



Rowan Batoctoy
- Scenic Artist -

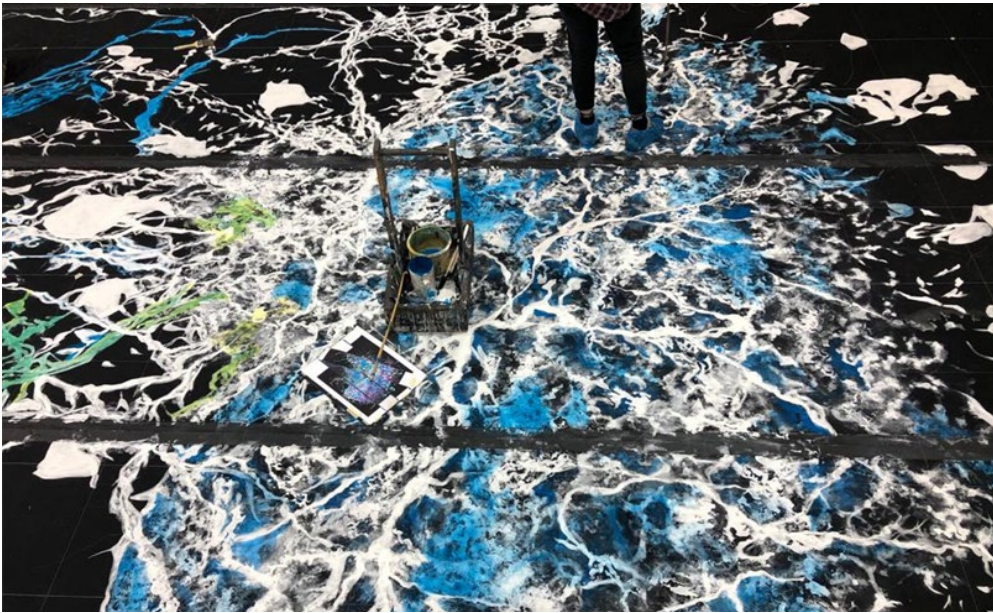
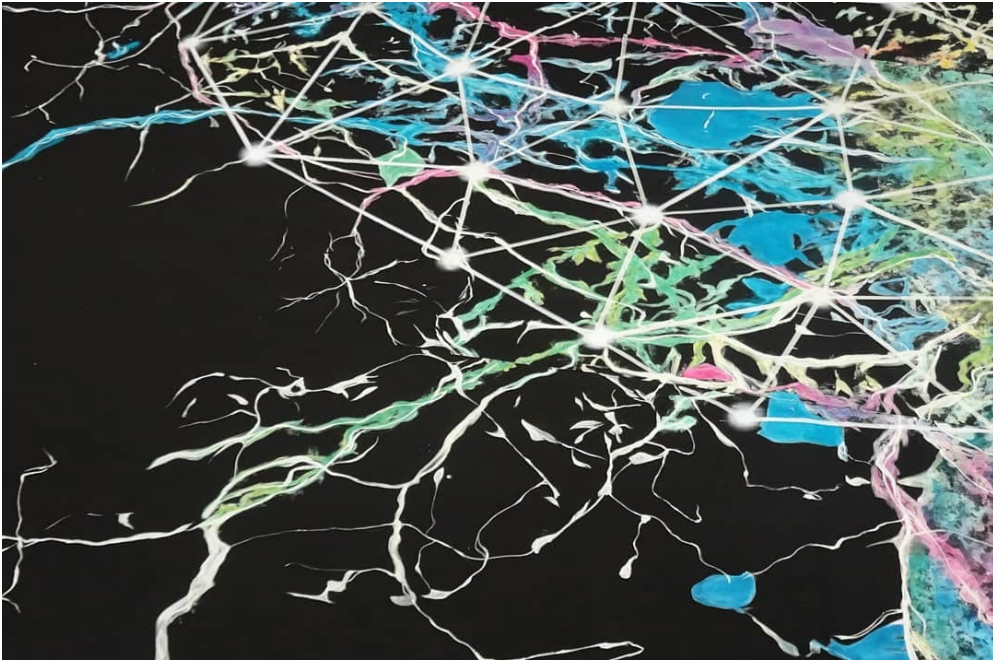
07572 290327

rowan-batoctoy@hotmail.co.uk



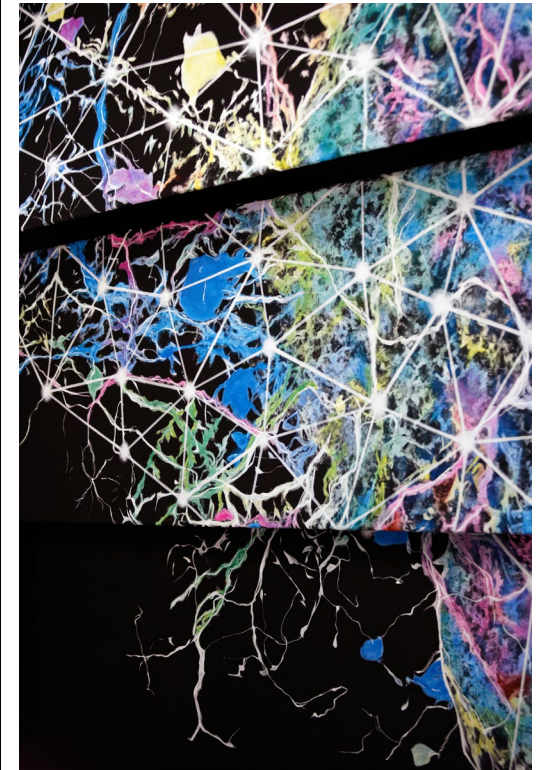
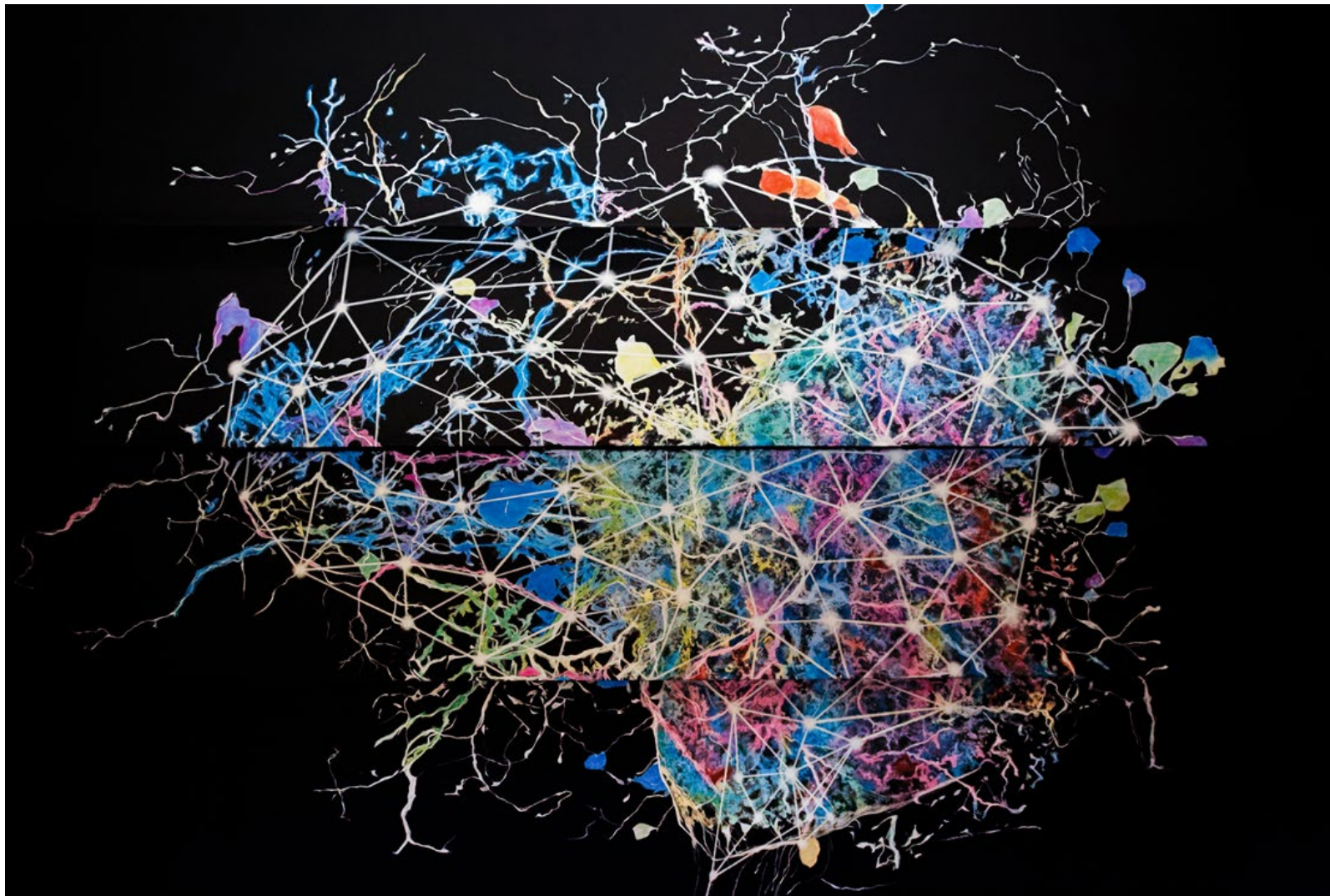
Hedda – Brain back cloth painted in four sections on unprimed black canvas, all moved independently during the show.

Designer: Bronia Housman, Bristol Old Vic Theatre

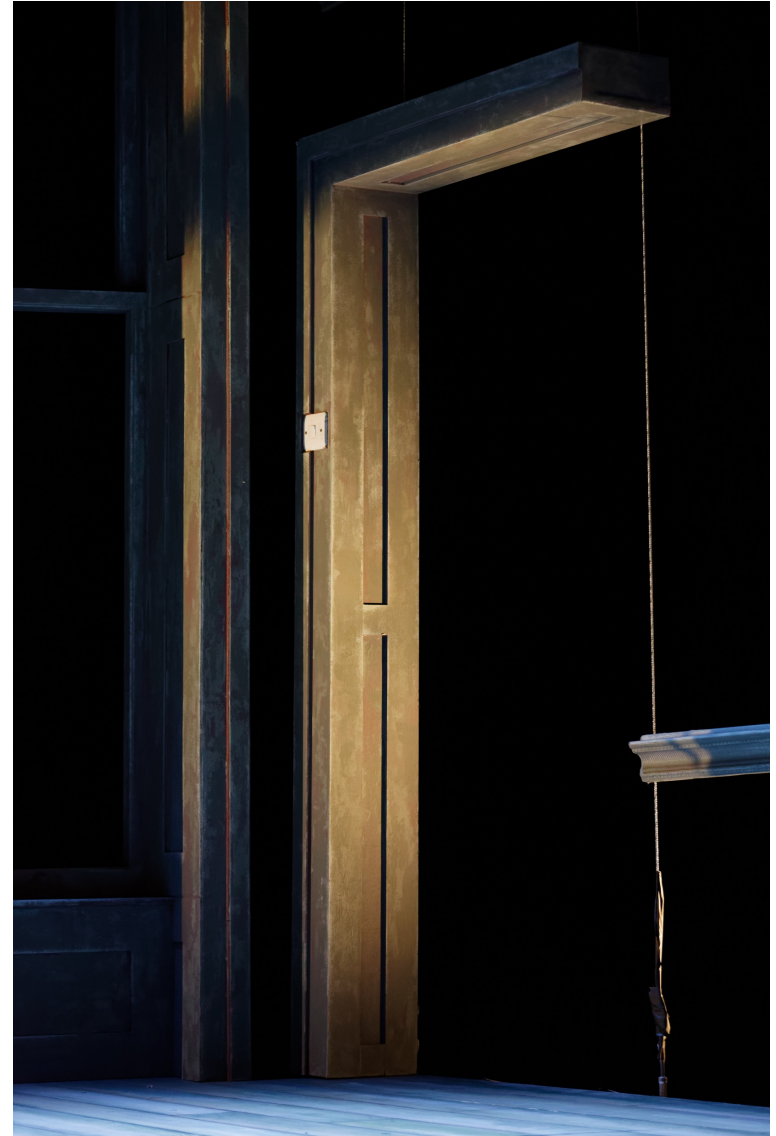
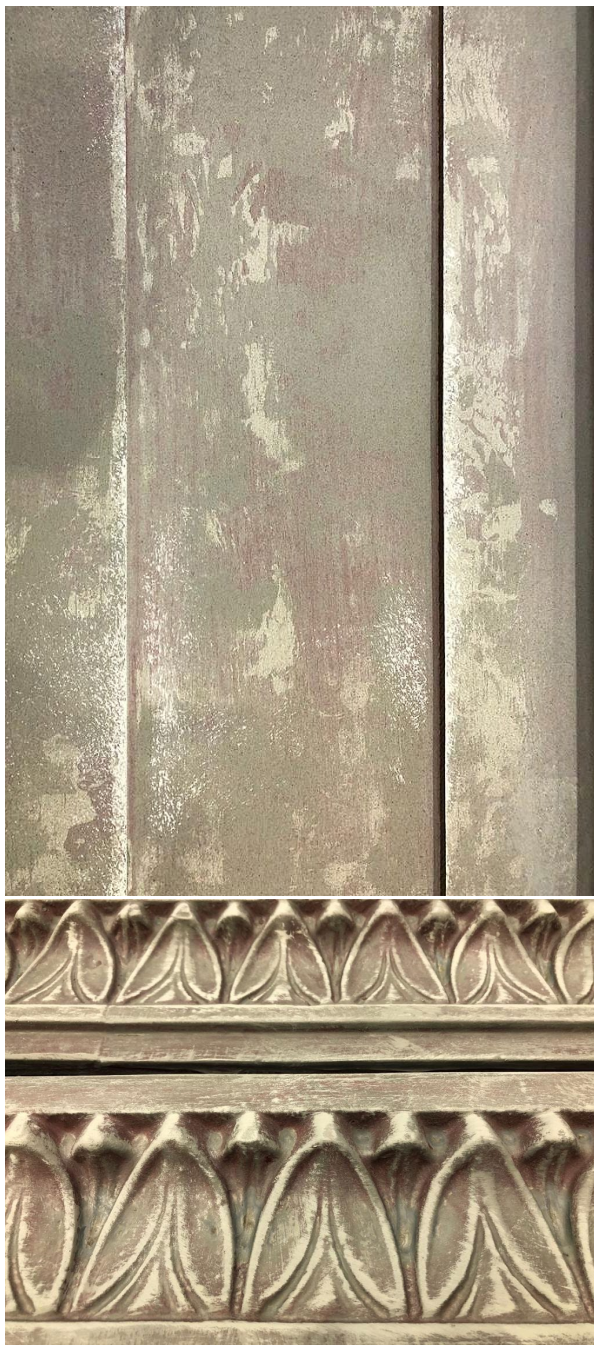


Top left and right: Detail of finished brain. Meant to emulate a technicolour map of a brain scan.

Bottom left: On the black cloth, after going in with rollers and brushes with white emulsion to create marks, colouring with a mix of fluorescent powder paints and Roscos.



Finished brain cloth.
Photo credit to Craig Fuller



Aged and broken-down set using blocking technique, radiator rollers and dry brushing.
Photo credit to Craig Fuller



Photo credits to Craig Fuller



Old Masters Project – Recreation of “Portrait of Delphine Ramel” by Ingres - BOVTS

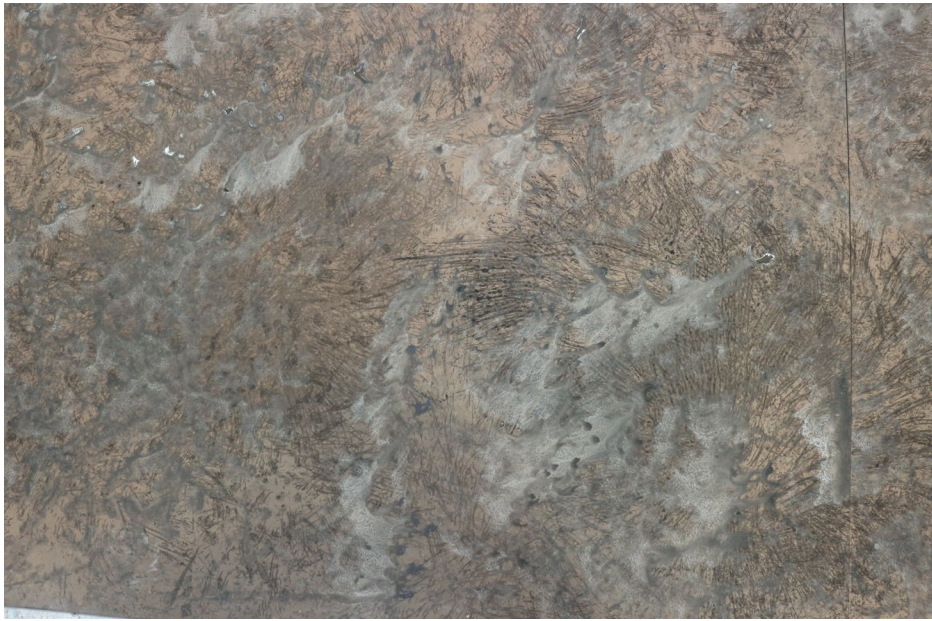


Module taught by Hilary Vernon Smith

Far From the Madding Crowd



Far From The Madding Crowd – Painted earthy floor and rotted shack. Designer: Max Dorey, BOVTS, The Redgrave Theatre
Photo credit to Craig Fuller



Top left: Close up of early stages of the mud effect. Made using mops, rollers and spritzers
Bottom left: Dry brushing the edges black before spraying dark browns and black to fade into the floor and knock textures back.
Model present.
Right: Finished floor

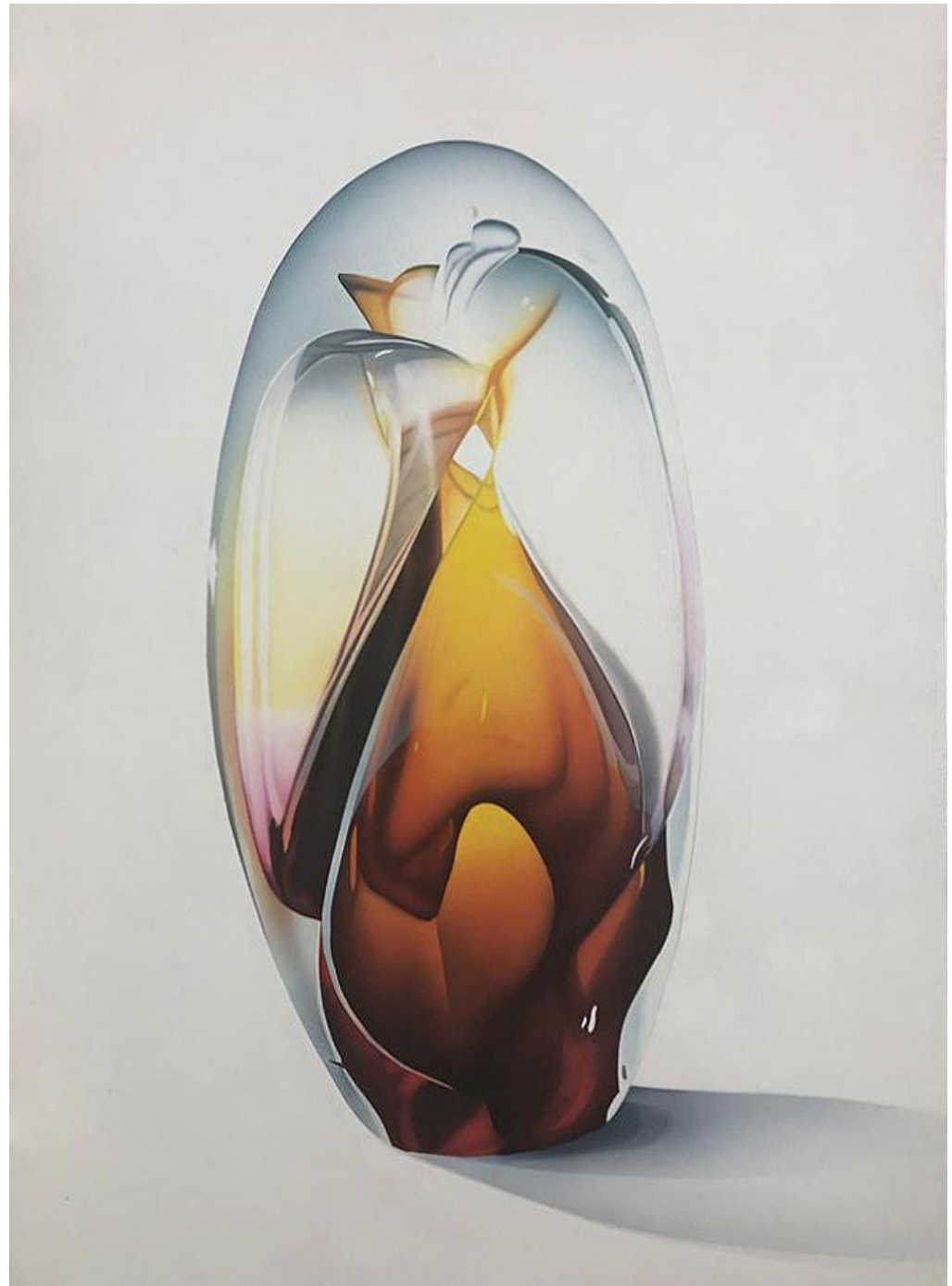


Top right: Finished shack on stage. Photo credit to Craig Fuller

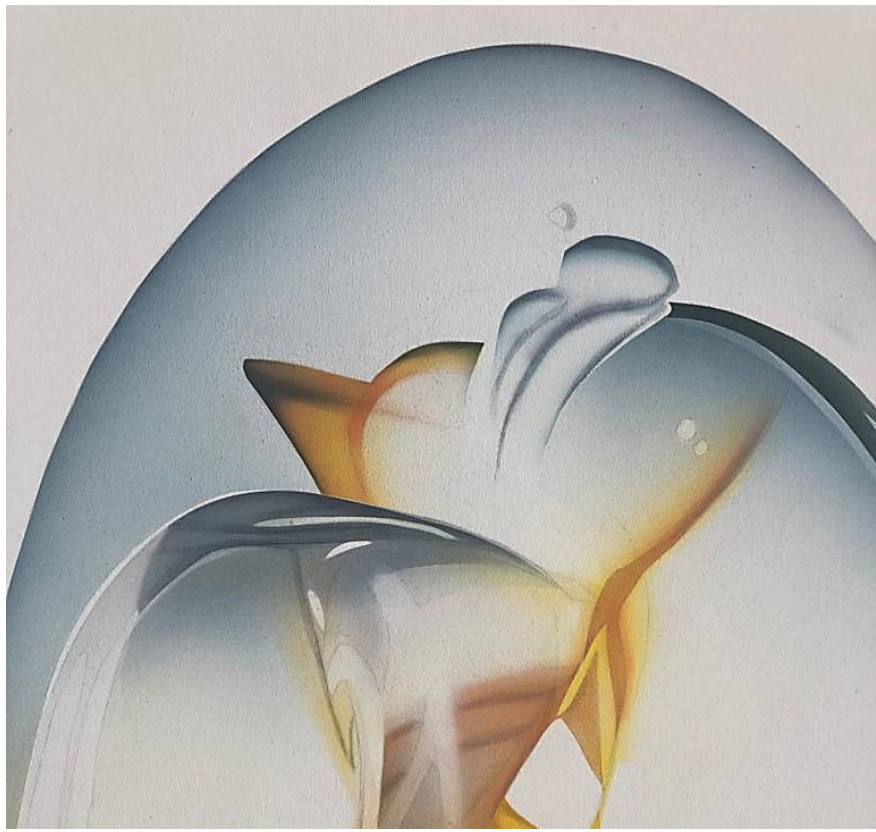
Bottom left and middle: Detail of effect of shed and workshop photo of progress.

Left: Samples for rotten wood using a mix of Idenden, Artex and PVA to create textures before adding washes of colour.

Spray Project



Spray Project - Vintage Perfume Bottle, BOVTS



Woodgraining and Trompe L'oeil Project



Woodgraining and Trompe L'oeil Project – "The Hare". Designer/tutor: Alexander McPherson, and guest tutor Emma Troubridge



Left: Mahogany woodgrain detail of Lepus board

Right: Preparatory sketch plasticine model



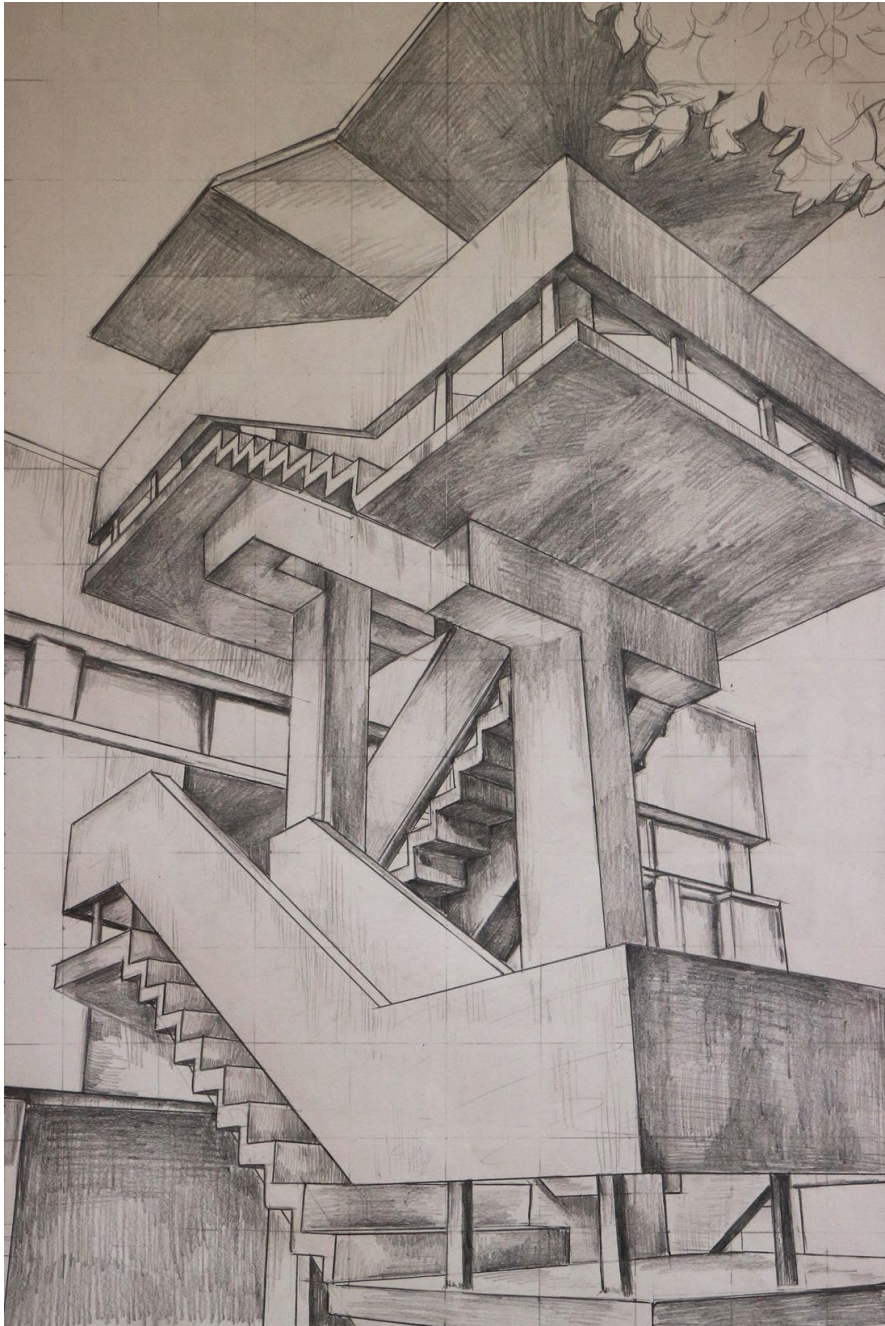


Left to right: Wood grain panels of mahogany, walnut and oak.

Grisaille and Tonal Painting



Grisaille and tonal painting of a Tamara de Lempicka piece

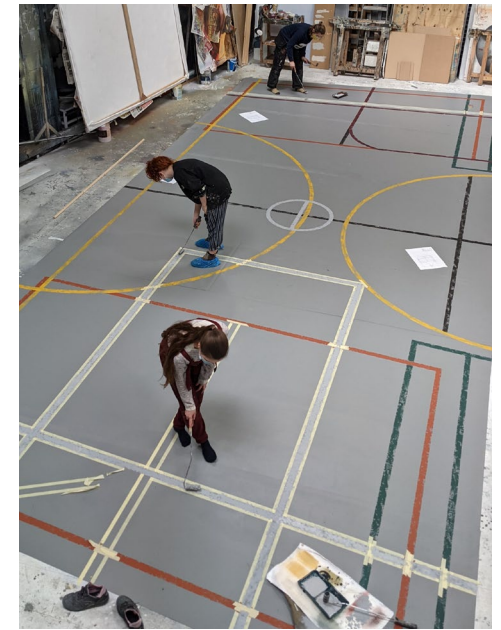


Perspective Project - Tutor: Jennifer Espley
Right: Brutalist staircase drawing using perspective techniques
Left: Pencil drawing of a capital

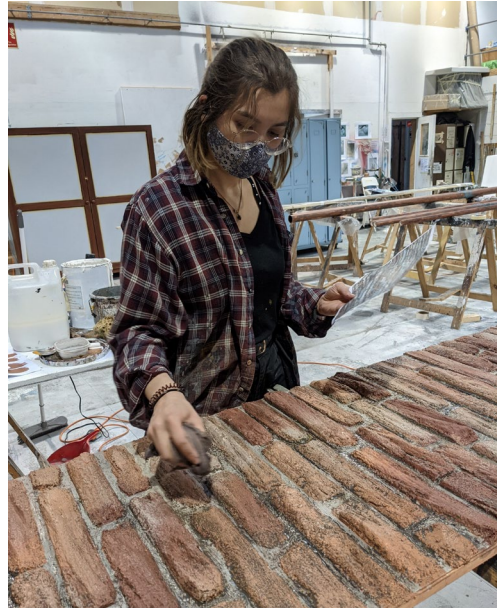
Troilus and Cressida



Troilus and Cressida – Designer: Eliza Podesta, BOVTS, The Redgrave Theatre



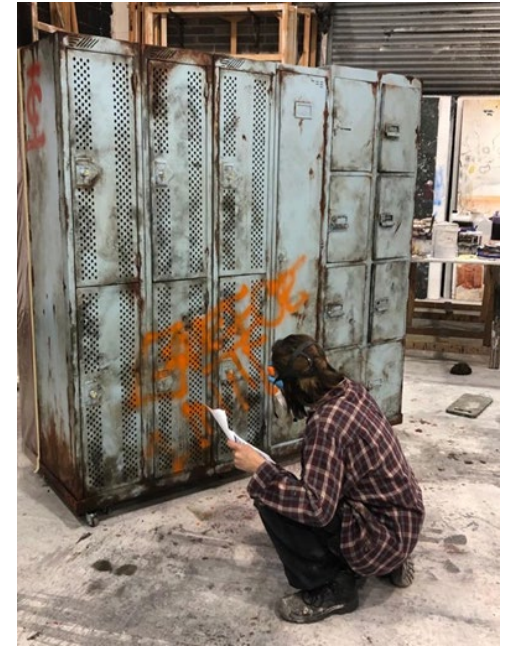
Left: Lino painted to look like well used gym flooring where many fights had happened. Model present.
Right: Progression through the making of the floor. Mapping out and painting in broken lines with textured rollers, and breaking down floor using various tools and techniques.



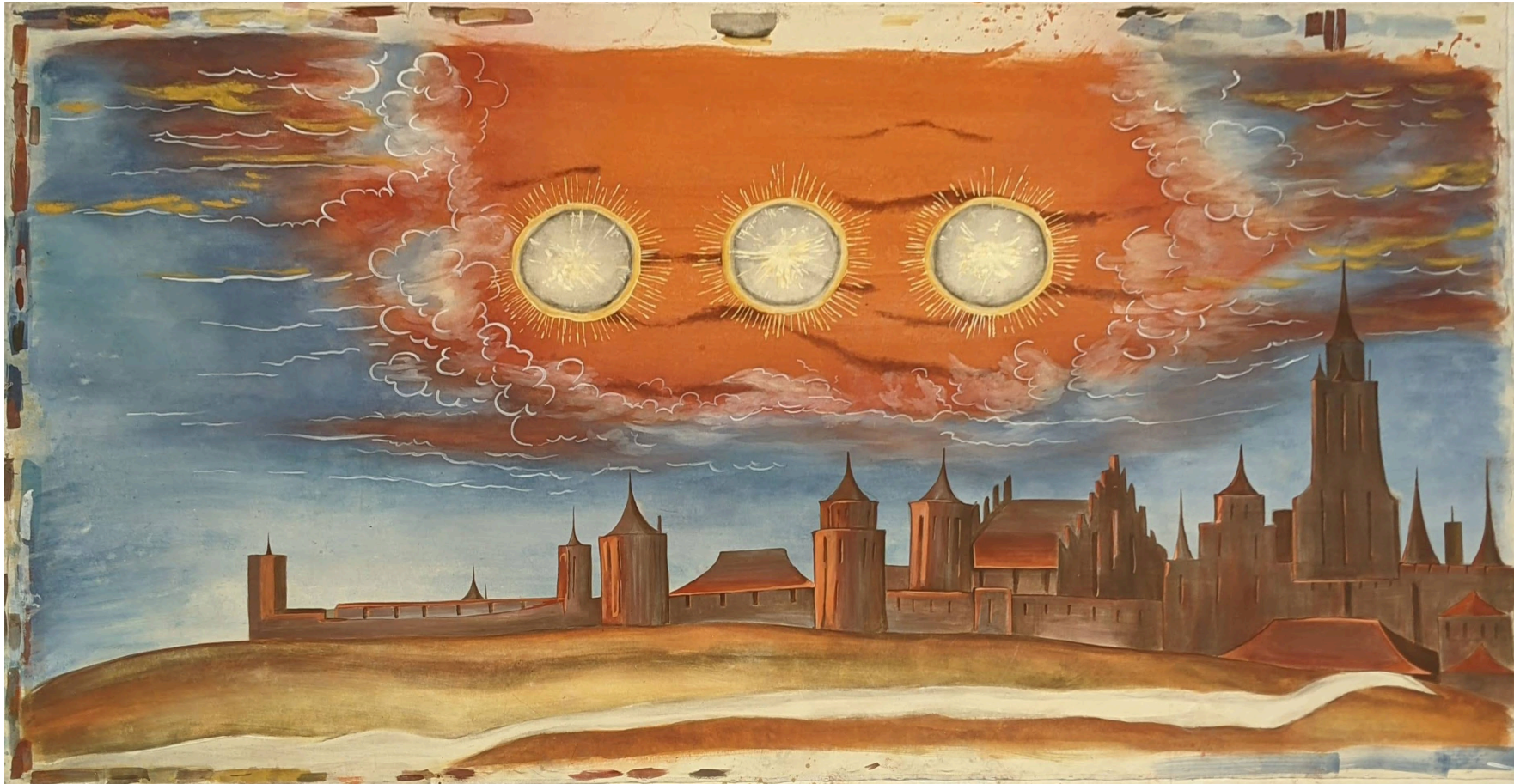
Brick walls – Carved polystyrene stuck on panels using latex adhesive in roman brickwork fashion. This was then textured with Idenden and Artex, then painted in multiple layers of washes and spatters.



Creating a wood grain effect for the shelves and benches using washes and glaze, with rollers to age and finish.



Breaking down and rusting of the lockers using paint and sawdust. Further distressing with spray painting and paint splatters in the style of school graffiti.



Absolute Scenes – Designer: Charlotte Hurrell, BOVTS, The Marble Factory

Large scale painting of “*Three Suns*” from the Book of Miracles. Recreated, then torn and desecrated to look like art that has been exposed to lots of wear and tear from rough party goers.



Top left and right: Detail of the city and the sun. Created using washes, spraying and masking, rolling, and finer brushwork for the sun and clouds.

Bottom left and right: Detail of the tears and stain. Made by sticking hessian and scrim on the back using latex adhesive, then lacerating and distressing with saws, knives and wire brushes before staining with Van Dyke crystals.



Last touch of graffiti, hanging in the Marble Factory.



Finished set. The floor was made by dry brushing earth colours in considered areas, followed by sticking confetti down ,and then a spattering of brightly coloured paint.

Photo credits to Mark Dawson

The Three Seagulls



The Three Seagulls – Designer: Cat Fuller, BOVTS, Bristol Old Vic Theatre

Left : Model

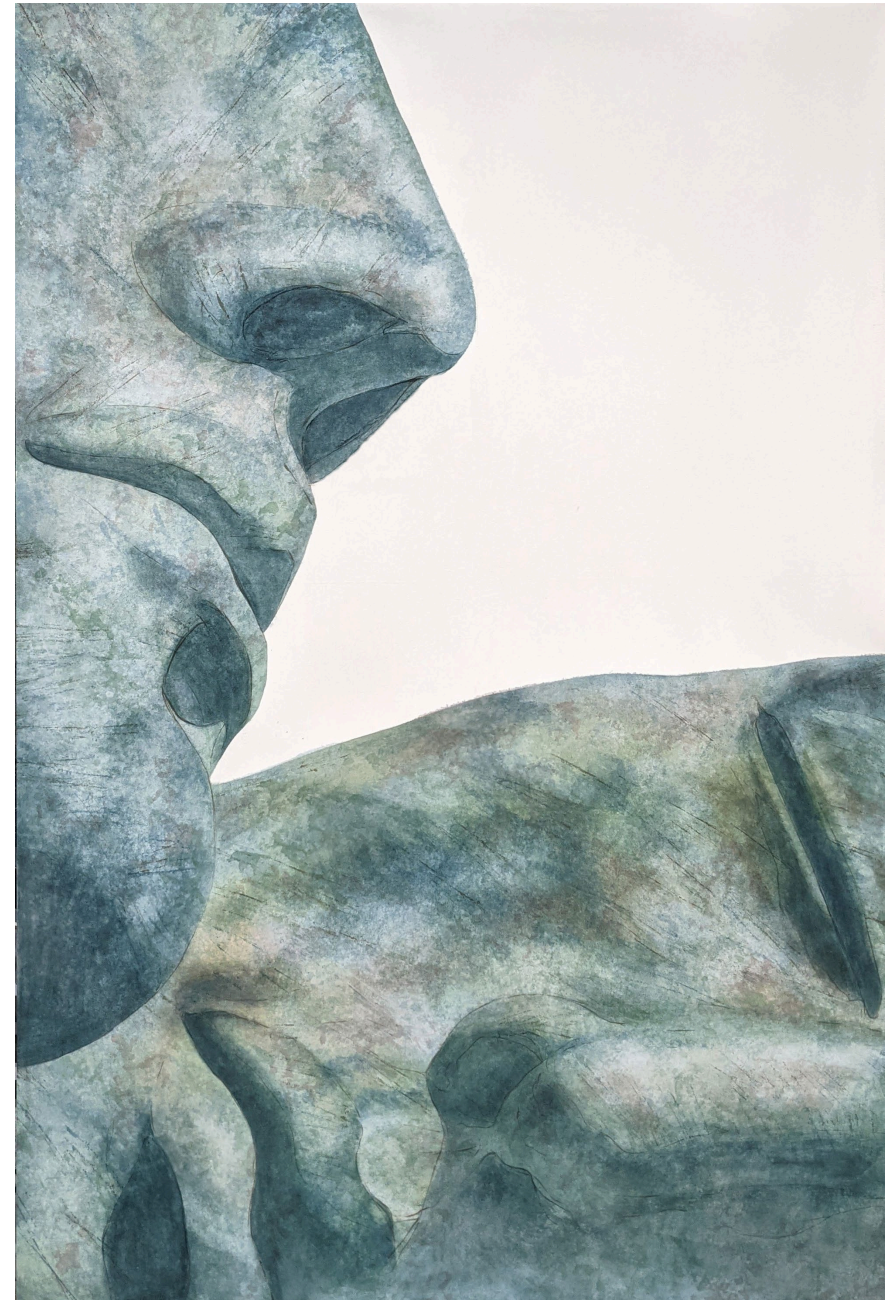


A series of marks using brushes, rollers, withies and other tools to make the effect of a scuffed, taped and well-used theatre floor.



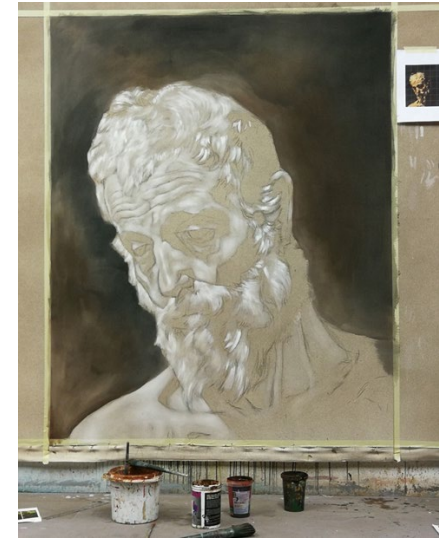
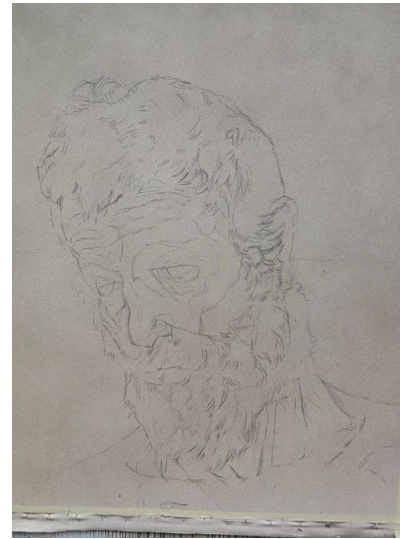
Left and top right: Textures and faux surface of rusty metals.
Bottom middle and right: Textures using a hopper gun, and faux concrete surface.

Personal Project



Personal Project – Study of “*Hermanos*” by Igor Mitoraj. A work in progress.

Made using layers of washes, textured rollers, sprays with vermiculite masking, and modelling with further washes. Essential scratches made using withies and watery paint to create the broken lines.



2018 Recreation of "Saint Andrew" by Jusepe de Rivera using scenic techniques.
Created during a 2 week introductory course of Scenic Art at DAP Studios with James Rowse.



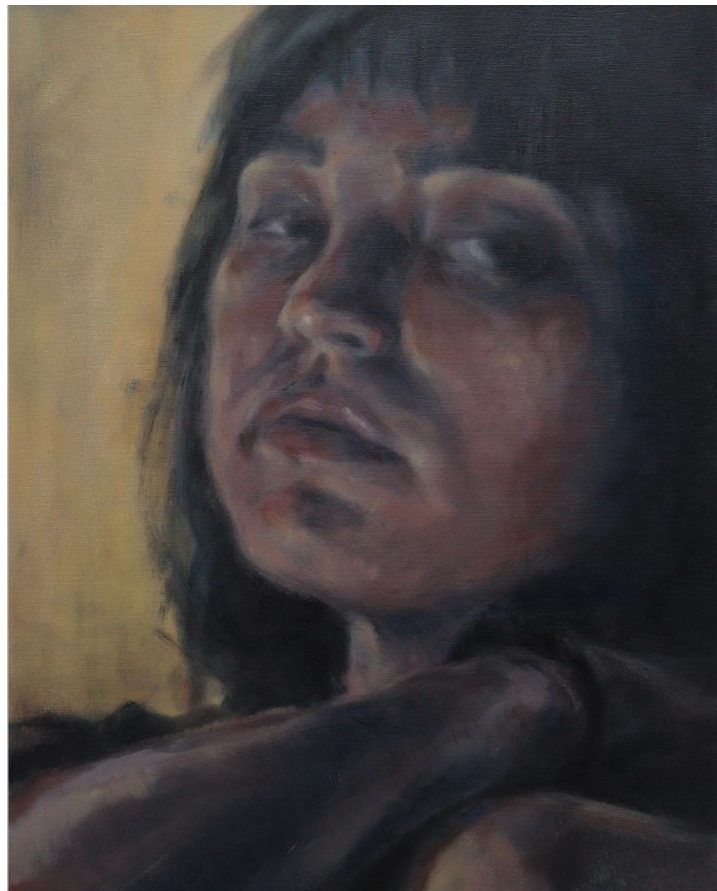
"Dreamer", Oil on canvas, 32 x 32 cm, 2018



"Blurred Study", Oil on canvas, 30 x 40, cm, 2018



"Grieve #1", Oil on canvas, 38 x 46 cm, 2018



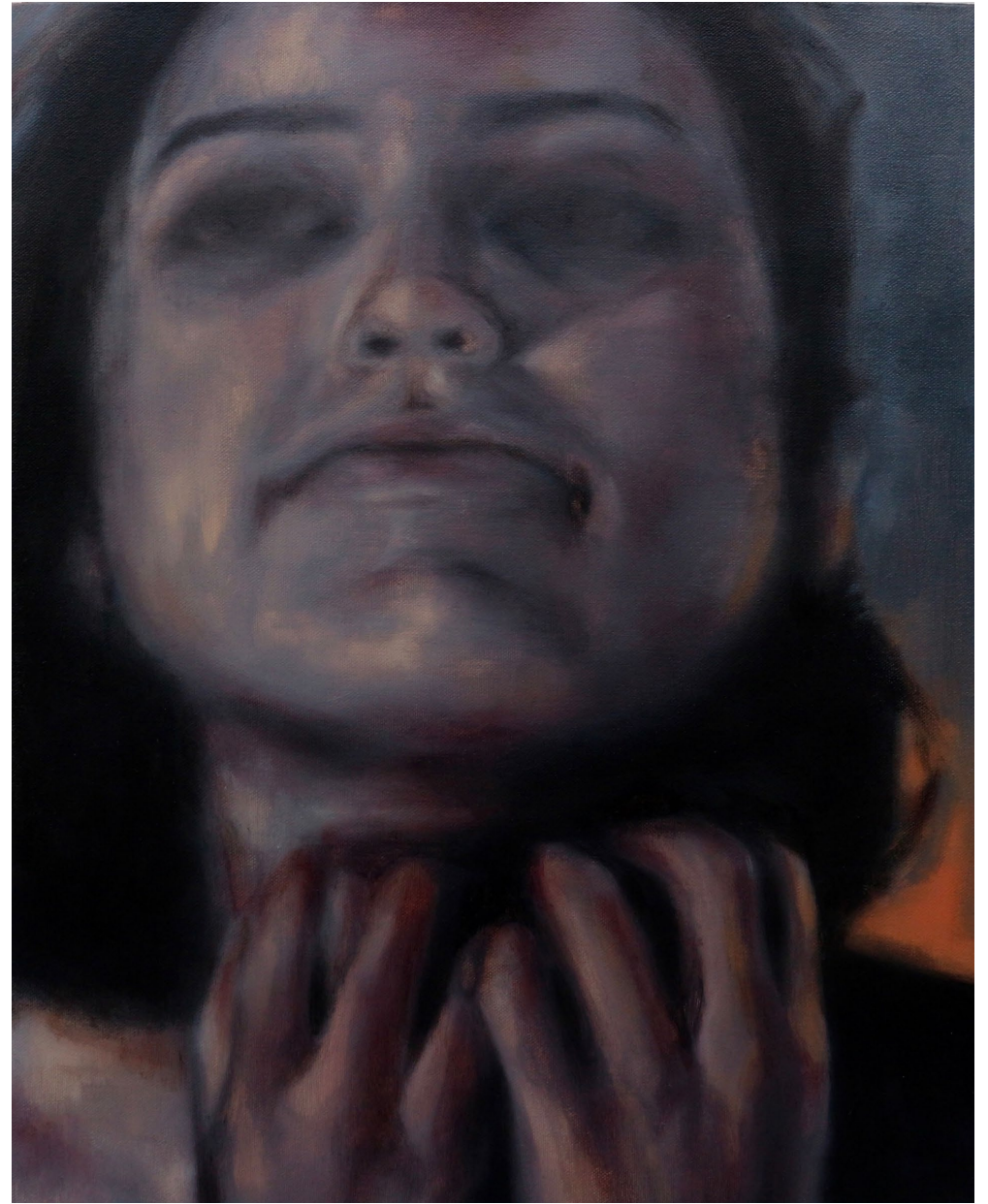
"Eye Contact", Oil on canvas, 50 x 40 cm, 2018



"Grieve #2", Oil on canvas, 2018



"Demian", Oil on canvas, 38 x 46 cm, 2018



"Nightmare Study", Oil on canvas, 41 x 51 cm, 2018