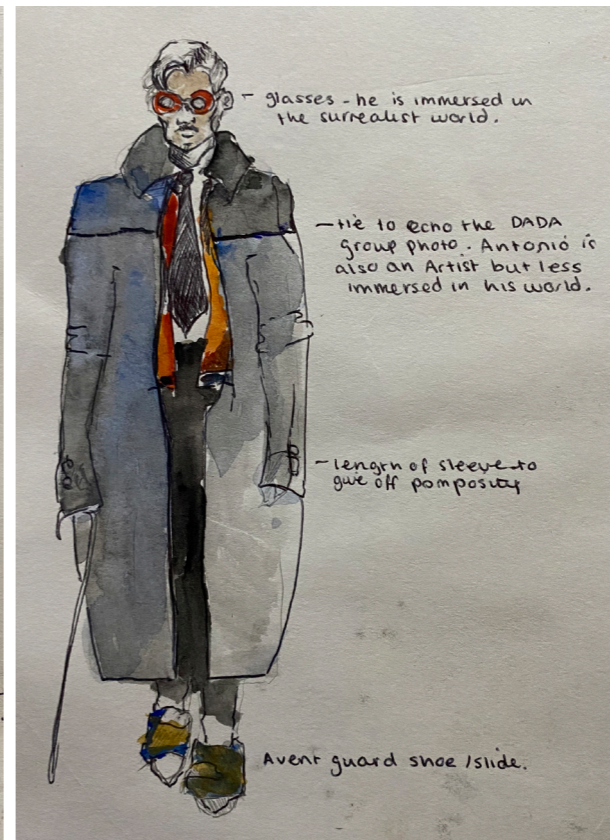
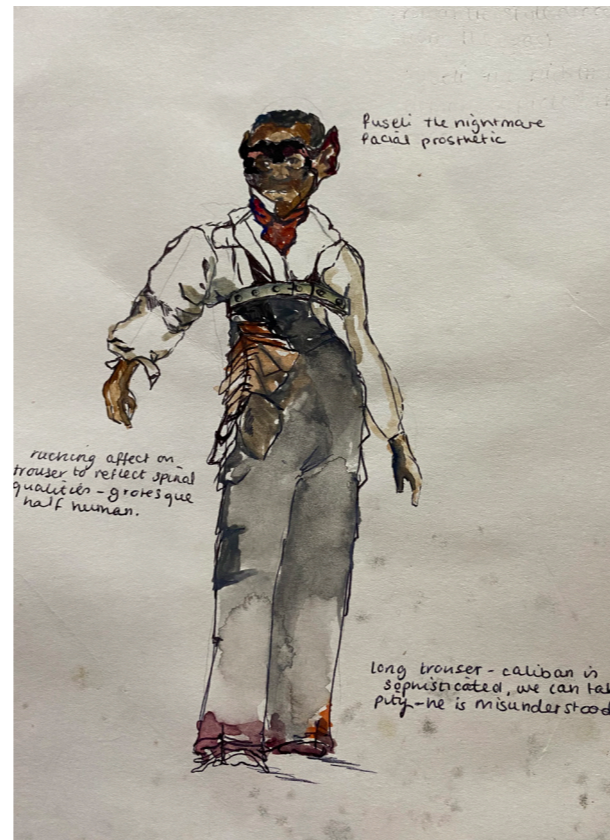
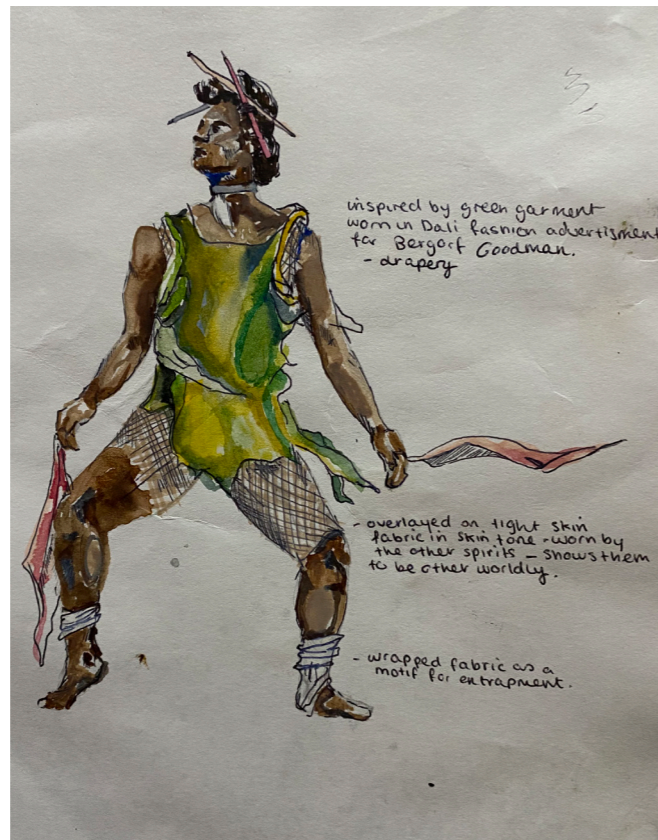
Set and Costume Design
Director: Lowri Mathias
Project Director: Richard Beecham
Project Venue: Bristol Old Vic Theatre Main Stage

The Tempest: 1:25 Scale Model



THE TEMPEST

The set turns the theatre space into an abstract playground. Our prospero is inspired by Salvador Dali/ Jackson Pollock in his studio, his canvas: the island itself and his Miranda who we see in a structured white dress. The colonial themes in the play are portrayed by a sympathetic Caliban, left over from the Romantic era.





Edgar Degas 'The False Start'
Old Masters Project.

SCENIC ART

'The Red Shoes' Backdrop.
Director: Toby Halse
Theatre in Education
Design Credits: Matthew Cassar.

Painting the Degas involved layering to replicate the thick quality of the oil paint with that which was water based and scenic techniques such as dry brushing and using a roller to translate the brushstrokes at scale.

Working with Matthew Cassar I learned the importance of interpreting a digital image, applying block colour and then line work with a loose hand- imperative to work quickly to a one week scenic paint deadline.



Photography Credits: Ed Felton

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