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How A Rose Rose From The Concrete

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UNIVERSITY OF CALIFORNIA, SAN DIEGO

“How a Rose, Rose From The Concrete”  
Celebrating the forgotten ones, who want to be remembered  
*Venus, and La Bête*

A thesis submitted in partial satisfaction of the requirements

for the degree Master of Fine Arts

in

Theatre and Dance (Design)

by

Dominique Hill

Committee in charge:

Professor Judith Dolan, Chair  
Professor Andrei Both  
Professor Rshanak Kheshti  
Professor Gabor Tompa

2016

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The thesis of Dominique Hill is approved and it is acceptable in quality and form for publication on microfilm and electronically:

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Chair

University of California, San Diego

2016

## DEDICATION

Shaquin

Thank you for being there for me when costume design was just a faint dream. You have seen me at my worst and also at my best, for this I will forever call you a friend, a sister I love you to the end and back firefly.

Athena Johnson

The countless, phone conversations and moments of reassurance, allowed me to get where I am today. I love you thank you for becoming more than a friend, you're my sister and we shall always grow, be the roses out of concrete.

Judith Dolan

Thank you for believing in me. You saw the potential in me, before I even knew I had encompassed it. Thank you for the advice, the sublime moments, and for blessing me with your artistic brilliance.

Marybeth

Because of you, I was able to finally feel at home, during my course of time here. You're an angle and I love you unconditionally.

The Teachers, Loyal Friends and Production Staff

Marybeth Ward, Hedi Jafari, Michael Francis, Jim Carmody, Mark Maltby – thank you.  
Gabor Tompa, Andrei Both, Rashanak Kheshti

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## LIST OF SUPPLEMENTAL FILES

File 1. *Venus* Negro-Ressurrectionist

File 2. *Venus* Fatman

File 3. *Venus* Black and White Spotted Girl

File 4. *Venus* Venus Hottentot

File 5. *Venus* Baron Docteur

File 6. *La Bête* Elomire

File 7. *La Bête* Princess Conti

File 8. *La Bête* Valere

File 9. *La Bête* (Right to left) Madeline, Rene Du Parc, Catherine, De Brie, Marquise

File 10. *La Bête* Valere act two costume

## ACKNOWLEDGEMENTS

I would like to acknowledge, all those who believed in my talent from the beginning. This included my Alma Matter; University at Albany. I discovered my love for costume design at this establishment, and from that day, it has been a never-ending upward spiral. I met a very special instructor in Undergrad named Robert Clark (I took his criminal justice class, wanting to pursue a “stable” profession). But with his guidance and patience, I switched my major to theatre and learned to follow my heart, and not my mind.

I would like to acknowledge, my best friends, Shaquin Cameron and Athena Johnson as well as the Cameron Family. Over the years they have become more like family to me . I am blessed to have them in my life, and to also have them as my cheerleaders, during this journey.

I would like to thank my niece Ordaegina Hill, for being a beautiful mother, and for remaining a survivor. I look forward to growing our bond, and to many adventures.

I would like to acknowledge Judith Dolan, so accepting me into UCSD. She was so humble towards me when I was applying to grad school. And extended her help beyond what was expected of her. You’re a magical unicorn; please never change.

I would like to acknowledge my future; I aspire to be the first African American person/woman to win a Tony and break every barrier. I will try to achieve greatness in all that I do. I love you all and I shall see you at the top!

## ABSTRACT OF THE THESIS

“How a Rose, Rose From The Concrete”  
Celebrating the forgotten ones, who want to be remembered  
*Venus, and La Bête*

by

Dominique Hill

Master of Fine Arts in Theatre and Dance (Design)

University of California, San Diego, 2016

Professor Judith Dolan, Chair

### Venus:

I knew due to this show being a freak show I had to be very careful with the coloring. Due to them being poor freaks their clothing had to resemble this as well. Venus’s clothing had to be little to nothing. There was mentioning in the script that she had little to nothing on. So I put her in a leather patchwork thong, and a beaded top. It was inspired from the European assumption of what a woman from Africa would wear. My main objective for this show was to make people as uncomfortable as Saartjie Baartman was.

### La Bête:

I put the acting troupe women in corsets that resembled the shape of the 17<sup>th</sup> century, but then I put modern fabric over the bodices. Their skirts were made of tulle and they were positioned in different directions, making them asymmetrical.

Since Princess Conti had to be the most elaborate character. I made her the most modern. I gave her a two-piece, body conscious dress, and we added chains and jewels to the top of the shoulders, fabric to the bustle and similar fabric to the ends of her sleeves (to tie back into the 17<sup>th</sup> century aspect.)