

APPLETON MUSEUM OF ART

# GALLERY GUIDE

May 12, 2022–January 15, 2023



# FINDING BEAUTY



# APPLETON MUSEUM OF ART

# BEAUTY AND THE BEAST FINDING THE BEAUTY

A Collaborative Exhibition with Ocala Civic Theatre

## Cast

### Appleton Museum of Art Staff

#### ADMINISTRATION

Jason Steuber  
Victoria Billig  
Vanessa Scott

#### COLLECTIONS MANAGEMENT

Patricia Tomlinson  
David Reutter  
Paul Arthur

#### FINANCES

James Dickins

#### EDUCATION

Hollis Mutch  
Marie Fielding  
Deborah Horvath  
Ruth Dexheimer

Vanessa Fuller-Brown  
Maritza Jauregui-Rodriguez

#### MEMBERSHIP & EVENTS

Colleen Harper

#### GRAPHIC DESIGN

Maribel Cardona

#### VISITOR SERVICES

Dave Leaman  
Julia Risen  
Eden Marshall

#### MAINTENANCE

Jim Hesse

#### SECURITY

Keith Jenkins

### Ocala Civic Theatre Staff

#### EXECUTIVE

Katrina Ploof  
Rosie Miller

#### ADMINISTRATIVE

Amy Burns  
Janice Kirk

#### EDUCATION & ENRICHMENT

Terry LeCompte  
Kiersten Farley

#### MARKETING

Melody Murphy  
Devin Thomas  
Cole Webb

#### BOX OFFICE

Craig James  
Cheryl Scimeca

#### PRODUCTION: COSTUME SHOP

Eryn Brooks Brewer

#### PRODUCTION: SCENE SHOP

Jim Foster  
William Spratt  
Ken Noble  
Kira Barnes

#### CONCESSIONS

Kelsey Plante  
Amanda Tragash



# ONE OF THE THINGS

I like best about this collaboration is that it came together so seamlessly. After Ocala Civic Theatre Director Katrina Ploof and Costume Designer Eryn Brooks Brewer approached me about using Appleton permanent collection objects as inspiration for "Beauty and the Beast," I took Eryn through the permanent collection and showed her our Rococo-inspired pieces that would be perfect for the costumes. Inspired myself, I then suggested we take it one step further and create an exhibition actually showing these whimsical objects alongside Eryn's phenomenal costume renderings so that visitors could see the before and after and understand just how unprecedented a collaboration this is. In my many years of museum work, I have never heard of a theatre and museum working together to produce an exhibition. The OCT team members are not just our neighbors, but our friends, and that makes all the difference in this labor of love.

- Patricia Tomlinson



## As A YOUNG CHILD.

my favorite movie was “The Wizard Of Oz,” and my favorite scene in the movie was always when Toto the dog pulled away the curtain and revealed the wizard operating all the buttons and levers to make the magic.

From a very young age, I knew that any magic at all in a movie or in a play was really just people. Amazing people, who could make something seem so real that I believed it, wholeheartedly.

So I guess it’s no surprise that I’ve spent my whole life working with people whose jobs are behind that curtain. And I still feel as though I’m in on a little secret, because I know how the magic is made in every production we create at Ocala Civic Theatre.

The magic for “Beauty and the Beast” began three years ago when I had the crazy idea to walk across the lawn to the Appleton Museum, and when

Executive Director Jason Steuber and Curator Patricia Tomlinson said yes to a one-of-a-kind collaboration and allowed OCT Designer Eryn Brooks Brewer access to their collection. It continued as Eryn and the OCT costume shop volunteers spent thousands of hours creating hundreds of bespoke garments and objects inspired by the Appleton’s objects. And the magic continues now, as you have a chance to see behind the curtain yourself in this beautiful exhibit, “Finding Beauty.”

As you look at this exhibit today, I hope you will allow yourself to peek into the world of theatre artistry and see how the magic starts in our imagination. How the magic travels through our bodies as we use great skill to create a complete world, equally 100% artificial and 100% real. And, how that world then grows in your imagination to become something greater than all the parts used to create it.

And I hope, now that you have had a peek behind the curtain, you’ll remember forever that there are always just people back there, AMAZING PEOPLE, making magic.

- Katrina Ploof



# My

## OVERALL DESIGN

concept for the costumes of “Beauty and the Beast” stems from what I call “fairy-tale opulence with a hint of realism.”

The super-saturated colors and patterns, the hint of shine in most fabrics, the miles of beaded and sequined trim applied to every inch of the enchanted objects — all these aspects create a mystical look and a fairy-tale world of lavish riches. As this kind of wealth simply doesn’t exist in the average theatregoer’s life, ornate costumes help the audience believe that money is no object for the Prince.

The hint of realism comes from the mostly historical patterns I have used from the Rococo time period and, of course, the real objects in the Appleton’s



collection that served as the primary resource inspiration for the enchanted objects in the Beast’s castle.

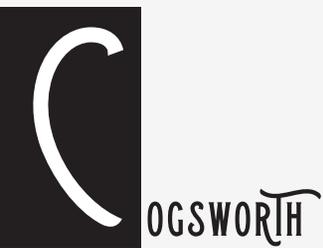
Every object I have created has some sort of floral pattern, whether in the appliques, the fabric, or even a hint of flora in an overlay of sequins. The floral motif ties all the enchanted objects to the curse of the Enchantress and the magical rose that sets the story in motion.

The fabrics I have chosen for the enchanted objects are reflected in their human clothing as well. This helps the audience connect the humans they see at the end of the show with the clock, wardrobe, teapot and candelabra they first meet. In the end, it is still an opulent fairy-tale world — now magically real again.

- Eryn Brooks Brewer

A composite of costume and its inspiration. (left) Eryn Brooks Brewer, “Costume Rendering for Cogsworth,” Ink on paper. Courtesy of the Ocala Civic Theatre.

(right) Pierre-Guillaume Bausse (French, active in Paris 1802-1820), “French Mantle Clock,” First quarter of 19th century, Wood, ormolu, enamel, bronze and brass. Gilt bronze mounts marked HPR (Henri Picard, French, active in Paris 1831-1864). Gift of Arthur I. Appleton.



Pierre-Guillaume Bausse (French, active in Paris 1802-1820), "French Mantle Clock," First quarter of 19th century, Wood, ormolu, enamel, bronze and brass, Gilt bronze mounts marked HPR (Henri Picard, French, active in Paris 1831-1864). Gift of Arthur I. Appleton.

When I chose the clock that would become the inspiration for Cogsworth, I was drawn to it by a few details. The domed top reminded me of the slope of human shoulders, and the finial on top looked like a perfect hat for the actor. I also loved the size of the clock in proportion to the tiny feet supporting it. I thought this clock was quirky, funny, and could lead to some good comedic costuming opportunities.



Unknown Artist, "Napoleon III Style Armoire," ca. 1875, Brass, glass, wood, and ormolu. Gift of Arthur I. Appleton.

What I love most about the wardrobe is the size. Madam de la Grande Bouche has to be an overpowering persona. She is loud, funny, and desperately wants to be noticed. The deep burgundies, golds and rich brown tones of this piece create a dramatic palette that really shows how overdone she is. I also loved the finials on the top. Specific details like these help sell the actors as real pieces of furniture in the Beast's castle.

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UMIERE



Henri Picard (French, 1831–1864), “Candelabra,” late 19th Century, Bronze, porphyry, and ormolu. Gift of Arthur I. Appleton.

I certainly stole the color palette from the Appleton’s candelabra! The blacks and golds make a striking color combination in contrast with the browns, reds, and blues of the rest of the Beast’s castle. If you look closely at the detail on the pedestal and arms, you can see that I mirrored these patterns in the hands and leg covers for my interpretation of Lumiere.

M

RS. POTTS AND CHIP



Capodimonte Porcelain Company (Italian, 1743–present), “Teapot,” 20th Century, Porcelain. Gift of Arthur I. Appleton.

I used several different pieces from the Appleton’s collection in my design of Mrs. Potts. The floral pattern and gold filigree came from a bowl. Her collar and the shape of her spout are from a teapot with swimming swans and just a touch of light pink. I used this hue as the overall inspiration for her main teapot color and for her son Chip, who is a teacup.



### **Appleton Museum, Artspace and Store**

Closed on Thanksgiving Day, Christmas Day and New Year's Day.  
Tuesday–Saturday, 10 a.m.–5 p.m., Sunday, noon–5 p.m.

4333 E. Silver Springs Blvd.  
352-291-4455  
AppletonMuseum.org

(Front Cover) Eryn Brooks Brewer, "Costume Rendering for Belle," Ink on paper.  
Courtesy of the Ocala Civic Theatre. Commentary by Eryn Brooks Brewer.



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