

LENORA CHAMPAGNE, Ph.D.

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EDUCATION

Ph.D. Performance Studies, **New York University**, 1980
Thesis: "From 'Imagination to Power' to the 'Hyper-Real': May 1968 and French Theatre"
Published as *French Theatre Experiment Since 1968*, UMI Research Press, 1984
M.A. Drama, **New York University**, 1975
B.A. English, **Louisiana State University**, 1972

PROFESSIONAL EXPERIENCE—TEACHING

Purchase College, State University of New York
Professor of Theatre and Performance, 2010-present
Kempner Distinguished Professor, 2008-2010
Royal and Shirley Durst Chair of Humanities, 2002-2004
Associate Professor, Drama Studies, Fall 2001 to Spring 2008
Assistant Professor, Drama Studies, Fall 1999 to Spring 2001
Member of Theatre and Performance, Playwriting and Screenwriting, and Gender Studies Boards of Study

New York University, Gallatin School for Individualized Study
Adjunct Faculty (Solo performance composition to graduate and undergraduate students since 1990)
Thesis and academic advisor for graduate students and independent studies in performance art.

Trinity College, Dept. of Theatre and Dance, Hartford, CT
Artist-in-Residence, full-time faculty, 1985 - 1989
Directed two productions annually, Main Stage and Black Box

TEACHING: SOLO PERFORMANCE WORKSHOPS

Trinity/LaMama, Fall 1995, 1996, 1997, 1998, 2003, 2004, 2005
Sanctuary for Families, 1998, 1999 (as Public Imaginations affiliated artist, Dance Theatre Workshop)
Movement Research, Spring 1991, 1992, 1993
SUNY/Purchase, Spring 1991, 1995, 2000, 2001
New York University, Spring 1996, Fall 1997, 1998, 1999, 2000
CSC Conservatory, Fall 1990, 1991
University of Michigan, Ann Arbor, November 1989
Performance Space 122, May 1985, 1987

TRAINING

Directing: Assisted Liz Lecompte of the Wooster Group, 1988
Assisted Tony Taccone of Berkeley Rep, 1989
Viewpoints technique, with Robert Woodruff, 1994

Voice: Kristin Linklater, Natsuko Ohama (Linklater technique), 1986-88

Movement: Stephanie Skura, Yvonne Meier, 1984-88 (release technique), also 2004 (Meier) and 2014 (Skura)

Acting and Performance:
Ping Chong, Fall 1982
Teo Spychalski (Polish Laboratory Theatre), Aug-Sept 1982
Torben Bjelke (Odin Teatret, Decroux), 1982
Jacek Zmyslowski (Polish Laboratory Theatre), 1981-82
Endre Hules (Hungarian National Theatre), 1981
Robert Wilson, 1976
Michael Kirby (Structuralist Workshop), performance and directing, 1976
Mel Gordon (Meyerhold's Biomechanics), 1975

PANELS, SEMINARS, CONFERENCES, LECTURES

- Presenter, "Writers in Progress," **New York University**, Gallatin School, October 20, 2016
- Panelist/presenter, 10th Annual **No Passport** Conference, "Who Is It For? Spectatorship and the Body Politic," NYU, March 2016
- Lecture/performance on Meredith Monk and my solo, *Memory's Storehouse* at "The Aging Body in Dance" Conference, Goethe Institute, Tokyo, Japan, May 24, 2014
- Lecture on "Race, Gender, and Representation in Contemporary American Theatre," Tsuda College, Tokyo, Japan, May 28, 2014
- Lecture, "To the Light," on playwright Maria Irene Fornes, Images of Women in American Literature study group, sponsored by The Institute for Research in Language and Culture at Tsuda College, Tokyo, Japan, December 1, 2012
- Member, panel on "Belief" in celebration of PAJ's 100th issue, **Location One**, January 24, 2012
- Presenter/panelist, "Revisioning and Reinventing *The Little Foxes*," post-show discussion of Ivo van Hove's production of Lillian Hellman's *Little Foxes*, **New York Theatre Workshop**, October 8, 2010. Also Introduced that evening's show as a New York Theatre workshop "Usual Suspect" representative of the NY Theatre Workshop community.
- Presenter/panelist, "Artists and Testimony" roundtable at the **Arts in One World** Conference at Brown University, Providence, R.I., May 20, 2010
- Invited guest lecturer, forum on "Presence Effects and Reality Effects: Body Remix," Universite du Quebec a Montreal, Canada, May 12-13, 2010
- Invited Respondent, panel on Nostalgia in Theatre, AATE/ATHE 2009 "Risking Innovation" Conference, August 2009
- Invited Respondent, "I Confess" conference on confessional writing, **University of Glasgow**, Glasgow, Scotland, June 2009
- Curator, Panelist and Respondent, "Writing Encounters" conference, **York/St. John University**, York, England, Sept. 2008
- Curated four of the commissioned writers for the **York/New York Writing Encounters** exhibition at the Conference.
- Co-Organizer (with Prof Dee Heddon, University of Glasgow) and Participant, "The Event of Autobiography" panel, **Performance Studies International** Conference, New York, Nov., 2007
- Presenter/panelist (with Thom Collins, Kristine Stiles, Amelia Jones, Kathy O'Dell), The Body Politic Symposium, **Neuberger Museum**, Nov. 8, 2007
- Organizer/moderator, panel on "Origins, Identity, Transformation," (African-American playwrights), Purchase College, March 2008
- Presenter, "Finding Unity in Diversity," Suzan-Lori Parks panel, **American Literature Association**, Boston, May 25, 2007
- Presenter, (on feminist adaptations of *The Scarlet Letter*), to the Gender Studies BOS, Purchase College, May 2007
- Presenter, "Writers in Progress," **New York University**, Gallatin School, February 15, 2007
- Presenter, "Women's Writing and Performance: Process and Practice Conference," Lancaster Institute of the Arts, **Lancaster University**, April 28-April 30, 2006.
- Participant in a panel discussion and reader of work by Belgian novelist and playwright Kamiel Vanhole, Martin E. Segal Theatre, the **Graduate Center, CUNY** April 3, 2006
- Participant on the panel discussion on playwright Bernard-Marie Koltes ("*Koltes Unplugged*") for "*Carte Blanche*," the French-American Theatre Dialogue Series, Translation Think Tank, at the Martin E. Segal Theatre, the **Graduate Center, CUNY**, Nov. 5, 2005
- Presenter, "Classics Now: Motivations and Strategies for Adapting the Classics for the Contemporary Stage" panel, **New York University**, February 18, 2005
- Performer, **Hemispheric Institute of Performance and Politics Conference**, New York University Kimmel Center, July 17, 2003
- Participant, **New York Theatre Workshop** Usual Suspects Retreat, Vassar College, June 13-15, 2003
- Lecture, "Crossing Worlds: An Imaginary Voyage," Gallatin School, **NYU**, March 13, 2003
- Attendee, "Performance Textuality and Visual Cultures," panel, Conference of the Society for Textual Scholarship, NYU, March 2003
- Organizer/producer/speaker, Michaela O'Harra Award presentation to Maria Irene Fornes, **New Dramatists**, March 3, 2003
- Presenter, "Women, War and Revolution" **Women's Studies** Conference, **SUNY/New Paltz**, October 2002
- Gallery talk on White Column's "GLORIA: Feminist Art of the Seventies" exhibition, for students of **George Mason University**, October. 2002
- Invitee, "New Work/New Ways" convening in Portland, Oregon, organized by **Theatre Communications Group**, May 2002
- Organizer/moderator, "Working Mothers in Theatre," **New York State Council on the Arts** roundtable, November 2000
- Lecture, "A Jester for the People: Dario Fo's Provocative Satires (with Franca Rame)," **Sacred Heart University**, October 2000
- Participant/presenter, playwriting panel, **Fordham University**, September 2000
- Participant/presenter, "Trusting the Landscape: Poetry and Experiment in Contemporary Playwriting," panel, **New Dramatists**, May 2000
- Participant/presenter, "Conversations with Playwrights," **New Dramatists**, 1997
- Guest and participant, **Australian National Playwrights Conference**, 1997
- Organizer/moderator, post-performance discussions with scholars, **Classic Stage Company**, 1990-1998
- Participant, Roundtable on "Women in Theatre: Where Are We Going, Where Have We Been?," **The Women's Project and CUNY/Graduate Center**, 1996
- Presenter, "Feminist Adaptations of Classic Texts" panel, **NCTC**, New York, 1994
- Participating playwright, "New Voices" festival, **Williams College**, 1992
- Presenter, "Women Performing Women" panel, **Trinity College**, 1991
- Presenter, "Feminist Performing Arts Publications" panel, **ATHE**, Chicago, 1990

Participant and co-organizer, "Theatre of the Female Body" symposium, **Trinity College**, Hartford, 1989
 Presenter, "The Revolution in Modern Theatre" panel of "The French Revolution and the Arts" colloquium, **NYU**, 1989
 Participant and presenter, "Gender and Creativity" seminar, funded by the Ford Foundation, **Trinity College**, 1985-1986
 Presenter, "Performance Art: New Waves in Dramatic Theory" panel, **American Theatre Association**, Toronto, 1985
 Participating playwright, "Women Playwrights" panel, Dept. of **Performance Studies**, **New York University**, 1984
 Organizer and moderator, "Freud's DORA: Literary, cinematic, and psychoanalytic reconsiderations of the Dora case" panel, **Ubu Rep**, 1983
 Guest lecturer, N.E.H. Seminar on Contemporary Theatre, **New York University**, 1982
 Participant, "Culture of the City" seminar, **New York Institute for the Humanities**, Fall 1982
 Participant, "Media Mythology" seminar, Prof Mary Douglas, Chair, **New York Institute for the Humanities**, Spring 1981
 Presenter, "Literature and Society" panel, Prof Thomas Bishop, Chair, **Northeast Modern Language Association**, 1979
 Public lecture on contemporary French theatre, **New York University**, Fall 1977
 Organizer and moderator, "Structural Paradigms in Literature and the Arts" panel, "Structuralism, Structure and Performance" symposium, **New York University**, 1976

PROFESSIONAL AFFILIATIONS AND SERVICE

Member, **PEN** American Center, 1998-present
 Member, League of Professional Theatre Women, 2012-present
 Usual Suspect, **New York Theatre Workshop**, 1989-present
 New Georges Affiliated Artist, 1998-present
 Consultant artist, Fales Library's Artist Archive Project, April 2016
 Juror, Bogliasco Foundation residency, 2016
 Reader, AADA Armenian Dramatic Arts Alliance "Saroyan/Paul Human Rights/Social Justice Playwriting Award, 2016
 Nominator, the Kyoto Prize in Arts, 2015
 Member, U.S. Student **Fulbright National Screening Committee for the Arts**, 2010, 2011, 2013
 Resident Artist, **HERE Arts Center**, 2005-2008
 Board Member, **PAJ Publications**, 2004-2015
 Board Member, **NYU Performance Studies Alumni Council**, Fall 2004-2005 (member of organizing committee and moderator for the 25th anniversary event)
 Board Member, **Soho Think Tank**, 2004-2009
 Member, **New Dramatists** Alumni Council, 2002-present
 Member, **New Dramatists** (Writer's Executive Committee), 1993-2000
 Membership selection committee, **New Dramatists**, 1996-97
 Member, selection panel for **American Theatre** magazine's Affiliated Writers, 2001
 Member, **MacDowell Colony Fellows** Executive Committee, 1997-2000
 Resident Artist, **Dance Theatre Workshop** (**Public Imaginations** program), 1998-2000
 Organizer/moderator, "Working Mothers in Theatre," **NYSCA** roundtable, November 2000
 Member, **Music/Theatre Collaborative**, 1994-1997
 Artistic Associate, **Classic Stage Company** (CSC), 1990-1998
 Member, Director's Forum, **The Women's Project**, 1988-90
 Artists Advisory Board, **Danspace at St. Mark's Church**, 1992-1996
 Contributing Editor, **American Theatre**, Fall 1996 (ongoing contributor)
 Panelist, **New York State Council on the Art's** New Works panel, 1994
 Panelist, **MacDowell Colony** Interdisciplinary Arts Fellows (2 years)
 Panelist, **Massachusetts Council on the Arts and Humanities** Interdisciplinary Arts Panel, 1987
 Consultant, **Real Art Ways** Performance Series (Hartford, CT), 1985-86
 Panelist, **Franklin Furnace** 1984-85 Performance Panel, 1984
 Member, Editorial Collective, **Heresies: A Journal Of Feminist Art And Politics**, 1983-1986

HONORS, PRIZES AND AWARDS

Fulbright Foundation Award to Japan, 2012-2013
Fulbright Senior Specialist Award, 2012-2017
Chancellor's Award for Creative and Scholarly Activities, Purchase College/SUNY, 2007
Invited participant, **Creative Capital** Professional Development & Communication Workshops, Spring 2007
Invited to create a performance for **MacDowell Colony's** Centennial celebration, Peterborough, NH, August, 2007
Mother's Little Helper selected as a favorite theater production by **Backstage** writer Andy Propst, 2004
Coaticook selected one of the **Ten Best Plays of 2000** by the **Dallas Morning News**, 2000
Joe Callaway Award for service to New Dramatists, 2000
Richard Rodgers Award for Music Theatre from the American Academy of Arts and Letters (with composer Daniel Levy), 1999
Nominee, **CalArts Alpert Award in the Arts**, 1999
Frederick Loewe Award for Music Theatre (with composer Daniel Levy), 1998
Finalist for **Weissberger Award** for WANTS, 1997
Honorable Mention, **Jane Chambers Playwriting Award** for WANTS, 1996
Native Voices/Visions Playwriting Prize (LSU) for *Isabella Dreams the New World*, 1993
Finalist for **Jane Chambers Playwriting Award** for *With You The Rest Of....*, 1992
Selected director, **New York Theatre Workshop's New Directors Project**, 1987
Video excerpt of *From The Red Light District* included in a touring collection selected by the **New England Foundation for the Arts**, 1986-87

FELLOWSHIPS, COMMISSIONS, GRANTS, RESIDENCIES

Artist's Residency, **Bogliasco Foundation Liguria Study Center**, Bogliasco, Italy, March-April 2013
Grantee, the **Brooklyn Arts Council** for TINY LIGHTS, 2011-12
Artist's Residency, **Tofte Lake Center**, Ely, Minnesota, June 2011
Writer-in-Residence, **Voice and Vision Envision Residency at Bard College**, June 2008
Grantee, **Puffin Foundation**, 2008
Grantee, **Manhattan Community Arts Fund-NYC Dept. of Cultural Affairs**, 2008
NYSCA Individual Arts Program commission for *TRACES/fades*, 2006
Yaddo Resident Fellow, 2006
HARP (HERE Artist Residency Program) **Artist** at **HERE** Art Center, 2005-2008
New York Foundation for the Arts Fellowship in Performance Art, 2003
MacDowell Colony Fellow (residency), 2002, 2000, 1998, 1994, 1991, 1989
New York Foundation for the Arts Fellowship in Playwriting, 1998
Sumner Locke Elliot Fellow, **Australian National Playwrights Centre**, 1997
New York State Council on the Arts Individual Artists Program, commission for WANTS, 1996
FIRST LIGHT commission, Dance Theatre Workshop with support from the **Jerome Fdn.**, 1996
Dancing in the Streets/**Joyce Mertz-Gilmore** OnSite/NYC development grant for MY NEBRASKA, 1996
National Endowment for the Arts International Program Artist's Residency in Canada, 1995
NYSCA Visual Artist grant for WAVES at Snug Harbor Cultural Center, 1995
NYSCA Theatre Program, Performance Art grant for BEST THINGS, 1993
Residency, **Bemis Center for Contemporary Art** (Omaha), the **Art Farm** (Marquette), 1993
Residency, **New York Theatre Workshop** at Hotchkiss, 1993
National Endowment for the Arts Solo Theatre Artist Fellow, 1990
New York State Council on the Arts Visual Arts Program Project grant, 1990, 1986
Artists Space grant, 1990, 1984
T.C.G./N.E.A. Director Fellow, 1988-1989
Real Art Ways/**N.E.A. Interarts** Fusion/Fission grant, 1989
Ford Foundation and **Mellon Foundation** support for "The Hysteria Project", 1987
Jerome Foundation/Franklin Furnace Fund for Performance Art grant, 1986
Peg Santvoord Foundation grant, 1986
Video Residency at **Real Art Ways**, Hartford, CT, 1986
Poets & Writers grant, 1984

PLAYS, MUSIC/THEATRE WORKS, PERFORMANCE TEXTS

I.C./I See (work-in-progress) Staged reading, Dixon Place, October 14, 2015
Excerpted at AUNTS at Arts Renaissance (Brooklyn) and Dixon Place's Experiments and Disorders, 2014

Traps (work-in-progress), Chocolate Factory, October 2014

Then and Now Reading at the Abrons Arts Center, "Then and Now" series curated by Sarah Maxfield, April 7, 2014

TINY LIGHTS: Memory's Storehouse/ Infinite Miniature, performance work with Lizzie Olesker.
Invisible Dog Arts Center, Brooklyn, NY January 13-29, 2012 New Ohio Theatre, Manhattan, May 17-20, 2012

Memory's Storehouse performed at the Goethe Institute, Tokyo, May 2014

Memory's Storehouse (work-in-progress) New Georges at Cornelia St. Café, February 11, 2011

Photo Finish (ten minute play) Created in collaboration with Adrienne Kapstein and the performers
New Georges Perform-a-Thon, October 2, 2010

Staying Afloat Ice Factory Festival, Ohio Theatre, July 2010 Voice and Vision Envision Festival (staged reading),
May 19, 2009 Writer-in-Residence, Voice and Vision's Envision Residency, Bard College, June 2008
Workshop presentations Jan 2009 (Dixon Place) December 2008 (New Georges)

"Priscilla" monologue from *Staying Afloat*, presented and recorded as part of York/New York: a space, a voice, a text,
an interactive installation, York/St. John University, York, England, September 2008

"Priscilla" monologue from *Staying Afloat*, performed at Nuyorican Poets Café, November 2, 2015 for a Climate
Change Theatre Action initiated by Theatre without Borders and Arctic Cycle. Also performed internationally during
that month, including in Portugal and England.

TRACES/fades Ohio Theatre, July 2008

Developed at HERE Arts Center with a HARP Residency (2005-2008), with showings November 2005, January 2006,
May 2006, Aug. 2006, January 2007, May 2007 at HERE and 3 LD

L'heure bleu, performance for MacDowell Colony Centennial, Peterborough, NH, August 11, 2007

La Recherche du Pain Perdu, performance intervention for the Neuberger Museum, Nov 4, 2006

Mother's Little Helper Ohio Theatre, February 2004 Ice Factory Festival, July 2003 Performed and developed
at Hemispheric Institute Conference, NYU, July 2003, Dixon Place, February 2003, SUNY/New Paltz, October 2002,
SUNY/Purchase, Sept. 2002 and April 2003, New Georges Perform-a-thon, October 2002

Memoirs Of A Cajun-American Princess Purchase College/SUNY, April 2003

The Mama Dramas (two solos: **Dusk** and **Wants**) *HERE Arts Center*, January 2001, SUNY/Purchase, March 2001,
Ohio Theatre, February 2002

Coaticook Undermain Theatre at Dallas Theatre Center, March 2000

Undermain Theatre at the Ohio Theatre, NY, August 2000 Just Add Water Festival, New York Theatre Workshop,
March 2000 Finalist, Ensemble Studio Theatre's One Act Marathon, 2000

Dusk New Dramatists, October 2000, Little Theatre at Tonic, May 2000, Dixon Place, Dec 1999

The Singing: a cyberspace opera (book and lyrics) with composer Daniel Levy
York Theatre, 1999, New Dramatists, 1998, Dance Theatre Workshop's Hit & Run Festival, 1997

Wants Dance Theatre Workshop, October 1996 (premiere, commission)
Vineyard Theatre, Watermark's WordFire Festival, March 1997 The Public Theatre, *New Work Now!*, May 1997

Wants *play for 3 actors* Ohio Theatre, 1998 (co-produced by New Georges and Soho Think Tank) Theatre
1774/Playwrights Workshop of Montreal, 1995 (workshop, staged reading)

My Nebraska, play inspired by Willa Cather's *My Antonia!* with music by Bill Ruyle
Australian National Playwrights Conference, 1997 (workshop, and staged reading)
Nebraska Repertory Theatre/Wagon Train Project (Lincoln, NE), 1995
Developed at New York Theatre Workshop, New Dramatists, Classic Stage Company, 1996

Flying Home Primary Stages "American Myths" Festival, 1996

Valentine's Day, 1980 (bis) Ensemble Studio Theatre, 1996

The Best Things In Life *solo version* Downtown Art Co., Ohio Theatre (Project 3 and TWEED), Primary Stages,
Dixon Place, Alice's Fourth Floor, NY Theatre Workshop (studio) Atelier Trigon (Paris), Cleveland Performance Art
Festival, Oberlin College, Portland Art Museum, 1993

The Best Things In Life *play for 3 actors* Classic Stage Company; Company One (Hartford, CT) (staged
readings), 1994

A Tourist's Guide To The Big Easy Cucuracha Cabaret, 1994; New Dramatists, 1996

Creole, A Tropical Fantasy Primary Stages "Planet Project" Festival, 1993
Text for *The Corporation With A Movie Camera*, a film by Joel Katz

The Knowledge Project The New Museum of Contemporary Art, 1992
Interactive solo with installation for "The Art Mall As Social Space" show

With You The Rest Of... Downtown Art Co., 1991 Nuyorican Poets Cafe, Maryland Art Place (Baltimore)

Isabella Dreams The New World *solo version* Alice's Fourth Floor, Downtown Art Co., Dixon Place, Movement
Research, the Gas Station, MacDowell Colony, M.K., Under One Roof, 1990-91

Isabella Dreams the New World full cast version, Ohio Theatre (NYC), 1990
Music by Zeena Parkins, set by Liz Prince.
Directed by Robert Lyons in 1994 Directed by Ruth Margraff, Tiny Mythic's U.S.A. Project, 1997
Readings: Seven Stages Theatre (Atlanta), Louisiana State University, Baton Rouge

Oh, Say, Can You See? *solo* for People's Flag Show 20th anniversary, Judson Church, 1990

Dr. Charcot's Hysteria Shows Ohio Theatre (NYC), Oberlin College, Trinity College (Hartford), New York Theatre
Workshop (studio) Collaboration with Judy Dworin, Dianne Hunter, Jerry Rojo. 1988-89

Out From Under Classic Stage Company, Soho Rep, Real Art Ways, Berkeley Rep, Westbeth Theatre, Irish Arts
Center, Ingber Gallery, Movement Research, Dixon Place, Performance Space 122, Home for Contemporary Theatre,
1989

Women Without Parts LaMama, Yale Cabaret, Home for Contemporary Theatre, Continental Life (LMCC), 1988

Sarah Bernhardt Meets Her Waterloo DIA Art Foundation, 1987

Fractured Tales From There To Here Boston Film and Video Foundation, Grove Street Gallery (Worcester, MA),
1987

Winter Heat Performance Space 122, 1987 Set by Claudia Fitch, films by Jim Hubbard.

As Ready, Apart From Herself Franklin Furnace, 1986 Installation by Claudia Fitch.

Home Danspace Project at St. Mark's Church (NYC), Real Art Ways (Hartford), 1986

The Eye Of The Garden Creative Time's Art on the Beach, 1985 (commission)
Collaboration with sculptor Claudia Fitch and composer Glen Velez.

Fractured Juliet B.A.C.A.'s Downtown Cultural Center (Brooklyn), Painted Bride Arts Center (Philadelphia), Real Art Ways (Hartford, CT), Hallwalls (Buffalo), Pyramid Arts Center (Rochester), Poetry Project at St. Mark's Church, 1985-86

From The Red Light District Performance Space 122 (NYC), Institute of Contemporary Art (Boston), Contemporary Arts Center (New Orleans), 1984-85

Reptile Warmth Poetry Project at St. Mark's Church, Basement Workshop, Central Halls Gallery; Trinity College, 1984

The Way To The River Solo for Artists Call Against U.S. Intervention in Central America, Franklin Furnace, 1984
College of New Rochelle, 1984

Flying Home Just Above Midtown/Downtown, Franklin Furnace, Contemporary Arts Center (New Orleans), 1983-84

Manna New Museum of Contemporary Art, Franklin Furnace, 1983

Getting Over Tom Franklin Furnace, 1982 Performance Space 122, Trinity College, College of New Rochelle, Williams College "New Voices" Playwriting Festival, 1984-1985 Playwrights Horizons, 1992, Abrons Arts Center, 2014

Women In Research Inroads, 1981, 1982 Collaboration with Cindy Carr and Patricia Jones; music by Jim Farmer

Additional ensemble works, developed with non-professionals:

From the Heart, Sanctuary for Families/DTW Public Imaginations, 1999

Sanctuary, Sanctuary for Families, DTW Public Imaginations, 1998

Waves, Snug Harbor Cultural Center, Staten Island, 1995

Persistence of Vision, Williams College, 1994

Naked with Steak Knives and Dogs, Movement Research at Judson Church, 1993

Water Table Fire Time, Maryland Art Place, Baltimore, 1992

COMMISSIONED TRANSLATIONS (from the French)

Wallworld, by Serge Kribus, translation commissioned by Seven Stages (Atlanta), with funds from Etants Donnes:
French American Fund for the Performing Arts, 2004-2005

In the Solitude of Cotton Fields, by Bernard-Marie Koltes, translation commissioned by In Parenthesis with funds from Etants Donnes:
the French American Fund for the Performing Arts, 2002; produced in New York as part of the Koltes 2003 Festival at the Ohio Theatre, May 2003. The production subsequently toured Hungary, Serbia/Montenegro, and the Ukraine in March 2005.

SCREENPLAY

Almost Home

EXHIBITIONS

An exhibition of performance ephemera, which includes some things of mine, curated by Sarah Maxfield, at **The Glass House, Invisible Dog Art Center**, November 2013
Participating Writer, **101 postcards from new york**, York/New York project, "Writing Live," **Performa 09**
Composed and mailed final postcard; postcards included in an online archive.
Included in an online exhibition of 14 playwrights, with excerpted writing, by photographer Peter Bellamy, April 2009
The Future of the History, exhibition of objects and drawings created in dialogue with British artist Anne Bean, Space Gallery, June 2007
Shattered Anatomies, a box anthology of objects and performance texts, Arts Council of England and the Arnolfini, Bristol, England, 1997
The Knowledge Project Installation (with Vivian Selbo) for the **New Museum's "Art Mall as Social Space"** show, 1992

SELECTED WORK WITH OTHER ARTISTS

Live Performance in Work by Others

Performer in Fernando Rubio's *Everything By My Side*, presented by **PS122** and **FIAC French Institute/Alliance Francaise**, September 2014, by **Bard College's Summerscape**, July 2015, and by the **Singapore International Festival of Arts**, at the National Gallery, August 2016
Performer in Khadijah Queen's *Non Sequitur*, at Theatre Lab, December 2015; also in the reading presented by The Relationship at the New Ohio, November 2014
Performer (on film) in Philippe Parreno's *H {N} Y P N{Y} OSIS* at the **Park Avenue Armory**, June 11-August 2, 2015
Performer in *The Record*, by 600 Highwaymen, **The Public Theatre**, Under the Radar Festival, January 9-18, 2014 and at **Invisible Dog Art Center**, Brooklyn, NY, February 13-16, 2013
Lead Role (Jargon) in reading of Rachel Jendrzewski's play, *Meronymy*, at **Playwrights Horizons**, May 2011
Ruth in "Leftovers," by Alena Smith, for "A Free-Range Thanksgiving: A Community Performance Feast," **The Foundry Theatre**, November 19, 2007
Various roles, **SICKNESS or Modern Women**, by **Elfriede Jelinek**, (translated by Fiona Templeton), Martin E. Segal Theatre, CUNY Graduate Center, May 2005
September in *YESTERDAY'S WINDOW*, Woman 2 in *NOTHING FOREVER*, by **Chiori Miyagawa**, New York Theatre Workshop, 1996 (also 1994 workshop version)
Performer, *THE SPAGHETTI SPECTACLE*, by **Stuart Sherman**, Ontological at St. Mark's, 1994
Performer, *REALITIES*, by **Fiona Templeton**, at Art Awareness (Lexington, NY), Capp Street Project (San Francisco), Art in the Anchorage (Brooklyn), 1992, 1993
Performer, *WHERE ON EARTH*, by **Fiona Templeton**, Franklin Furnace, February 1990
The Critic in *ARTBUSINESS*, by **Stephanie Skura**, The Joyce Theatre and P.S. 1's "Dance and Social Commentary" series, 1984
Emmy Hennings in *READINGS FROM THE DIARIES OF HUGO BALL*, by **Chris Kraus**, Performance Space 122 (Feb 1985) and Ward-Nasse and A.I.R. Galleries (Dec 1984)

Film/video/internet: performance

Performer in the film, *The Crowd*, by iPhilippe Parreno, for *H {N} Y P N{Y} OSIS* at the Park Avenue Armory, June 11-August 2, 2015
Interviewed in *Spectacle, A Portrait of Stuart Sherman*, a documentary on performance artist Stuart Sherman by Robin Deacon, premiered at Abrons Arts Center as part of **Performa '13**, November 15, 2013
Anxious Women, cybercast performance through Franklin Furnace/pseudo, 1998 (wrote and performed role)
Through The Looking Lass (Snow White's Dream), video by **Abigail Child**, 1991-93 (played title role and also co-wrote screenplay)
Corporation With A Movie Camera, video by **Joel Katz**, 1991 (wrote and performed one part; was screened on PBS)
Out Of The Corner, video by **Adrian Piper**, Whitney Museum, 1990
Extra in *Privilege*, a film by **Yvonne Rainer**, 1990
Played Emily Dickinson in *Momento Mori*, a film by **Jim Hubbard**, 1992 (Shown in a retrospective of his work at the **Museum of Modern Art**, Fall 2006)
Home, a film by **Jim Hubbard**, 1987

Film/video: production

Associate Producer, interviewer/artist, and writer, **SPHINXES WITHOUT SECRETS**, video on women performance artists, 1990
Production assistant, **PRIVILEGE**, a film by Yvonne Rainer, 1989
Performer and technical assistance (camera and sound) for **AIN'T NOBODY'S BUSINESS**, video on battered women by Marianne Wafer and Karl Sporer, 197

DIRECTING EXPERIENCE

PLAYS

The Mask and the Face, by Luigi Chiarelli
Staying Afloat, by Lenora Champagne
TRACES/fades, by Lenora Champagne
Inflation, or The Vigorous Style of the Moderns, by Suzan-Lori Parks (week 50, 365 Days/365 Plays)
Action in Inaction and **House of Jones**, by Suzan-Lori Parks
Scenes from plays by Eduardo de Filippo and Luigi Pirandello
Monologues from **Female Parts**, by Franca Rame
PRINCIPIA, by Sung Rno
GRAVITY FALLS FROM TREES, by Sung Rno
R.A.W. ('Cause I'm a Woman), by Diana Son
VINEGAR TOM, by Caryl Churchill
ISABELLA DREAMS THE NEW WORLD, Lenora Champagne
YESTERDAY'S PEOPLE, by Chris Cerasso
COYOTE UGLY, by Lynn Siefert
YERMA, by Garcia-Lorca
BIG HOUSE/LITTLE HOUSE, by Kevin Duffy
SPRING AWAKENING, by Frank Wedekind
FEFU AND HER FRIENDS, by Irene Fornes
HAMLETMACHINE, by Heiner Muller
PRISONERS OF THE INVISIBLE KINGDOM by Michael Kirby (co-director) LaMama, 1982

Pisciotta, Italy (Purchase College), 2016
New Georges, 2009; Dixon Place, Ohio Theatre, 2010
Here Arts Center & 3LD, 2006 - 2007
The Public Theatre & Here Arts Center, 2007
Purchase College Humanities Theatre, 2006
Pisciotta, Italy, (Purchase College) 2002
Pisciotta, Italy, (Purchase College) 2000
New York Theatre Workshop, 1996
Dance Theatre Workshop, 1994
TWEED New Works, the Public Theatre, 1993
Classic Stage Company, 1991
Ohio Theatre (NYC), 1990
Lincoln Center Institute, 1989
New York Theatre Workshop, 1987
Trinity College, 1987
Trinity College, 1987
Trinity College, 1986
Trinity College, 1986
Trinity College, 1985

PERFORMANCE WORKS

Love, Death, Pizza & Coffee
Scenes and Songs by the Italian Futurists, students, Pirandello, and Viviani
Hyeres en Passant (scenes by students)
FROM THE HEART (created with participants)
SANCTUARY (created with participants)
WAVES (created with the ensemble)
PERSISTENCE OF VISION (with E. Iverson)
NAKED WITH STEAK KNIVES & DOGS (ensm)
WATER TABLE FIRE TIME (with ensemble)
HAUNTED HOUSES (with ensemble)
DR. CHARCOT'S HYSTERIA SHOWS
(with Judy Dworin, Dianne Hunter)
EYE OF THE GARDEN
AS READY, APART FROM HERSELF
FROM THE RED LIGHT DISTRICT
DESERT PLAY, adapt., Marilyn Hacker poems
OLD LOVE, adapt., Ilse Aichinger story

Pisciotta, Italy (Purchase College), 2007
Hyeres, France (Purchase College), 2004
Sanctuary for Families/DTW Public Imaginations, 1999
Sanctuary for Families/DTW Public Imaginations 1998
Snug Harbor Cultural Center, 1995
Williams College, 1994
Movement Research at Judson Church, 1993
Maryland Art Place (Baltimore), 1992
University of Michigan (Ann Arbor), 1990
Ohio Theatre (NY), Oberlin College, 1989
Real Art Ways (CT), Trinity College
Creative Time's Art on the Beach, 1985
Franklin Furnace, 1986
Performance Space 122, 1984
Structuralist Workshop, NYU, 1976
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STAGED READINGS

BOY, by Diana Son
THE OBJECT OF YOUR DESIRE, Maryrose Wood
NOVELL-AAH!, by Eugenie Chan, **DREAM CATCHER**, by Dawn Saito, **R.A.W. ('Cause I'm a Woman)**, Diana Son
TALES FROM THE TIME OF THE PLAGUE, Lynne Alvarez
OCCUPATIONAL HAZARD, by Rosalyn Drexler
THE ODD WOMEN, by Lonnie Carter
PORTRAIT OF DORA, by Helene Cixous

New Dramatists, 1994
Women's Project, 1994
The Public Theatre, 1993
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Ubu Rep, 1983

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THE TEMPTATION OF ST. ANTONY, Liz LeCompte, director The Wooster Group, 1988
WAITING FOR GODOT, Tony Taccone, director Berkeley Rep, 198

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"Notes on Admiring Fornes," in **Conducting A Life: Reflections On The Theatre Of Maria Irene Fornes**, edited by Caridad Svich and Maria Delgado, (Smith & Kraus, 1999)

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Performing Archeology (Memory's Storehouse), in **Oi to Odori**, Nanako Nakajima and Kikuko Toyama, editors (Tokyo: Keiso Shoboue), 2017

The Singing: a cyberspace opera, **Epic Plays**, Chiori Miyagawa & Emily Mendelsohn, editors, No Passport Press, 2016

TRACES/fades, **Plays and Playwrights 2009**, Martin Denton, editor (The New York Theatre Experience Inc.), 2009

Mother's Little Helper, **Performance Research**, "Generation" issue, vol. 9, no.3, Sept. 2004

A Tourist's Guide to the Big Easy, **Italics Mine**, Spring 2004

Dusk, **Performing Arts Journal**, Winter 2001

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"The Best Things in Life," in **Transgressions: The Iowa Anthology Of Innovative Fiction**, 1994 and **The Iowa Review**, 1994 Reprinted in **The Year's Best Fantasy And Horror** (St. Martin's, 1995) Excerpted on **Performance Studies International's** website for PSI #12: Performance and Human Rights, June 2006

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Winter Heat, **Poetry Project Newsletter** #126, April-May 1987

Manna, **Heresies** #18, 1985

The Way to the River, **Between C & D**, Winter 1985

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