



**VICTORIA
NICOLETTE
GIST**

Costume Designer -
Storytelling through
Character with
Authenticity and
Vision

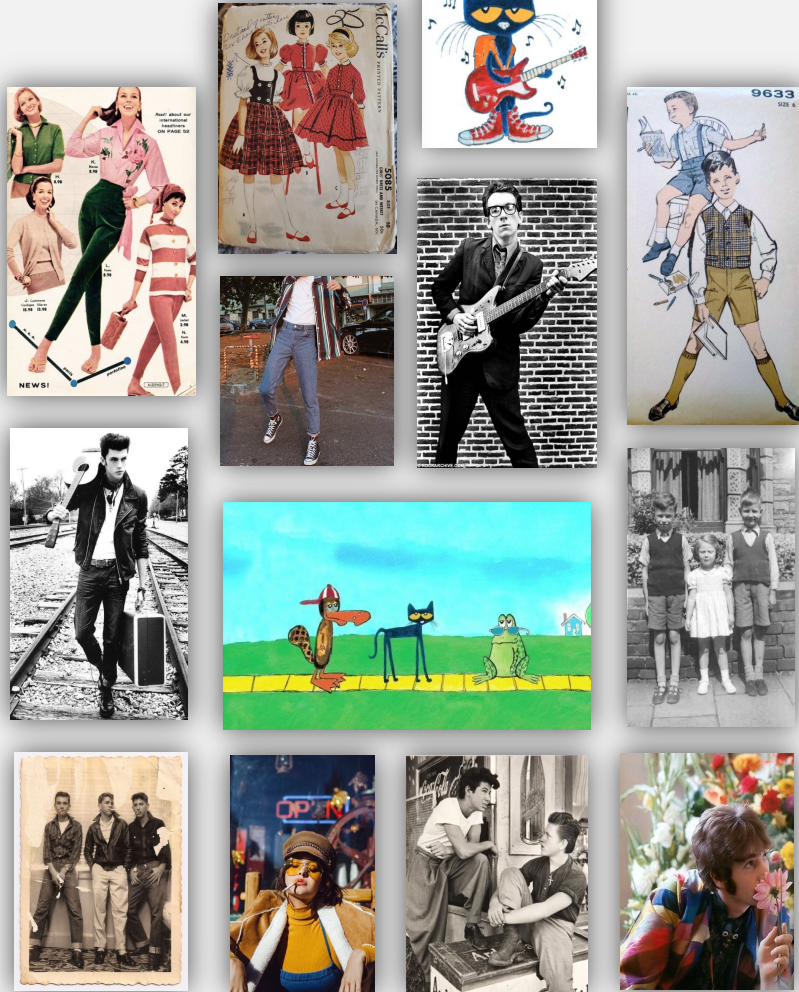
Pete the Cat, Main Street Theater Spring 2022

Director: Daria Allen

Scenic: Mark Lewis

Costume: Victoria Nicolette Gist

Lighting: David Gipson



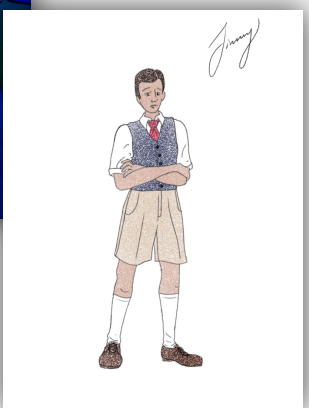
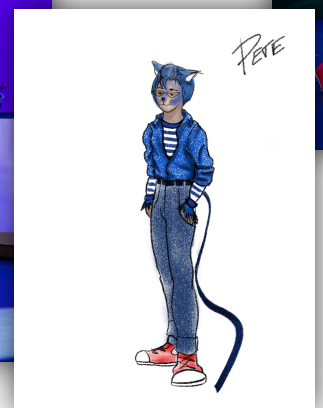
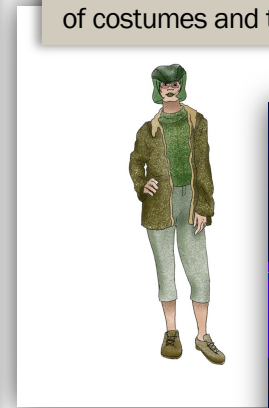
In this staging of *Pete the Cat*, the titular picture book springs to technicolor with rockin' songs and vibrant colors. With late 50's/early 60's flair and custom foam sculpted wigs, this stylized production highlighted the uproarious show.

The Biddel family begins the show in mostly neutral tones, however after Pete's introduction their whole life fills with color.



Creating recognizable silhouettes for the animal characters in anthropomorphized ways was one of the fun challenges of this piece and most were achieved through manipulating the shape of costumes and through headwear.

Jimmy and Pete's silhouettes begin in stark contrast, with Pete loose and relaxed and Jimmy tight and restricted, but even at the beginning there is a common thread with the use of the color blue.



Renderings created with Procreate.

Innominate, The Catastrophic Theatre

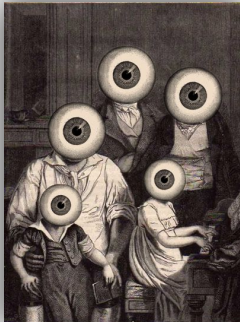
Spring 2022

Director: Afsaneh Aayani

Scenic: Afsaneh Aayani

Costume: Victoria Nicolette Gist

Lighting: Hudson Davis

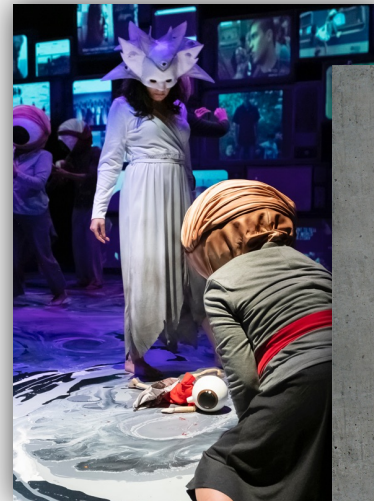


Innominate is an autobiographical movement piece devised by Afsaneh Aayani about her journey from war-torn Iran to America and the turmoil that she experiences. In an oppressive, haunting sea of gray, the Girl struggles to navigate – swimming, drowning, treading water – to survive.

The Girl is our vehicle through this piece and must be tracked through a sea of gray and so a solid bold color was needed to identify her. She explores so many emotions in the show (passion, grief, love, pain) and all of those brought one color to mind – RED.



What is seen and what is chosen to be seen was a huge concept for this piece – simultaneously feeling constantly watched as well as not feeling seen at all – and so the ensemble evolved into the “Eyeball People” or the Eyes very early in the shows development

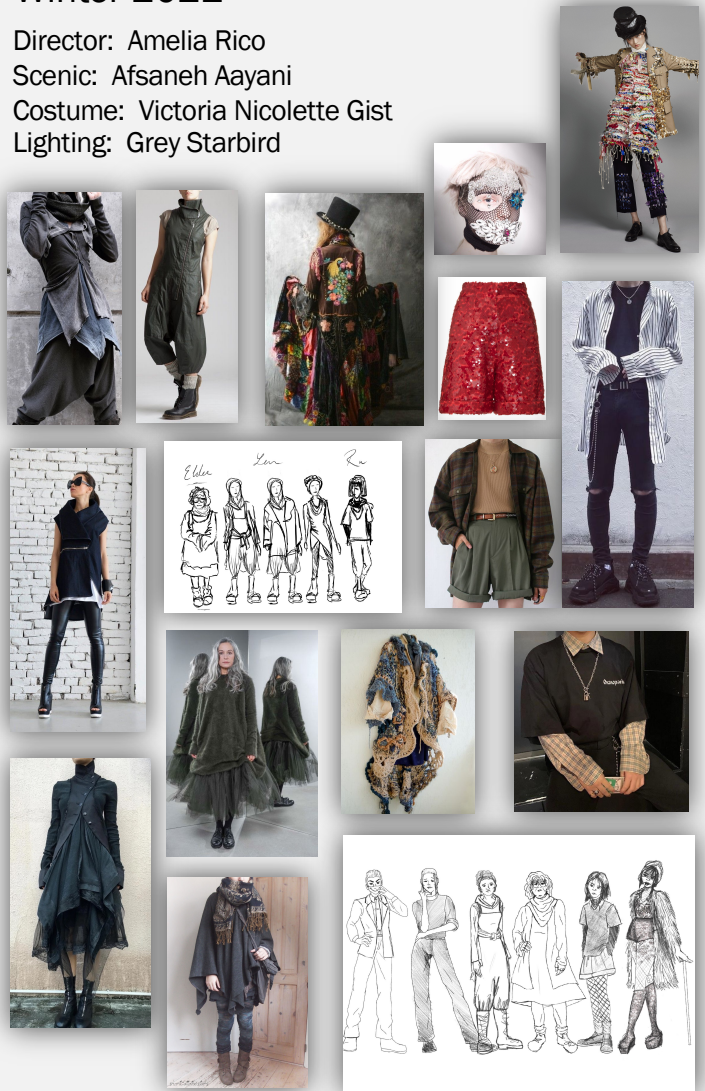


With the symbolism of eyes and sight being so prevalent in this piece, it seemed only natural that our Angel should harken back to biblical descriptions of various eyes and wings – something unnatural – but that our Angel should have various types of eyes – some glazed over, some crying, some bleeding gold, and some staring out in every direction.

Renderings created with Photoshop and Procreate

The Book of Magdalene, Main Street Theater Winter 2021

Director: Amelia Rico
 Scenic: Afsaneh Aayani
 Costume: Victoria Nicolette Gist
 Lighting: Grey Starbird



The world of *Magdalene* is a dystopia of functionality with little to no spark of life in its monotony reflected through the dull color and encumbering silhouettes of the costumes. Various layers weigh characters down and burden them. The few sparks of life are shown through brighter colors (such as Ru) and outlandish and unconventional silhouettes (such as the Reveler).

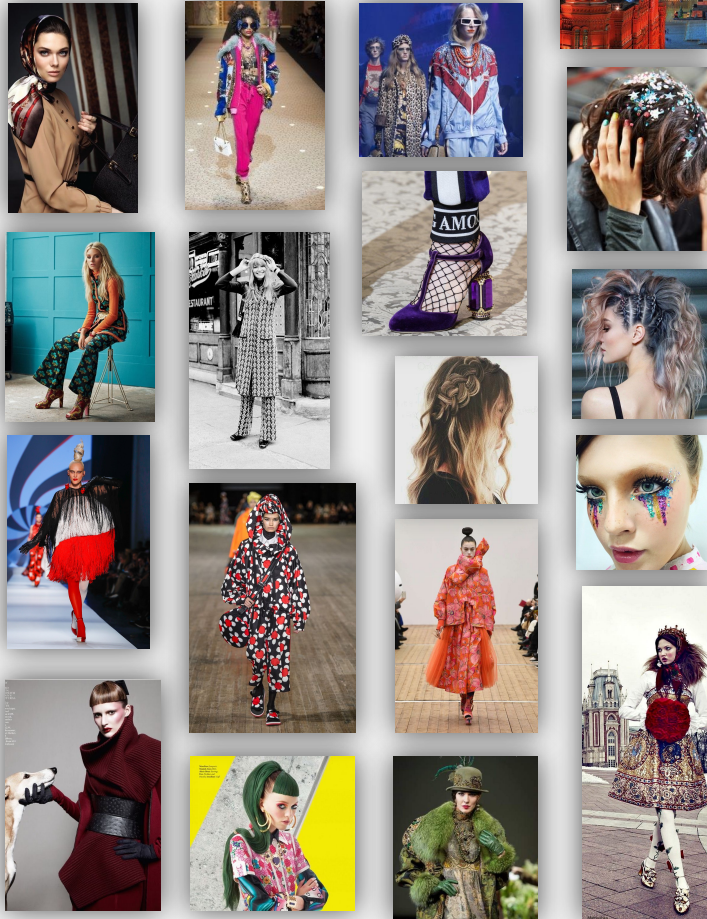


During the 2020 pandemic year, I focused my energies on sharpening my skills rendering with Procreate for iPad; this was the first chance for me to put these skills to use on a realized production since March of that year. This was a quick production filmed for streaming and designed remotely, so it was important to me to present as close to a final product as possible in my renderings.

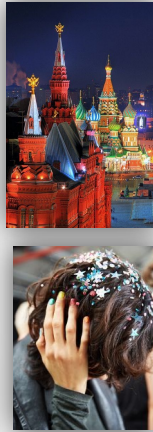
Renderings were collaged and drawn on Procreate

The Fairytale Lives of Russian Girls, University of Houston Spring 2019

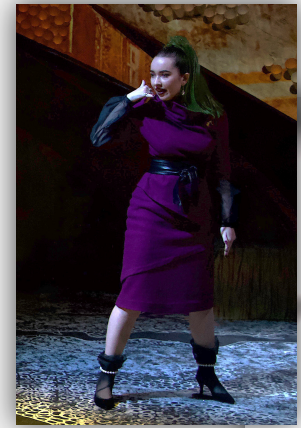
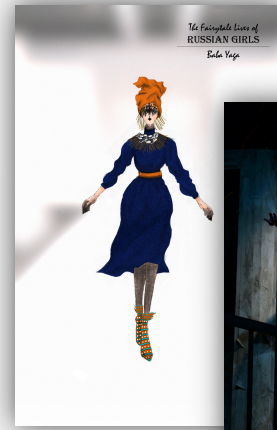
Director: Carolyn Houston Boone
 Scenic: Afsaneh Aayani
 Costume: Victoria Nicolette Gist
 Lighting, Projection: Addie Pawlick



The Fairytale Lives of Russian Girls marries high fashion runway aesthetics with the bold colors and silhouettes of the 1970s to create a dynamic visual celebration of a female empowerment and the magic of storytelling. Classic are juxtaposed with real world counterparts as seen in this research ad renderings



Renderings created on Procreate



Auntie Yaroslava's design is directly tied to that of Baba Yaga (top center) through color. Yaroslava is a great example of the juxtaposition of fairytales such as Baba Yaga against their "real world" counterparts in the play

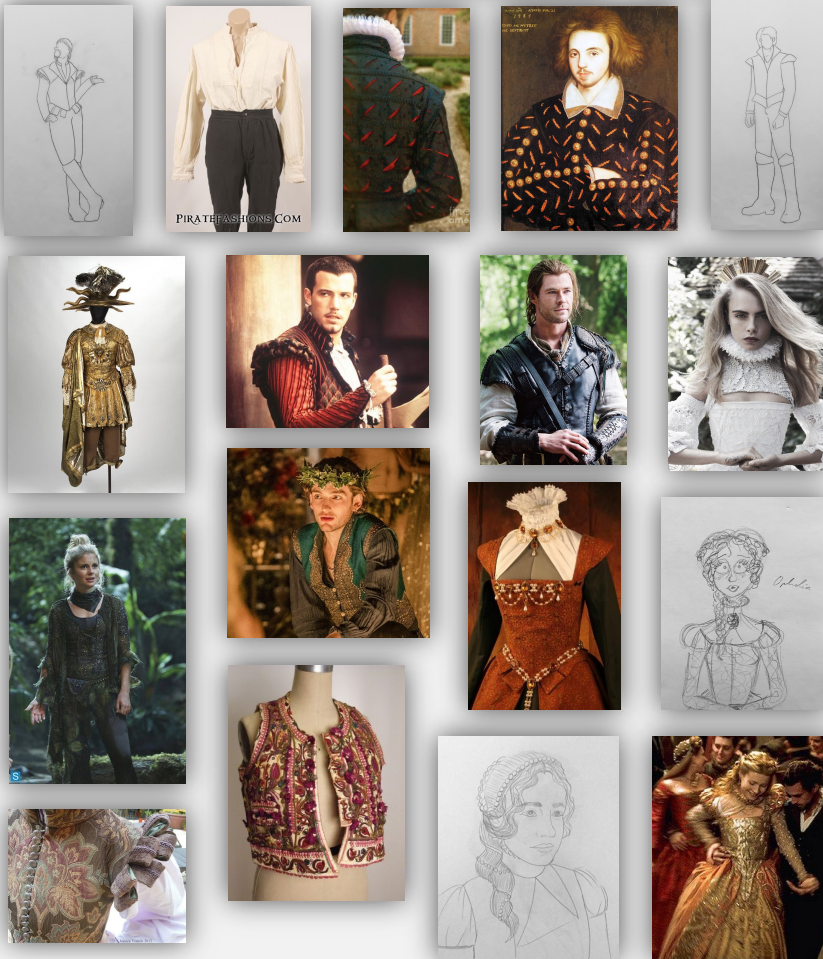


This look for Annie represented the moment she became the hero of her own story, putting on her big girl pants both metaphorically ...and literally.



Rosencrantz and Guildenstern Are Dead, University of Houston Fall 2019

Director: Adam Noble
 Scenic: Megan Holden
 Costume: Victoria Nicolette Gist
 Lighting: Aaron Krohn



Rosencrantz and Guildenstern... follows the titular characters as they haphazardly traverse a variety of realms, each with its own personality supported through color and texture. The tragedians occupy a warm, textural land of bohemia while Shakespeare's characters dwell in a cold, structured world, and between those worlds exists a void - endless possibility and endless nothingness.



The renderings for this production were modeled after the unique artistic hand of Desmond Heeley, who notably won two Tony Awards for the same play.

Renderings created with watercolor, gouache, acrylic and pencil

Dear Charlotte, University of Houston

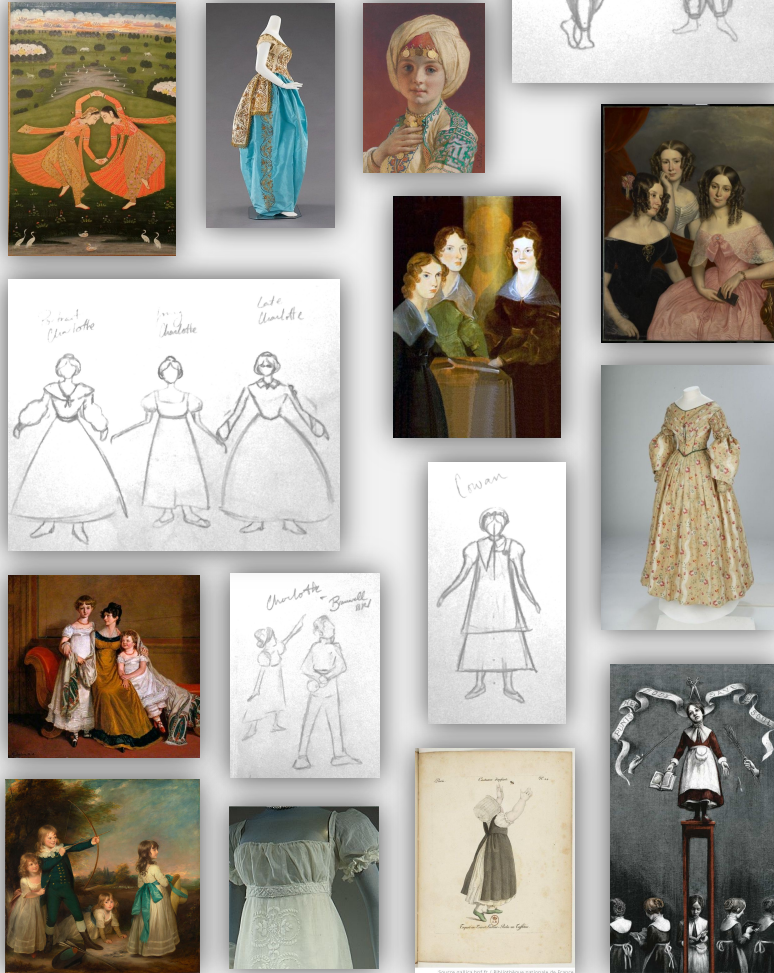
Fall 2018

Director: Christopher Owens

Scenic: Afsaneh Aayani

Costume: Victoria Nicolette Gist

Lighting: Addie Pawlick



Dear Charlotte bridges the story of historical figure Charlotte Brontë with the fictional stories that made her famous; the costumes marry muted historical bases with saturated accents that develop and highlight characters, each emerging as if from the very pages their stories were penned on.

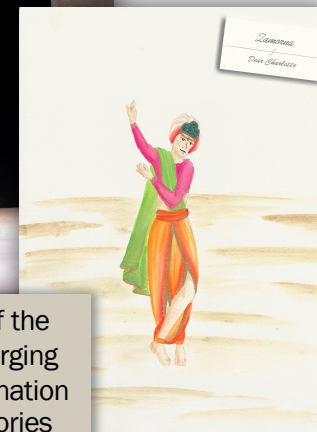
The regency silhouette used for the children of the Brontë family accentuates their youth (with each sister's accented by a different color ribbon)...



...while the Cowan Uniform's stiff mattress ticking weighs down the otherwise soft silhouette, creating an oppressing visual.



Zamorna is the most fantastical of the characters in *Dear Charlotte*, emerging purely from Charlotte's own imagination of far-off eastern lands and the stories she has heard of them.



Each of the Brontë sister don a solid dress when they reach adulthood, loosely inspired by their portrait painted by their brother, Branwell.



The Nest, University of Houston Fall 2019

Director: Sophia Watt

Scenic: Bryan Moses

Costume: Victoria Nicolette Gist

Lighting: Addie Pawlick



The Nest is a play for all of about all of us. The characters represent people from all classes, from all stages, from all times in our lives. They are the best of us and the worst of us, but above all else, they are relatable; they are the people who make a house a home, and a bar and nest.

Ned and Irene represent the current moment, with all of its desire for progress and discourse



The Nest
Ned



The Nest
Irene



The Nest
Sam

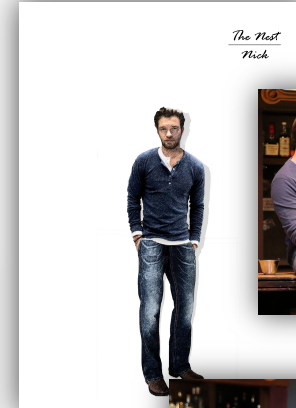
Sam represents the future; she is the shiny new, the endless possibility



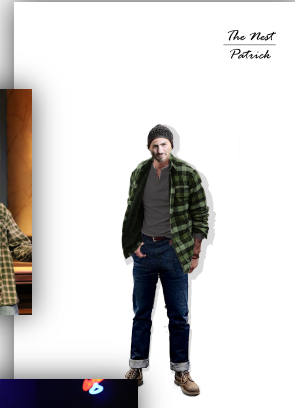
2016 Ella Sam - Chiarosci
THE NEST
Directed by: Sophia Watt
Costume Designer:
Victoria Nicolette Gist

Flat created for costume shop;
drafted on Adobe Illustrator

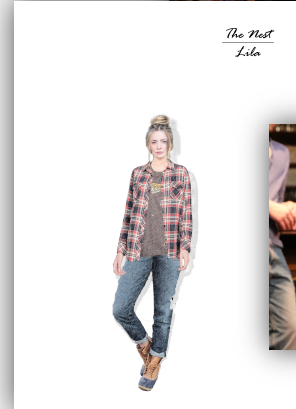
Renderings collaged on Adobe Photoshopped and edited



The Nest
Nick



The Nest
Patrick



The Nest
Lila



The Nest
Barry

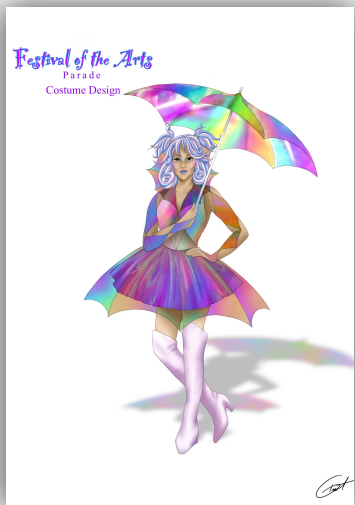
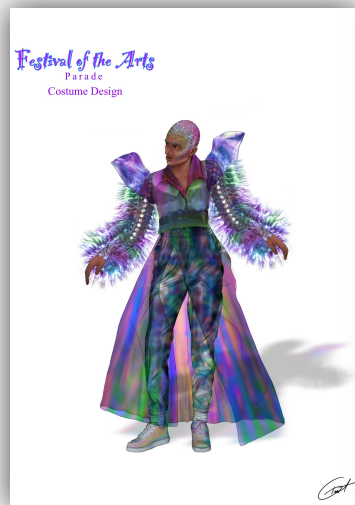
Nick, Patrick, Lila and Barry are the legacy of *the Nest*, and as such represent the past. It is everything warm and comforting about the bar, but it is also worn and distressing.

Conceptual Renderings, Illustrations

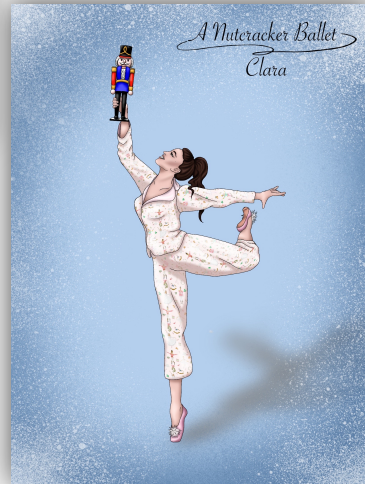
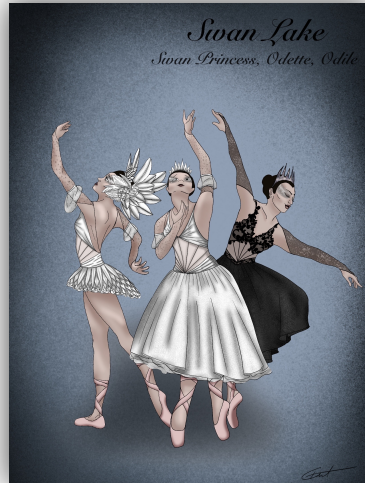
A variety of digital art pieces done throughout the pandemic, these represent theoretical designs as well as art series. All were done on Procreate for iPad.



Two designs, both digitally rendered;
Left - sketched and colored, Right - collaged to match



Performers for a theoretical Festival of the Arts parade;
these are inspired by glass art and color refracting prisms



Designs for The School of Scenography's
"Sketch The Set" Challenge: (counterclockwise from top)
Presenter for the 2020 Oscars inspired by classic
Hollywood,
Swan Lake's Swan Princess, Odette, and Odile
highlighting similarities & transformations,
Modern Nutcracker Ballet with Clara in Nutcracker Suite pjs



Selected Illustrations from a series of
Disney Princesses reimagined in clothing
from the period their stories were written

Character Art, Fashion Illustrations

A variety of digital art pieces done for various personal projects.
All were done on Procreate for iPad.



Various character art portraits for a variety of RPG projects. Pieces shown utilize digital textures as well as custom brushes created by artist



Fashion renderings for realized pieces created during the pandemic for self and for friends. All feature actual fabric digitized as repeating patterns.



