

PUBLICATIONS

Standby: An Approach to Theatrical Design (Southern Illinois University Press, 2022); see www.standbybook.com

— 2023 “Outstanding Academic Title,” *Choice*

— Selection, “Top 75 Community College Titles,” June 2023, *Choice*

— Selection, 2023 Association of University Presses Book, Jacket, and Journal Show

The Annotated Robert Edmond Jones: The Dramatic Imagination and the Harvard Lectures (interest from publisher)

Anthology of essays on theatrical design (in progress)

AFFILIATIONS

Full-time faculty, Kean University Theatre Conservatory (2021–2024)

Resident projection designer, Throughline Artists (Summer Shorts) (2018–2020)

Regular guest lighting designer, The 52nd Street Project (2011–)

Company member, Electric Eye Ensemble (2015–2020)

Founder of theatrical design program at Talent Unlimited High School (faculty, 2017–19)

SELECTED PRODUCTION CREDITS

POSITION	PRODUCTION	COMPANY / VENUE
design coordinator; sound and projection designer	“HUMAN”	The Chelsea Factory (residency in preparation for runs at Brooklyn Academy of Music and the Shed)
projection designer	<i>Agamemnon</i>	Theatre for the New City
lighting designer	<i>Once on This Island</i>	Kean University Theatre Conservatory (faculty)
design coordinator; sound designer	“HUMAN”	Khunum Productions / Center for Puppetry Arts (Atlanta, GA)
sound designer; video programmer	<i>The Seagull</i>	Kean University Theatre Conservatory (faculty)
projection designer	<i>The Curious Incident of the Dog in the Night-Time</i>	Kean University Theatre Conservatory (faculty)
design coordinator; sound designer	“HUMAN”	Khunum Productions + The New Victory LabWorks / The New 42nd Street Studios
co-lighting designer; master electrician	<i>Animal Farm</i>	Kean University Theatre Conservatory (faculty)
lighting and projection designer	<i>Godspell</i>	Kean University Theatre Conservatory (faculty)
lighting designer	<i>The Tempest</i>	Kean University Theatre Conservatory (faculty)
lighting designer; master electrician	<i>The Hungry Woman</i>	Kean University Theatre Conservatory (faculty)
lighting and projection designer	<i>Avenue Q</i>	Kean University Theatre Conservatory (faculty)

POSITION	PRODUCTION	COMPANY / VENUE
lighting and projection designer; master electrician	<i>Indecent</i>	Kean University Theatre Conservatory (faculty)
projection design adviser and programmer	<i>Sylvia</i>	Kean University Theatre Conservatory (faculty)
lead experience designer	pitch for interactive immersive installation	Denizen Theatre
projection designer	Scranton Scratch Night	Scranton Shakespeare Festival
lighting designer	<i>Airline Highway</i>	Fordham University (guest designer)
lighting designer	Dark Planet 2020	Planet Connections / 14th Street Y
projection designer	Summer Shorts 2019	Throughline Artists / 59E59
lighting designer	<i>Otherworlds</i>	Monica Lerch / The Center at West Park Object Movement Festival
lighting designer	<i>Food for the Gods</i>	La MaMa ETC Puppet Festival
projection designer	Summer Shorts 2018	Throughline Artists / 59E59
lighting designer	<i>Girl Inside the Mirror</i>	Planet Connections / LATEA Theatre
video and sound co-designer	<i>Somewhere Between</i> (Cidny Bullens solo piece)	Tour: Santa Fe, Nashville, Portland (ME), NYC, Florida
lighting designer	<i>Those Indifferent Clocks</i>	Julia Corrigan / The Tank
sound and projection designer	<i>Machinal</i> at the Shubert Festival	NYC DOE / Shubert Theatre
sound and projection designer	<i>The 23rd Letter</i>	Analesa Berg / The Railyard (Santa Fe)
assistant lighting designer	<i>Fernando</i>	The New Ohio
assistant lighting designer; calling stage manager	<i>Camp Wewannatapaway</i>	Shuffles NYC / The Kaye Playhouse
sound designer	<i>Earthrise</i>	Electric Eye Ensemble / Dixon Place; The Tank
sound designer	<i>Welcome to the Doll Den</i>	Electric Eye Ensemble / The Tank; Dixon Place; Drama League
lighting designer	<i>Lonely, I'm Not</i>	West of 10th / The WorkShop Theatre
lighting designer	<i>I love you, and I want you to be my bird.</i>	Worry Noise Dirt Heat / Dixon Place
production design consultant	<i>Вернувшиеся [Revenants]</i>	JourneyLab + ProTancy (Russia)
projection designer	<i>Out of My Mind</i>	Harlem Children's Theatre Festival
lighting designer	<i>Marisol</i>	Sarah Lawrence College (guest designer)
sound and projection designer	<i>Yoleros</i>	Teátrica + Brooklyn Gypsies / Bushwick Starr; IATI Theatre
lighting designer	<i>Antigone</i>	The All-Stars Project / Castillo Theatre
lighting designer	Between the Seas 2015	Between the Seas / Wild Project
lighting designer; assistant lighting designer	Marathon 2015	Ensemble Studio Theatre
lighting designer	Youngblood Unfiltered 2015	Ensemble Studio Theatre
lighting designer	<i>Home in Motion</i>	Electric Eye Ensemble / wow Café; Coffeed
assistant lighting designer	Summer Shorts 2014	Throughline Artists / 59E59
projection designer	<i>Selfies</i> (tour)	Sarah Lawrence College Theatre Outreach
lighting designer	<i>Get Back!</i> (Jonathan Groff in concert)	The 52nd Street Project

POSITION	PRODUCTION	COMPANY / VENUE
assistant lighting designer	<i>2013 NFL Rookie Symposium</i>	Staging and Design for NFL
sound design intern	<i>A Kid Like Jake</i>	LCT3 / Claire Tow (Lincoln Center)
lighting designer	<i>Collector of Lies</i>	PATCH / Jim Henson Foundation (Carriage House)
lighting, sound, and projection designer	20+ productions: musicals, operas, dramas, concerts, dance	Talent Unlimited High School (faculty, 2017–19)
lighting designer	7+ productions	The 52nd Street Project

SPECIALTIES

Design for new, devised, and highly collaborative work
 Design for puppetry and object movement
 Design for solo performance
 Design for festivals and pieces within festivals

TEACHING, SPEAKING & FACILITATION

Reading and book signing at the Drama Book Shop, NYC (2022)
 Book release event at The Players, NYC (2022)
 Featured on two NPR segments speaking about *Standby*; see www.standbybook.com/press (2022)
 Lecturer in theatrical design in the Kean University Theatre Conservatory (2021–24)
 Theatrical design teacher at Talent Unlimited High School (2017–19)
 Presenter and facilitator at Carnegie Hall's Future Music Project concert design workshop series (2016–18)
 Teaching artist with Marquis Studios (2015–17)
 Student teacher in LaGuardia High School technical theatre department (2017)
 Facilitator, Be a Designer camp, the 52nd Street Project (2015)
 Facilitator, various theatrical design workshops with Electric Eye Ensemble (2015–19)
 Provider of one-on-one training in design and media programming (2015–)
 Facilitator of design workshops for high school students (2014–15)

DESIGN & TECHNICAL SKILLS

Lighting, sound, and projection design; art direction and scenography
 Graphic design, animation, digital imaging, and video production
 Software: QLab 2, 3, 4, 5 (expert); InDesign (expert); Photoshop; Illustrator; After Effects; Motion; Final Cut; Logic; Audacity; Glypheo; Drafty; Vectorworks Spotlight; Lightwright; AutoSketch; LXConsole; Keynote; others
 Consoles: ETC Eos line, ETC Express line, Strand, Hog, QLab 4 & 5, others
 Networking and show control expertise (including MIDI, MSC, OSC)

ADDITIONAL TIDBITS

Portfolio: www.jltheatricaldesign.com
 Scholarly interest in history and philosophy of theatrical design
 Wrote successful grant proposal for auditorium renovation at Talent Unlimited High School (2018)
 Beta-tested QLab 3 and QLab 4 for Figure 53
 Published article on design and technical system for touring show: www.figure53.com/qlab/showcases/selfies

Co-founder and co-host of “The Cue,” a show control podcast: www.thecueshow.com (2014–16)

Creator of the QLab 3 icon font (see the Figure 53 wiki)

Very strong work ethic and standard of craftsmanship; respectful, enthusiastic, collaborative, resourceful, calm under fire

RECOGNITION FOR DESIGN & TEACHING

Nominated for “Best Lighting Design of a Play or Musical,” Broadway World Regional Awards, 2023 (*Godspell*)

Nominated for “Best Lighting Design of a Play or Musical,” Broadway World Regional Awards, 2023 (*The Tempest*)

Nominated for “Best Lighting Design of a Play or Musical,” Broadway World Regional Awards, 2022 (*Indecent*)

Outstanding Lighting Design nomination, Planet Connections Theatre Festivity 2018

Awarded Arthur Miller Foundation Theatre Education Fellowship, in recognition of vision for Talent Unlimited’s theatrical design program

SELECTED PRESS

“Book Release Party Celebrates New Philosophy of Design for the Stage,” *Broadway World*, 31 May 2022

“Inside the Blanket Fort,” *WSIU/NPR*, 19 & 26 May 2022

“A lush immersive experience that feels uncannily like being underwater ... Before a plot unspools, the show opens with a dazzling sequence of music, light and puppets that by itself is worth the price of admission.” — RACHEL GARBUS, *Arts ATL* (“HUMAN”)

“The show is propelled by videos and still pictures of the sketches in the boy’s notebook projected onto three enormous screens upstage. This is a visually and emotionally stunning production.” — SUSAN MILL DOUGHERTY, *Westfield Leader* (*Curious Incident*)

“Lighting designer Josh Langman’s work is highly accomplished in producing striking images when needed and subtle when required ... Lighting, sound and music are all utilized to great effect so that it is all visually quite stunning.” — DARRYL REILLY, *TheaterScene.net* (Ensemble Studio Theatre)

“*Interior* ... takes place at sunset in the back garden of a cozy-looking house that looks like it’s been lifted out of a Norman Rockwell painting (gorgeous projection design by Joshua Langman).” — DEIRDRE DONOVAN, *CurtainUp* (Summer Shorts 2019)

“The distinctive projection designs of Joshua Langman create a number of potent images.” — SAMUEL L. LEITER, *Theatre’s Leiter Side* (Summer Shorts 2019)

“Director James Rees moves us through the eerie cemetery scene, a creatively conceived projection design by Joshua Langman, with a feisty sense of contemporary pacing.” — RACHEL DE ARAGON, *Berkshire Fine Arts* (Summer Shorts 2018)

“The multimedia design — which [Cidny] Bullens put together with Joshua Langman — anchors the piece with home movies and family photos.” — AMY STUMPFL, *The Tennessean* (*Somewhere Between*)

“The projections also proved to be indispensable and very well-chosen to illustrate the journey and broaden the play’s images, while retaining the aesthetic.” — ANTONIO BONES, *La voz hispana* [original in Spanish] (*Yoleros*)

“A couple [of scenes] are written in ‘split-screen’ fashion (lighting designer Joshua Langman makes fine use of rapid-fire cross-fades).” — MATTHEW MURRAY, *Talkin’ Broadway* (*Lonely, I’m Not*)

“The minimalist set ... and simple lighting by Joshua Langman help to break up the playing space and suggest differences in the various settings.” — HELEN HERBERT, *Theatre Is Easy* (*Lonely, I’m Not*)

“Joshua Langman’s lighting design complemented the set and the action superbly.” — JACQUELYN CLAIRE, *NY Theatre Guide* (*Lonely, I’m Not*)

“The simple lighting and direction . . . lets it glide along, and if by the end you have a few tears in your eyes, well, you’re not the only one.” — MATEO MORENO, *The ArtsWire Weekly* (Ensemble Studio Theatre)

“It’s their time to talk and to see the stars (powerfully brought to a ceiling near you by lighting designer Josh Langman).”
— ED MALIN, *nytheater now* (Ensemble Studio Theatre)

PRAISE & RECOGNITION FOR *STANDBY*

2023 “Outstanding Academic Title,” *Choice*

Selection, “Top 75 Community College Titles,” June 2023, *Choice*

Selection, 2023 Association of University Presses Book, Jacket, and Journal Show

“A fascinating, insightful look at theatrical design ... Writing in an easy storytelling style, the author includes his personal experiences and descriptive examples of his amazing theatrical designs ... An excellent read for anyone aspiring to be or currently working as a theatrical designer.” — K. WAGNER, Michigan State University, for *Choice* (“highly recommended”)

“*Standby* is nothing short of groundbreaking, with inspiring and practical insights given at every turn. Essential reading, not only for design students and professionals, but for everyone seeking a deeper understanding of exactly how and why theatrical design can — and must — lift an audience’s experience from the mundane to the sublime. Langman has achieved something extraordinary: he shows us step by step how mastering the technical craft of theatrical design is merely the beginning — the real work lives inside an open invitation to create magic on the stage. As Langman explains, ‘Designers are poets masquerading as mechanics.’ After reading *Standby*, it is impossible to see this sacred calling as anything less.”
— AMANDA GRONICH, dramaturg, *The Laramie Project*

“Langman’s very readable schematic approach to design is a valuable tool for young designers learning how to approach the form.” — BEOWULF BORITT, Tony Award–winning Broadway scenic designer

“What makes a stage design crackle? What is the secret sauce of ingredients that causes a room full of spectators to gasp in unison? As Langman lays out in *Standby*, it is, in fact, a carefully calibrated set of principals, formulas, and practices that, when properly combined, create an invisible hand leading an audience towards a creative team’s unified vision and a shared experience that can only be felt when under the spell of the theatre gods.” — CORY PATTAK, award-winning lighting designer and creator of *in 1: the podcast*

OTHER SKILLS AND EXPERIENCE

Theatre education and teaching artistry (see www.joshualangman.com)

Graphic design, web design, and book arts (see www.jltypographicdesign.com): expert knowledge of typography and design history; specialty in graphic design for the performing arts

Playwriting, devising, songwriting, and scholarly writing; directing and performance; oral storytelling

EDUCATION

CCNY Educational Theatre Graduate Program: M.S.Ed. in educational theatre and New York State teaching license (2017)

Sarah Lawrence College: B.A.; six semesters of lighting design; two semesters of sound design; designed 12+ mainstage productions

2014 and 2020 Live Design Broadway Master Classes