

# TAMARA MARIE KUCHERAN

## EDUCATION

### University of Guelph

Expected completion | **Spring 2023**

MA Candidate, School of English and Theatre Studies

Major Research Project: Orientalism and Art Nouveau: Cultural Appropriation, Context, and Costuming for the Modern Stage

Supervisors: Dr. Peter Kuling and Troy Hourie, MFA

### The Royal Conservatory

| **2011**

Artist-Educator Foundations Certificate

### The National Theatre School of Canada

| **2000**

Three-year professional program

Certificate of Scenography

### University of Victoria

| **1997**

Bachelor of Fine Arts (Theatre) with Distinction

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## PROFESSIONAL DESIGN EXPERIENCE

### Set and Costume Designer

| **1995 to Present**

Please see Professional Design Resumé

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## PROFESSIONAL MEMBERSHIPS

### Associated Designers of Canada | IATSE Local ADC659

Full member

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## ACADEMIC APPOINTMENTS

### University of Winnipeg – Department of Theatre and Film

| **2023 Winter Term**

#### Sessional Co-Instructor | Course Developer for Online Delivery

THFM-3201: Styles in Design

This course takes students beyond the fundamentals of design and explores advanced theories of colour, perspective, and drawing. Special attention is given to the styles of design in contemporary theatre and the historical background which produced them. Lab work will develop skills in drafting, drawing, and the techniques of painting.

### The National Theatre School of Canada

| **2020 to 2022**

#### Teaching Artist, Mentor

Costume Design 1: Period Costume Design Project

An introduction to the language related to the design of costumes. An examination of the tools that will allow students to better design and communicate their ideas while gaining an understanding of the principles of design and the way costume defines and supports character.

**University of Winnipeg – Department of Theatre and Film**  
**Sessional Instructor | Course Developer for Online Delivery**  
THFM-2406-050 / HIST-2192-050: History of Fashion and Dress

| 2020-21

An introduction to the history of fashion and dress in western European culture from ancient civilizations to the 21st Century.

**University of Victoria – Theatre Department**  
**Sessional Instructor | Course Developer for Online Delivery**  
THEA 357: Ways of Seeing

| 2021

An introduction to the language of creativity and visual expression. A study of elements of design and their application in the theatre. Consists of theoretical discussion, historical analysis and practical design assignments.

**Off the Wall Stratford Artists Alliance**  
**Artist-Instructor, Costume Design**

| 2014, 2016-19, 2021

Week-long Introductory Costume Design Intensive: "What is Costume?"

Subjects: elements and principles of design, script analysis, research and organization, character concept, communication (Director and Designer meetings), costume rendering and presentation techniques, fabric choice, working with the cutter/shops, incorporating stock costumes, professional practices (in rehearsal and the fitting room).

**University of Victoria – Theatre Department**  
**Sessional Instructor**

| 2015

THEA 361: Costume Design II

The further study and development of the art, craft and practice needed in the design of costumes.

THEA 363: History of Fashion and Body Modification II

A survey of costume and fashion in the 18<sup>th</sup>, 19<sup>th</sup> and 20<sup>th</sup> centuries. Historical analysis and a detailed study of how clothing/costume signals and defines culture.

THEA 365: Assisting the Costume Designer. Overseeing and evaluating students' performance assisting the costume designer of a major production.

THEA 397: Directed Studies in Costume Design

**Stratford Festival of Canada**  
**Artist Instructor, Guest Lecturer**

| 2011-2013

Day workshops offered by the Stratford Festival of Canada Education Department for Specialized High Skills Majors

(grades 11 and 12 - as designated by the Ontario Ministry of Education).

Subjects include: "From the Page to the Stage" - The Design Process, Design and Scale - How the elements and principles of design differ from stage to stage and from screen to stage, Costume Design and the Art of Stage Makeup.

**Michigan State University – Theatre Department  
Visiting Artist in Residence, Guest Lecturer**

| 2009, 2011, 2013

Week-long Master Classes sponsored by the Stratford Festival of Canada: Character Analysis Workshop, Costume Rendering, Interpreting Historic Research for the Theatre (using primary resources), Scenic Painting Workshop - *Working with the Designer*, Student Portfolio Reviews (BFA and MFA).

**Stratford Chefs School**

| 2007-2014

**Instructor, Course Facilitator.** Restaurant Design - A Level 2 second semester course dedicated to the learning of design principles and styles and how they relate to the restaurant industry; preparing entrepreneurial chefs to open their own restaurant businesses. Subjects include: interior design, elements and principles of design, colour theory, texture, understanding scale, how to read and understand a ground plan and architectural drawings, lighting, music, graphics, professional clothing / uniforms - style and function, understanding your consumer.

**Assistant Instructor:** Gastronomy – A Level 1 two-semester class dedicated to giving the student chef a wider understanding of modern cookery by studying the major developments in cooking throughout history. Responsibilities included: reviewing group projects and offering advice prior to presentations, marking group presentations, attending lectures, and offering insight to the different time periods from a design (architecture, textiles, furniture, dishware, etc.) and sociological perspective.

**Guest Artist Instructor:** "Shoe Box Project" – A workshop designed to teach first year Chef School students fundamental design principles in preparation for their restaurant design project in second year.

**University of Victoria – Theatre Department  
Sessional Instructor**

| 2004-2005

THEA 261: Introduction to Costume Design; THEA 361: Costume Design.

The study and development of the art, craft and practice needed in the design of costumes.

THEA 362: Costume History I; THEA 363: Costume History II.  
A survey of costume and fashion from ancient civilizations to the 20th Century. Historical analysis and a detailed study of how clothing/costume signals and defines culture.

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GOVERNANCE  
EXPERIENCE

**Off the Wall Stratford Artists Alliance**  
**Member of the Board of Directors, Chair of the Education Committee.**

| 2013-2017

Volunteer position. OTW is a theatre production arts training organization and registered charity working tirelessly to ensure community engagement in the arts. The organization is run by a volunteer working Board. Responsibilities while on the Board included curriculum building and education program management, program promotion, governance review and policy creation, website content, promotional video content, instructor contracts, fundraising.  
[www.stratfordoffthewall.com](http://www.stratfordoffthewall.com)

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SKILLS

- Lesson planning and course delivery
- Online course delivery via Brightspace by D2L
- Academic and applied research
- Public speaking
- Active Listening
- Critical Thinking
- Constructive Criticism
- Budget management
- Archive management
- Outstanding teamwork and committee work skills
- Exceptional organizational and problem-solving skills
- Project management and interpersonal communication skills
- Proficiency with Microsoft Word, Microsoft Office Excel, PowerPoint
- Drawing, Painting, Drafting, Model Building
- Community outreach and partnership building
- Event planning and management
- Marketing strategy and tactics
- Managing and creating content for social media accounts (Facebook, Instagram, Twitter)
- Writing skills for various audiences
- Sponsorship and fundraising

## STATEMENT OF TEACHING PHILOSOPHY

Rooted in a passion for theatre and mentorship, I believe one-on-one experiential training offers benefits to students by helping them learn through flexible engagement with creative practices specific to their individual needs. The mentor benefits not only from new perspectives the learner may provide but by offering guidance on a subject they care deeply about; this ensures best practices are passed along. I am passionate about the work I engage in as both a designer and a mentor. Sharing my accrued skills and knowledge, encouraging collaborative teamwork, and guiding students towards their own excellence and innovation has always been a source of fulfillment. Over the years I have had the great fortune of learning from generous mentors such as Susan Benson, Mary Kerr, Ann Curtis, Paul Tazewell, and Desmond Heeley. I see it as my duty to be the steward of the lessons I was fortunate to learn from my teachers and to pass the anecdotal history and learned craft on to the next generation of artists. I believe it is vital to not only mentor the students' artistic abilities but guide them through how to build and manage an entrepreneurial career in the arts. There truly is no better way to teach theatre than by doing theatre. Learning collaboration methods and communication skills are an integral part of the process of creating performance. I strive to create an educational, collaborative, and open-spirited environment that emphasizes experiential learning, problem solving, and comprehensive understanding of the processes and theories being explored.

I believe designers remain inquisitive students of culture and societies (both past and present) for their entire lives. Designers are tuned in to the visual world, spending years developing and refining ways of seeing, building a visual memory bank (or what I call a visual library), and honing their kinesthetic memory. My teaching style focuses on exploration, curiosity, and critical analysis. I hold the script/story as the touchstone of any performance and subjective interpretations must be tested against the information contained in the text. Therefore, reading for detail is also a significant element of my teaching practice. My teaching philosophy respects the substantial role design plays in determining visual systems of meaning (and semiotics). Therefore, I maintain everything onstage holds meaning; arbitrary decisions cloud intent and confuse the desired results. Consequently, attention to detail is another important part of my teaching practice. While my teaching has mainly focused on costume design, I also have experience mentoring emerging set designers, however, my style of mentorship follows the same principles despite the different disciplines. Regardless of whether a student aspires to be a designer, technician, stage manager, actor, or director, understanding ways of seeing and honing the ability to work collaboratively in a professional and collegial manner is paramount to success.

I believe teaching must be socially responsible and committed to building community. I endeavor to engage students through creative experiential learning opportunities that will stimulate their curiosity and imagination and develop their critical thinking skills. Respect is the bedrock of any effective learning environment, and I commit myself to building and maintaining safe spaces for students to confidently ask questions, explore ideas, and take creative risks.