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Scenography, or design for the stage, is all about eclecticism. Equally important to note is that for most who pursue it, scenography is a lifestyle—not a job. So my mind seems to operate 24/7 searching for new information, images, music, and learning opportunities. I hope that when it comes time to participate in a new collaborative venture, I will be open to all ideas around the table and will be able to offer insights about the human condition that connects to the process in engaging ways.

As a snapshot, this summer I am researching Ibsen's *The Master Builder* (a Department of Theater and Dance production that opens Nov. 17), reading Gay Robins's *The Art of Ancient Egypt* (a book my daughter Olivia gave me when she graduated from Colby in May), listening to a lot of new music on Spotify (my daughter Anna gave me a subscription for my birthday), rereading Paul Yoon's *Snow Hunters* (I discovered his writing last year and admire his lean, rich style), watching a range of independent films and documentaries with my wife, Deborah (Miller Library has a wonderful DVD collection!), and continuing my research on creativity and creative process.

The current discussion on campus about the value of creativity and culture led me to Lewis Hyde's *The Gift: Creativity and the Artist in the Modern World*. A copy of David McCullough's *Great Bridge: The Epic Story of the Building of the Brooklyn Bridge* sits on the table waiting to be read. Maybe it's next after *Snow Hunters*? Yes, the sources of inspiration zigzag through a number of different topics, time periods, and themes, but this meandering is central to scenography since every new project is often completely new territory. I look forward to my next production meeting!

