

DIRECTOR

Upcoming:

Llontop. Irma Alvarez Ccoscco. The Wexner Center for the Arts Columbus, OH.
Anonymous Ensemble. April 2024.

2023 *Dorothea*. Ted Hearne. Dorothea Lasky. Carnegie's Zankel Hall. October 2023.

Fecund Error. (work-in-progress showing) Jerry Liebllich and Robert M. Johanson.
The Martin E. Segal Center's Prelude Festival '23. New York, NY.

The Hunt. Kate Soper. The Miller Theatre. October 2023. ✱

Farming. Ted Hearne. The Crossing. Kings Oak Farm, Bucks County, PA. The Big
Sing Festival, Haarlem, Netherlands. Caramoor, Katonah, NY. July and August
2023. ✱

Memories. Found Sound Nation. MATA Festival. Roulette. Brooklyn, NY. May 2023.

Llontop. Irma Alvarez Ccoscco. Pregones Theater. The Bronx, NY. Anonymous
Ensemble. April 2023. ✱

SPKR SPRKL: Kinetic Phonography. Bora Yoon. EMPAC. March 2023. ✱

The Threepenny Opera. Bertolt Brecht, Kurt Weill with Elisabeth Hauptmann. NYU
Tisch. February 2023.

2022 *Rhymes With Opera Closing Performance*. Rhymes With Opera. The Flea Theater.
NYC. August 2022.

Dom Juan. Molière. Trans. Gideon Lester + Sylvaine Guyot. Luma Theater. Bard
Fisher Center Summerscape. July 2022. ✱

Con Alma Live. Paola Prestini and Magos Herrera. In-person performance
adaptation of the multi-media online event created in December of 2020.
Bellas Artes en Ciudad de México and El Obraje en San Miguel de Allende,
México. March 2022.

2021 *Three Weeks in Mahagonny*. A workshop exploration of material from Weill/Brecht/
Hauptmann's *The Rise and Fall of the City of Mahagonny*. The Luma Theater at
Bard College's Theater and Performance Program.

ISOLA. Alyssa Weinberg, J. Mae Barizo. Princeton Sound Kitchen. Princeton, NJ. ✱

Stolen. Molly Herron, Maria Reva. Princeton Sound Kitchen. Princeton, NJ.
(workshop) ✱

Portrait and a Dream. Petuch. Part of Contemporaneous's Day of Imagination World premieres. ✱

Red Giant. Matlock and Slattery. An online adaptation of the new opera. Rhymes With Opera.

The Wildness. Worsham-Jarrow + Jarrow. An online adaptation of Sky-Pony's rock-concert production of *The Wildness*. Ars Nova.

Coriolanus. Shakespeare. Workshop. Theatre for a New Audience.

Under One Sky. Kathryn Hamilton. Multi-media simulcasting event for cosmetics company, *fresh*, for the event of their employee global summit. With live performances by Helga Davis and video performances created with Dan Tepfer and Jeff Ziegler. National Sawdust and *fresh*. Broadcast online. ✱

2020

Con Alma. Paola Prestini and Magos Herrera. Multi-media simulcasting event of the album release. National Sawdust, Brooklyn; Canal 22 (México); WNET All-Arts; And the internet. ✱

In Absentia. Anisha Agarwal. MIT Playwrights Lab. Massachusetts Institute of Technology Music and Theater Arts. Cambridge, MA (and online). ✱

Out of the Silence: A Celebration of Music. Director of the simulcasts of the four-concerts that comprise the season's Bard Music Festival featuring The Orchestra Now (TōN). Bard College. Annandale-on-Hudson, NY.

I Once Was Lost But Now Am Found. A series of spoken word and choral performances and community engagement activities with artists and voting rights advocates from the Charlotte, NC area simulcast on the same nights as the RNC. School of Good Citizenship. Charlotte, NC and the internet. ✱

Bard's 160th Commencement Weekend. Directed the in real life and multi-cam, live simulcast of the four ceremonies that made up Bard College's conclusion to the '19/'20 academic year. Bard College. Annandale-on-Hudson, NY.

Follow me Into the Fields. John Luther Adams with Alan Pierson and Alarm Will Sound. Three iterations of the same piece: a promenade-style, environmental sonic and physical installation that intersects with live performance on nature trails through the venue's landscape; a physically-distanced-adherent staging of the orchestral work, the multi-camera, live simulcast of those stagings. PS21. Chatham, NY.

Pssst. aka The Boot. Tata. An interactive virtual theater cyberformance. Beth Morrison Projects: Limitless. New York, NY and the Internet. ✖

Mad Forest. Caryl Churchill. A Live Virtual Theater Cyberformance. The Fisher Center at Bard College. Annandale-on-Hudson, NY. And then Theatre for a New Audience. Brooklyn, NY.

Purgatory in Ingolstadt. Marieluise Fleißer. Trans. Gitta Hoeneger. Marymount Manhattan College at the National Dance Institute. NY, NY.

The Art of Change. Jean-Baptiste Barrière. Mannes Opera at the New School. NY, NY. ✖

2019 *Crown! Poppea! (a proof of concept gesture).* (Work in Progress showing). Ted Hearne (after Monteverdi). Prelude Festival. NY, NY. ✖

Decameron. Nick Brooke. Coffey Studios. Brooklyn, NY.*

At Black Lake. Dea Loher, Trans. Daniel Brunet. Necessary Digression and The Tank. New York, NY.

Bound. Huang Ruo and Bao-Long Chu. Fresh Squeezed Opera. Baruch Performing Arts Center, NYC.

Soldier Songs. David T. Little. Beth Morrison Projects. With video by Bill Morrison. Austin Opera, ATX.

Mosaic: Interactive. Ensemble. Found Sound Nation. Big Ears Festival. Knoxville, TN. Also as Production Designer. ✖

Triptych (Eyes of One on Another). Bryce Dessner, Korde Arrington Tuttle; Mass MoCA . Arktype/Thomas O. Kriegsmann. With Daniel Fish * ✖

2018 *s.i.n.s.o.f.u.s.* Marieluise Fleißer, Bertolt Brecht, Kurt Weill; Arrang. Tata. Theatre, Dance and Media at Harvard University. Cambridge, MA ✖

Ipsa Dixit. Kate Soper. Wet Ink Ensemble. Miller Theater.

Soldier Songs. David T. Little. Beth Morrison Projects. LA Opera Off-Grand.

Stop Motion. Ensemble Contemporaneous. MATA Festival. The Kitchen, NYC ✖

Soldier Songs. David T. Little. Beth Morrison Projects. Fargo-Moorhead Opera. Fargo, ND.

- Repatha Escape Room Experience*. Tata. ACC Expo '18. Orange County Convention Center. MOR. Orlando, FL.
- #TheNewOldHome* (contributing director – audio play). Peca Stefan. PopUp Theatrics. Aufbau Haus am Moritzplatz. Berlin, Germany ✳
- 2017 *Turing* (staged presentation). William Antoniou and Eamonn Farrell. Anonymous Ensemble. National Sawdust ✳
- St. Vincent's Masseduction Escape*. John Fram/Ashley Tata. Spotify ✳
- Paradiso: The Memory Room*. John Fram. Immersive Escape Productions ✳
- Ipsa Dixit*. Kate Soper. Wet Ink Ensemble. Dixon Place.
- Cut Piece for Pants Suit* (after Ono). Co-Created with JoAnne Akalaitis. Akalaitis/Tata writer/directors. ✳
- Out of Bounds*. Prototype Festival ✳
- 2016 *Ipsa Dixit*. Kate Soper. Wet Ink Ensemble. EMPAC. Premiere production of the Pulitzer Prize nominated operetta by Kate Soper. Named on the list of top-ten performances of the year in the *New York Times*. ✳
- Don Juan*. Molière. Trans. Richard Wilbur. The Fisher Center at Bard College.
- This Tree*. Leah Coloff. CultureMart at HERE Arts Center ✳
- Katzelmacher* (reading excerpt). Rainer Werner Fassbinder. The Martin E. Segal Center.
- Paradiso: The Escape Test*. Immersive Escape Productions. With Michael Counts and Taylor Myers* ✳
- Paradiso: The Path of Beatrice*. Immersive Escape Productions. With Michael Counts and Taylor Myers* ✳
- 2015 *Heartbreak Express*. George Lam. Rhymes with Opera ✳
- This Takes Place Close By*. Paul Pinto, Gelsey Bell, Dave Ruder, Jeffrey Young, Andrew Livingston and Erin Rogers. thingNY. The Knockdown Center ✳
- Encounter*. Mojiao Wang. Beijing Modern Music Festival, National Centre for the Performing Arts, Beijing, China ✳

- 2014 *Don Pasquale*. Gaetano Donizetti. Venture Opera. The National Opera Center, NYC; Kay Meek Center, West Vancouver, BC.
- Guard (2014)*. As part of *The House Is Open* at the Fisher Center for the Performing Arts. Bard College ✳
- Soldier Songs*. David T. Little. Beth Morrison Projects. The Atlas Performing Arts Center, Washington, DC; Muziekgebouw, The Holland Festival, Amsterdam.
- Here I Am*. Lainie Fefferman. Featuring Newspeak and Va Vocals. Roulette, Brooklyn ✳
- FAUST (a tragedy)*. Bryan Quick. New Plays Now Festival of MFA playwrights' thesis plays at Columbia University at the Signature Theatre ✳
- Foreign Wars*. Samara Weiss. Random Access Theatre Company ✳
- Into the Woods*. Stephen Sondheim and James Lapine. Post Theatre Company, Long Island University.
- Dog Days*. (semi-staged) David T. Little, Royce Vavrek. Beth Morrison Projects. Opera America New Works Forum. The National Opera Center, NYC.
- 2013 *The Censorship of Lillian Hellman's "The Children's Hour"* (Reading). The Martin E. Segal Center ✳
- The Telephone*. Gian-Carlo Menotti. Alchemical Theater Laboratory.
- The Glory of Living*. Rebecca Gilman. Revolve Productions.
- 2012 *The Decay of Cities: NOLA*. Devised by Enthuse Theater & Co. with additional, written text from Chekhov, Tennessee Williams and Tata. Dryades Performance Space, New Orleans Fringe Festival ✳
- Dirt (Part 1)*. Samara Weiss. HERE Arts Summer Sublet Series ✳
- The Decay of Cities: Farm*. Devised by Enthuse Theater & Co. with additional text from Chekhov. The Wilkinson Family Farm, ME ✳
- A Weimar Flute*. Housing Works Bookstore. Morningside Opera Company ✳
- The Good Person of Szechwan*. Bertolt Brecht. Columbia Stages at the Riverside Theatre.

- Rejoice in the Imperative*. Samara Weiss. The Lucrece Project at NYU ✧
- 2011 *Presence*. Crossing the Line Festival ✧
- Lucrece from the Dark*. Samara Weiss. The Lucrece Project at NYU ✧
- Internet Famous* (reading). Meghan Deans. Ensemble Studio Theatre's Bloodworks Festival.
- 2010 *Forget This City (After Euripides)*. Samara Weiss. Enthuse Theater ✧
- Common Tongue*. Sam Chanse. Panoply Theatre Festival ✧
- 2009 *Through Fred*. Stephen Belber. Passion of The Play Productions.
- The Clouds*. Aristophanes. Enthuse Theater.
- 2008 *Antígona Furiosa*. Griselda Gambaro. Enthuse Theater.
- Envy* from "The Seven Deadly Sins" (workshop).* The Internationalists ✧
- 2007 *My Children! My Africa!* Athol Fugard. United Artists of Color Theatre.
- Julius Caesar* (reading). William Shakespeare. Hudson Warehouse. 2007.
- 2006 *The Bacchae*. Euripides. Hudson Warehouse. 2006.
- Othello*. * William Shakespeare. Pale Horse Productions. With Robert Eggers –NYIT Award winner.
- 2001 *Nosferatu*. * F.W. Murnau. Edwin Booth Theatre. With Robert Eggers.

ASSOCIATE DIRECTOR

- 2019 *Judgment Day*. Ödön Von Horváth. Trans. Christopher Shinn. Richard Jones, Director. Park Avenue Armory.
- 2018 *Oklahoma!* Daniel Fish, Director. St. Ann's Warehouse.
- Some of the People, All of the Time*. David Levine. Brooklyn Museum ✧
- 2017 *Persona*. Keeril Makan, Jay Scheib (after the film by Ingmar Bergman). Jay Scheib, Director. National Sawdust, Brooklyn, October 2015; LA Opera at REDCAT ✧
- Not Mozart's 40th*. Created by Jayce Ogren and Michael Counts. Atelier at Princeton University ✧

Road Trip. Michael Gordon, David Lang and Julia Wolf. Bang on a Can. Michael Counts, Director. Ford Ampitheater, LA; Brooklyn Academy of Music Howard Gilman Opera House ※

ASSISTANT DIRECTOR

- 2017 *Blank Out.* Michel van der Aa. Michel van der Aa, Director. Park Avenue Armory.
- 2016 *Ouroboros Trilogy.* Cerise Jacobs, Paola Prestini, Scott Wheeler, Zhou Long. Michael Counts, Director. Cutler Majestic Theater. Beth Morrison Projects.
- Dog Days.* David T. Little, Royce Vavrek. Robert Woodruff, Director. Beth Morrison Projects. PROTOTYPE Festival at the Skirball Center; LA Opera Off Grand (2015); Fort Worth Opera (2015); Peak Performances at Montclair State University (2012) ※
- The Source.* Ted Hearne, Mark Doten. Daniel Fish, Director. Beth Morrison Projects. LA Opera Off Grand; BAM Next Wave Festival (2014) ※
- 2015 *Who Left This Fork Here?* Daniel Fish, Director. Baryshnikov Arts Center ※
- 2014 *The Protagonist.* Kurt Weill, Georg Kaiser. Edwin Cahill, Director. Fire Island Opera Festival.
- Atomic The Musical.* Danny Ginges, Gregory Bonsignore, Phillip Foxman. Damien Gray, Director/Producer. The Acorn Theatre at Theatre Row ※
- Visitations.* Jonathan Berger. Rinde Eckert, Director. PROTOTYPE Festival. Beth Morrison Projects ※
- 2013 *Matsukaze.* Toshio Hosokawa. Chen Shi-Zheng, Director. Spoleto Festival, USA; Lincoln Center Festival.
- 2012 *love fail.* David Lang (Composer and Director). Beth Morrison Projects. The New Haven Festival of Arts and Ideas; BAM's Next Wave Festival ※

※ Indicates Original Work and/or Premiere

* Indicates Co-Director credit

WORKSHOP/REHEARSAL ASSISTANTSHIPS

- 2016 *Job.* Developmental workshop. Robert Woodruff, Bill Camp, Evan Ziporyn, Creators. Yale Repertory Theater. (And 2015).
- 2015 *Bat Out of Hell.* Developmental Lab. Jim Steinman. Jay Scheib, Director.
- Bad News! I was there...* JoAnne Akalaitis, Director. New York Theater Workshop Monday Night Reading Series.

- 2014 *3 Sisters*. After Chekhov. Daniel Fish, Director. Workshop at Baryshnikov Arts Center. (And 2015).
- 2013 *Anatomy Titus*. Heiner Müller. Robert Woodruff, Director. Martin E. Segal Center.
- Trade Practices*. Created by Kristin Marting and David Evans Morris. Kristin Marting, Director.
- 2012 *Elsewhere*. Created by Maya Beiser and Robert Woodruff with compositions by Eve Beglarian, Michael Gordon and Missy Mazzoli. Robert Woodruff, Director. Beth Morrison Projects.
- falsepeach*. Created by Annie Dorsen. Annie Dorsen, Director. (Premiered at BAM's Next Wave as *A Piece of Work*).

FESTIVAL PARTICIPATION

- 2023 Prelude Festival. Presenting Artist. *Fecund Error*.
- 2022 Martin E. Segal Film Festival
- 2019 Opera Hack. Participant. San Diego Opera. San Diego, CA.
- Prelude Festival. Presenting Artist. *Crown! Poppea! (A proof of concept gesture)*. After Monteverdi. Original re-composition, Ted Hearne.
- 2018 RADIKAL JUNG FESTIVAL. Guest. Volkstheater. Munich, Germany
- 2011 CROSSING THE LINE 2011. "Presence". fi:af. New York, NY.
- PRAGUE QUADRENNIAL: SCENOFEST SIX ACTS. 3rd Act with Louise Anne Wilson. Prague, Czech Republic: Participant/Student Artist.
- 2008 INTERNATIONAL BULGAKOV ARTS FESTIVAL Kiev, Ukraine: Invitee.

RESIDENCIES

- 2022 Catslair resident artist. Summer 2022. Working on the development of a new opera.
- Mercury store Resident Artist Spring 2022. Working on developing an original, multi-media work.
- 2020-2021 Brooklyn Academy of Music artist residency. Member of the inaugural cohort of artists selected to launch BAM's residency program.

2020-2021 153 Coffey. Artist In residence for late summer/early fall. Work on developing a number of projects, including a Virtual Reality Opera.

AWARDS/HONORS

- 2022 *Mad Forest* Selected for the Martin E. Segal Center Film Festival.
- 2021 MAP Fund Grant Recipient.
- 2017 Opera America Robert L.B. Tobin Director-Designer Showcase Winner.
- 2014 Lotos Foundation Prize in the Arts and Sciences grant given to an Emerging Artist.
- 2007 Graduated *Summa Cum Laude*. Member of Omicron Delta Kappa and The National Honors Society. Gerard Scholar Recipient. Recipient of The Gold Key in Theatre Studies. Honors Colloquium Presenter.

TEACHING/EDUCATIONAL

Spring 2024

Bard College. *Visiting Assistant Professor of Theater & Performance. THTR 145.* Introduction to Contemporary Performance

What is live performance, and how are contemporary artists using the space of the stage and the event of live theater to speak to their world today? This course introduces students to modern and contemporary works of theater and performance art, and to complex questions about political performance, the role of the audience, and the onstage relationship between fiction and reality, among others. Through the study of contemporary artists such as, Shayok Misha Chowdhury, the feminist collective Las Tesis, Anonymous Ensemble, Robin Frohardt, Sylvan Oswald, Taylor Mac and others, we will build critical and creative skills for responding to what we see. This course also aims to introduce students to the ecosystem of theater right here at Bard, and we will spend time exploring the spaces around us and learning to engage with them as a practical and artistic exercise.

Bard College. *Visiting Assistant Professor of Theater & Performance. THTR 379.* The Playwright/Director Relationship. Co-Taught with Daaimah Mubashshir. **

What is the Playwright/Director relationship? How does it work? Executing a theatrical idea can be a vulnerable and exhausting terrain to navigate. How do artists maneuver through the difficulties of "birthing" a piece of text into a shared vision? The course will serve as an advanced workshop for students to explore building new plays within the context of a Playwright/Director relationship. Students will be introduced to Playwright/Director teams such as (but not limited to) Chuck Mee/Anne Bogart, Jocelyn Bioh/Whitney White, Kate Benson/Lee Sunday Evans and more. These conversations with veterans of theater along with close study of texts (TBD) on process from both playwrights and directors will shape a foundation for a practice of collaboration. Professors Tata and Mubashshir will lead students through the process of creating three small pieces of theater over the duration of the semester. For each of the three works students will be required to write extensively about their process, connecting their experiences (difficulties and triumphs) to texts on process and/or material brought in by visiting artists.

Students will complete this class with a sharper proficiency in discussing their process with future collaborators and industry professionals.

Fall 2023

Bard College. *Visiting Assistant Professor of Theater & Performance.* Introduction to Directing.

Introduction to Directing is offered to students with little or no directing experience but who suspect they may be interested in directing. Over the course of the semester students will approach directing with a focus on different kinds of performance material ranging from texts that have been performed historically, new/contemporary plays that are in development and in generating original works. Through each of these models the student-director will practice beginning and structuring a rehearsal process, working with actors, script analysis, dramaturgy, actioning and visual composition. There will be weekly reading and presentation assignments with time in class to practice the skills being developed and for critique. Substantial time outside of class will be spent organizing rehearsals. The end of semester will culminate in a mini director-fest.

Open Society University Network (OSUN). *Guest workshop leader.* Digital Theaters Workshop.

An exploration of how multi-media theater is uniquely positioned to bridge the in-person and digital experiences of live performance. How to look at a "Zoom" window as a stage and focus on the unique potential of collaborating with artists from around the world, providing a more accessible, decentralized theater-making and theater-going experience. "Zoom theater" is not merely a by-product of the pandemic-imposed theatrical shutdown. It can be a way to learn about craft that is only possible in our current moment. This workshop will introduce you to basic theories and practices of making multi-media performances and how to transfer that to an online or digital space. Using technologies available to us in our day-to-day lives we will learn to create performances that are theatrical, yet grounded in technology as their "stage." Students will develop skills in dramaturgical analysis, and apply traditional theater, film, and performance making skills to both online and in-person multi-media productions. We will explore the possibility for multi-media in the creation of new work and in re-imagining classic plays. The primary focus of the class will be your individual interest in creating—as writer, director, designer, or performer—and to introduce you to analytical and creative processes that cross perceived boundaries of what is "live" as well as creating engaging work with people who you may never meet afk.

Bard College. *Artistic Producer of Theater and Performance.* (ongoing and developing).

- Facilitate communication between Fisher Center Production/Producing Staff, T&P Faculty, and guest artists, around key aspects of the production process such as auditions or applications to participate, casting, and expectations for students.
- Create a system for check-ins with students (weekly office hours, etc) who are working with guest artists to be sure all is going smoothly in the process and hear any questions or concerns students have.
- Facilitate student signups to receive course credit under the title Production Intensive, either by being the faculty member who "leads" that intensive and grades students with P/D/F based on participation, or locating a more appropriate faculty member to do so if needed.
- Facilitate communication between Fisher Center Production/Producing Staff, T&P advisors, and seniors in the process of producing the Senior Project Festival. This includes organizing the midway showing, facilitating communication around advertising the festival, and being a point person for any issues that arise in communication between FC staff and students/advisors.

- Proactively reply to communications from Fisher Center staff requesting information, meetings, etc., and attend meetings as necessary (T&P Program director should be copied on emails and will attend meetings as often as possible, but the Faculty Liaison should be the primary faculty person attending these meetings.)
- Invite guest artists to give guest lectures, facilitate workshops and/or direct productions.

Spring 2023

Bard College. *Visiting Assistant Professor of Theater & Performance.* Improvisation and Multidisciplinary Art Practice**

This course examines the relation between the practices of music, theater, dance and the role improvisation and technology have within these disciplines.

Students will analyze pieces from Laurie Anderson, Trisha Brown, John Cage, Merce Cunningham, Philip Glass, Joan Jonas, Bill T. Jones, Robert Ashley, Yvonne Rainer, Peter Zummo, Butch Morris, Pauline Oliveros, Dana Reitz, Jennifer Tipton, Carrie Mae Weems, Robert Wilson, The Art Ensemble of Chicago, The Sun Ra Arkestra, the Fluxus movement, etc as models for modes of collaboration, improvisation and creation across disciplines. By practicing modes of making from graphic score creation to chance operation procedures to setting rules for happenings, the student artist will learn to apply performance-making techniques from traditions outside of their primary course of study and be able to integrate it into their own practice while developing a sensibility for working with performance-makers in other disciplines.

Course activities will include research projects, critical analysis of a performance work experienced during the semester and composing a collaborative multidisciplinary or interdisciplinary piece that will be performed at the end of the semester. Students will work closely with the materials located in the John Cage Trust, housed on campus.

Fall 2022

Bard College. *Visiting Assistant Professor of Theater & Performance.* THTR 373 "Theater Production and Collaboration Laboratory"***

In Theater Production and Collaboration Laboratory, students engage in a production process from the selection of a play to perform; through pre-production research and design; to rehearsals and a work-in-process presentation. Participants will form a company and decide on a single work (with input from the instructor) to rehearse and perform. This course emphasizes the practice of collaboration, embracing theater as a communal artistic practice and engaging multiple facets of the student artist. Students will participate not only as performers but also as costume designers, dramaturgs, directors, adapters, scenic designers, sound artists, video makers, stage hands, wardrobe supervisors, props makers, etc. The process extends to the roles of producer and publicist in order to engage the larger community with interest in attending a work-in-progress showing at the end of the semester.

Assessment will be based on participation, short research projects, and collaborative work throughout the rehearsal process.

College of Performing Arts at the New School. *Adjunct Faculty.* "Portfolio B: Dramaturgy and Design"

This course investigates primary techniques in dramaturgical analysis and their use by professional designers to manifest the visual world of a theatrical production. Students are challenged to conceptualize and construct cohesive worlds by exploring the parallels between different artistic mediums. In the process, they will develop and refine their unique "lens" as artists, and explore

alternative ways of conveying emotion and story. Students will examine emotional abstraction through question, analysis, discussion, and exploration.

Spring 2022

College of Performing Arts at the New School. Adjunct Faculty. "Collaboration and Improvisation" Why have we each chosen our individual creative paths? What identities lie inside us that have yet to be discovered through our practice? How do collaborative practices allow us to question, deepen and discover our identities? How do generative and improvisatory practices allow us to express, shape and deepen those identities? In this CoPA Core course (a required course for students in the Schools of Jazz, Mannes and Drama), we will set about exploring these questions in experiential and open exploratory modules centered around physical, spoken and musical improvisational techniques to strengthen the foundations of the burgeoning artist.

College of Performing Arts at the New School. Adjunct Faculty. "Intermediate Directing: The Director/Designer Relationship" **

In a course that I co-developed, students explore tools of production ideation and communication throughout the process of creating a live performance piece. The course focuses on developing research skills, deep listening, and various methods of concept sharing and refining. Students approach text and devising work from the perspective of directors and designers, collaborating on projects of increasing complexity and scope

Bard College. Guest Artist Faculty. "Introduction to Directing" **

Introduction to Directing is offered to students with little or no directing experience but who suspect they may be interested in directing. Over the course of the semester students will approach directing with a focus on different kinds of performance material ranging from texts that have been performed historically, new/contemporary plays that are in development and in generating original works. Through each of these models the student-director will practice beginning and structuring a rehearsal process, working with actors, script analysis, dramaturgy, actioning and visual composition. There will be weekly reading and presentation assignments with time in class to practice the skills being developed and for critique. Substantial time outside of class will be spent organizing rehearsals. The end of semester will culminate in a mini director-fest.

Fall 2021

College of Performing Arts at the New School. Adjunct Faculty. "Collaboration and Improvisation" See description above.

The Mannes School of Music at the New School. Adjunct Faculty. "Performance Practice"

A two-semester performance class focused on giving the classical singer the tools to approach text, translation, role prep, role dramaturgy, and physical performance. Using arias, monologues, and short scenes the class will focus on teaching the young singer how to prepare and how to rehearse. This class works in close collaboration with Movement 1A/1B.

Spring 2021

Bard College. Guest Artist Faculty. "Multi-Media Performance" **

This one-semester course orients the students to the basic theories and elements of making performance works that incorporate multiple media. It focuses on utilizing the technologies and tools

available to us and encountered in our day-to-day lives as material that we – as creators – can utilize for performances that are dramaturgically grounded in their implementation. Students will develop skills in analysis, concentration, imagination, as well as traditional modes of theater, film and performance-making. The primary focus of the course is on the individual's interest in creating – as writer, director, designer or performer, and to introduce the student to the kind of analytical and creative activities that developing a work entails, as well as a broad range of techniques.

Spring 2021

Columbia University. Adjunct Assistant Professor. "Making Performance Across Media" **
Same course as above. Tailored for 2nd year MFA theatre directing students.

Spring 2021

Columbia University. Guest Artist and Consultant.

Working with MFA theater students in 1st, 2nd and 3rd years to create new works for an online or physically distanced presentation or translating existing works to an appropriate and safe platform. Will be introducing these students to colleagues at Liminal Entertainment who will provide exclusive access and support for the emergent technologies they are developing to facilitate online live performances.

Fall 2020

American Conservatory Theater. Guest Teacher. "Directing Multi-Media Theater in and out of the Zoomiverse." **

An online course introducing Studio A.C.T. students to basic theories and practices of making multi-media performances. Using technologies available in day-to-day lives – e.g. GarageBand, iMovie, and QLab or their equivalents – the students learn to create performances that are theatrical, yet grounded in technology as their "stage." Working with students online to develop skills in dramaturgical analysis, and apply traditional theater, film, and performance making practices to both online and in-person multi-media productions. An exploration of the possibility for multi-media in the creation of new work and in re-imagining classic plays. The primary focus of the course will be the individual's interest in creating – as writer, director, designer, or performer – and an exploration of analytical and creative processes that cross perceived boundaries of what is "live".

Fall 2020

American Conservatory Theater. Guest Teacher. Master-Class in "Directing Multi-Media Theater in and out of the Zoomiverse." **

A one-day course to jump start students in thinking about how to make work online based on the 8-week course outlined above.

Fall 2020

Columbia University. Guest Artist/Instructor. "Collaboration Weekend."

Working with incoming MFA students in Directing, Acting, Dramaturgy, Theater Production and Management and Stage Management to make an online collaboration work. Students will familiarize themselves with available technologies and techniques to continue thinking creatively and engaging collaboratively for future works to be created online.

March 2020

Bard College. Visiting Artist. Director of *Mad Forest*.

Worked with undergraduates performers and a professional design team to create a production of Caryl Churchill's play, *Mad Forest*. The piece began in the rehearsal room and concluded as a live online cyberformance that subsequently "transferred" off-Broadway (with the student performers) to Theatre for a New Audience. Focus started on actioning the text, table-work, research projects, given-circumstances, etc. Turned into acting for camera, acting in isolation, multi-media-making workshop.

January 2020

Marymount Manhattan College. Adjunct Professor/Guest Director. THTR 225 Theatre Production: Studio. Working with students in various divisions of the theater program on an original production of Marieluise Fleißer's *Purgatory in Ingolstadt*. Leading rehearsals (table-work, staging, choreography sessions) as well as facilitating research for the performers and student dramaturg. Acting as mentor with student designers, directors and stage management. Responsible for evaluating the students' progress and engagement in the process.

October 2019-January 2020

College of Performing Arts + Mannes School of Music at The New School. Visiting/guest director of *The Art of Change* – a new opera. Working with students from Mannes School of Music, School of Jazz and School of Drama on the creation of a new multi-disciplinary, multi-media opera. Work included leading a five-week workshop of introduction to the history of experimental music practices and contemporary music and performance practices. Worked with students across disciplines on acting and performances, actioning work and staging scenes.

Fall 2019

Mannes School of Music at The New School. Guest teacher in Opera Workshop classes. Working with Master's opera students on scene studies for duets. Scene work. Actioning and staging in a classroom setting.

Fall 2018

Harvard University. Director in Residence. Working with students in the Theater, Dance and Media Concentration on a semester-long process to bring a multi-media exploration of Bertolt Brecht/Kurt Weill's song cycle, *The Seven Deadly Sins* with additional text from Marieluise Fleißer's *Ingolstadt* plays to stage in a production entitled *s.i.n.s.o.f.u.s*.

Fall 2018

MIT. Substitute instructor for two theater movement classes. Focus on Viewpoints work, theater games and connecting physicality with articulating the body on the stage.

Spring 2018

Marymount Manhattan College. Adjunct Professor. THTR 103 Acting for Non-Majors.

Description: This one semester course orients the students to the basic theories and elements of acting and dramatic interpretation, and focuses on script analysis, and exercises to develop concentration, relaxation, imagination, and the use of movement and voice. These exercises are applied to develop the student's emotional and physical capacity to discover and interpret a monologue or scene study. The primary focus of the course is on the individual's interest in acting, and to introduce the student to

the kind of analytical and creative activities that acting entails, rather than teaching a specific technique.

January 2018

Marymount Manhattan College. Adjunct Professor. THTR 465 Advanced Studies in Drama & Theatre: NYC Experimental Performance, 1950-Present.

A January intensive for upper-level students structured as a forum for exploring the relationships between current live performance in NYC and selected major examples of American experimental performance from 1950 to the present. The second half of the 20th century saw an explosion of experimental and alternative performance practices in theatre, dance, music, and performance art. Concepts about artistic performance, what its functions are, and how it relates to an audience have been questioned and expanded. Once taboo subjects and marginalized communities have come into the foreground and new connections among art, ritual, and social action have been explored. In the course, students study experimental performance theory and practice (including Happenings, Performance Art, Environmental Theatre, Theatre of Images, Post-Colonial/Intercultural Performance and Digital Performance) through readings and viewing performances on video. Concurrently, students attend performances and exhibitions during the month at such venues as Under the Radar Festival, Coil Festival, PS 122, Baryshnikov Arts Center, Live Arts, MoMA and La Mama.

Spring 2016

Bard College. Guest Instructor. Director of undergraduate production of Molière's *Don Juan*. Lead semester-long rehearsal process to create a new production of the work. Focused on voice and speech techniques, physical scoring and psychological gesture, text analysis, clowning techniques, historical contextualization and dramaturgy. Provided feedback and advise with students on their process as performers, directors, choreographers, designers and dramaturgs.

Summer 2015

Columbia University International High School Summer Immersion Program. Teaching Assistant to Dyana Kimball. Creating Original Theater: Playwriting, Directing and Acting. Lead theater games and exercises with student groups. Advise students on original play development. Lead workshops on introduction to directing. Provided feedback and coaching on original plays, performance and directing work. Facilitate culminating evening of performance.

Spring 2014

Long Island University Post Campus. Guest Instructor. Director of undergraduate musical *Into the Woods*. Lead semester-long rehearsal process to create a new production of the musical. Focused on Viewpoints exercises, physical scores and acting techniques for singers. Responsible for advising and evaluating the students and their process as performers, directors, choreographers and designers.

Spring 2013

Colgate University. Guest Teacher. Beginning Acting for non-actors. Focus on deliberate physicality and gestural vocabulary and grounding of the self for freeing of the voice.

Summer 2012

Columbia University. Teaching Assistant to Gideon Lester. Multi-Arts Incubator class. Primary responsibilities include: technical support and assistance to Visiting Artists. Facilitating discussions,

collaborations and critique amongst student/artist groups.

** Indicates courses that I developed or co-developed.

TALKS + PANELS

- 2021 *The Future of Transmedia Performance*. Part of Mahindra Humanities Center at Harvard Transmedia Arts Seminar.
- 2020 *Fisher Center At Bard: The Making of Mad Forest*. Part of Up-Streaming
- 2020 *Chicago Opera Theater: The Future is Now*. Part of Inner Workings Series
- 2020 *Segal Talks: Ashley Tata*. Part of the Segal Center's online programming

EDUCATION AND PROFESSIONAL DEVELOPMENT

2009-2012

COLUMBIA UNIVERSITY SCHOOL OF THE ARTS: MFA. Theatre Directing.

With Anne Bogart, Brian Kulick, Gideon Lester, James Leverett, Christian Parker, Arnold Aronson, Barney O'Hanlon, Tory Bailey

2004-2007

MARYMOUNT MANHATTAN COLLEGE: BA. Theatre Studies with an emphasis in Dramaturgy.

Graduated *Summa Cum Laude*. Member of Omicron Delta Kappa and The National Honors Society. Honors Colloquium Presenter.

With Mary Fleischer, Mark Ringer, Jordan Shildcrout

2001-2003

AMERICAN MUSICAL AND DRAMATIC ACADEMY: Certificate of Completion. Studio program in acting.

2011

PRAGUE QUADRENNIAL: Site-Specific Environmental Performance Development with Louise Anne Wilson

2010

CENTER FOR THEATRE PRACTICES, GARDZIENICE: Participant in Anthropological Performance Intensive, with Włodzimierz Staniewski and members of Center for Theatre Practices, Gardzienice, Poland.

2009

Mask and Clowning Intensive with Duccio Bellugi-Vannuccini of Ariane Mnouchkine's Le Théâtre du Soleil.

2007

LINCOLN CENTER THEATRE DIRECTOR'S LAB: Participant

2000

BERKLEE COLLEGE OF MUSIC: Participant in 5-week Jazz Performance Intensive

ARTS ADMINISTRATION

July 2017-May 2018

Creative Director, Immersive Escape Productions

Create new assets, design puzzles, train and rehearse actors, write scripts, for and maintain quality control of Immersive Escape's two escape room experiences as well as their in-the-world single-player experience, *The Path of Beatrice*. Create assets for marketing including designing, writing, shooting, editing and composing for video promotions. Create bespoke puzzles and experiences for customers. Oversee creative, production and stage management interns. Work with producers and marketing department to boost sales. Work with General Manager to maintain quality and satisfaction of employees.

July 2013-July 2014

Administrative Associate, League of Professional Theatre Women

As the only employee of the organization on the East Coast this position requires me to be highly self-directed, self-motivated, organized and proactive. I maintain correspondence with the League's members; update and maintain the member database; deposit and record contributions and membership dues; am the clearing house for correspondence received by the organization for the executive members, particularly the treasurer and co-presidents; and organize board meetings and membership events as they occur throughout the year.

February 2013-April 2013

Artistic Associate Director, Classic Stage Company

Assisting Artistic Director Brian Kulick in the day-to-day operations of running an Off-Broadway theater company. Responsibilities include: being an essential point of contact and communication between Kulick and the Executive and Managing Directors of the organization; coordinating and maintaining multiple calendars - Artistic Director calendar, professor at Columbia University calendar; and director of a production of *Caucasian Chalk Circle* calendar; drafting and sending recommendation letters for students and other theater artists; conducting artistic, historical and dramaturgical research for productions in development and in rehearsal; drafting letters, scheduling meetings and maintaining communication with high profile theater artists and their managers; organizing and preparing readings of scripts that were of interest to the company; conducting interviews with theater artists to provide content for newsletters; proofing newsletters and playbills (particularly Director's Notes); moderating post-performance talk-backs; and organizing, researching and conducting conversations with scholars and specialists for the Salon Series.

2007-2012

Founder, Artistic Director and Producer of Enthuse Theater & Co.

Created for artists from multiple disciplines to work freely and enthusiastically to engage the world and the temporary community that is created in live performance through acts of theater. We create works of magnitude and scale, of high quality and vitality, that are respectfully irreverent with a singular focus on the principle tools of our medium: the execution of actions in time and space. We frequently present the extravaganzas in unique locations and neighborhoods in New York City, encouraging the

engagement of under-appreciated, under-experienced, new audiences and spaces.
www.enthusetheater.org

Jan 2012- 2013

Intern with New York City Players

Assisting in multiple aspects of running an off-off Theater company including, thank-you letters for donors, mailing media to people who have purchased it around the world, helping with production elements such as load-ins and rehearsal assistance.

Aug 2011- Jan 2012

Intern at The Public Theater's Under the Radar Festival

Preparing and executing multiple aspects of the festival including Visa applications, travel/ accommodations for artists, company management, scheduling and coordinating over twenty volunteers, copy-editing, etc.

2007-2009

Founding Member. The Internationalists' Directors Collective.

A collective of directors from around the world that foster creative diplomacy, building bridges between artists and audiences of all nations. Our mission is to create a more open and interactive global theatrical community with an emphasis on cross-cultural exchange and collaboration. During my tenure we organized numerous collaborations between theater artists and workshops where artists from around the world gathered to share ideas, influences and inspirations.

2004-2007

Co-Founder, Associate Artistic Director, and Literary Manager of the Hudson Warehouse. Created to invigorate the classics for performance in public, open spaces in New York City.

PRODUCTION AND TECHNICAL THEATER

2014-2019

St. Ann's Warehouse

Stagehand, Electrician, sound technician, painter, stage manager.

Regularly called for over-hire work on multiple productions for light hang, focus, maintenance, sound hang, focus, painter, stagehand, and as an operator. Additionally have worked as an automator of a revolve on the Young Vic's production of *Streetcar Named Desire*, a follow-spot operator on Taylor Mac's *24-Decade History of Music*, and as a stage manager on The Nation's Fundraising event featuring Roseanne Cash and band.

2013-2019

HERE Arts Center

Electrician and Technician

Regularly called for electrician work (cabling, circuiting, focus and strike) for performances presented by and at HERE Arts center.

2010-2018

Columbia University Scene Shop

2010-2011 as a Departmental Research Assistant

2011-2013 as a part-time over hire.

Work as a carpenter, electrician and painter in the building and production of the Columbia Stages' seven main stage MFA theses and in for the Playwright Thesis Festival. As a DRA and over hire, I also have experience working with and training more inexperienced work-study students from both Columbia's Undergraduate and Graduate programs.

2012-2019

Freelancer in venues throughout the city including, Nativity Church, Incubator Arts Project, 3LD, Dixon Place, PS 122's COIL Festival, Collapsable Hole, United Solo Festival at Theatre Row.

Other Skills:

Sound Technician - Running QLab and basic programming.

Garageband editing.

Video editing - Proficient iMovie. Basic Final Cut Pro.