

**LAVINA JADHWANI (she/her)**  
**Director/Arts Administrator/Educator**

[www.lavinajadhvani.com](http://www.lavinajadhvani.com)

## **EDUCATION**

### **The Theatre School at DePaul University, Chicago, IL**

#### ***Master of Fine Arts in Directing with Distinction, 2015***

*Joseph Slowick Endowed Scholarship*

*Illinois Board of Higher Education Fellowship: Diversifying Faculty in Illinois Program*

Dexter Bullard (Acting, Plasticene/Physical Theatre)

Damon Kiely (Directing Theories, Williams/Chekhov/Greek scene study)

Lisa Portes (Directing, Viewpoints, New Play Development)

Rachel Shteir, PhD (Dramaturgy)

J.R. Sullivan, Catherine Weidner (Shakespeare/Heightened Language)

### **H. John Heinz III School of Public Policy and Management, Pittsburgh, PA**

#### ***Master of Arts Management with Highest Distinction, 2006***

*Systems Synthesis Project: Audience Development and Diversification in Arts and Cultural Organizations*

Linda Babcock (Negotiation)

Pamela Lewis (Professional Speaking)

Dan Martin, Cathy Silvern (Performing Arts Management)

Mary Ellen Miller (Fundraising)

### **Carnegie Mellon School of Drama, Pittsburgh, PA**

#### ***Bachelor of Fine Arts in Drama (Scenic Design Concentration), 2005***

*Honors and Awards: University and College Honors, Mortar Board National College Senior*

*Honor Society, National Society of Collegiate Scholars, Senior Leadership Recognition*

*Award, Kennedy Center/American College Theatre Festival Student Dramaturgy Awards (2005 & 2006)*

Dick Block, Anne Mundell (Scenic Design)

Michael Mark Chemers, PhD (Dramaturgy)

Jed Harris, Mladen Kiselov, Gregory Lehane (Directing)

Cindy Limauro (Lighting Design)

Catherine Moore (Movement, Viewpoints)

### **National High School Institute at Northwestern University, Evanston, IL**

#### ***Theatre Arts Division – Design/Technical Concentration, 2000***

Julianne Ehre (Acting)

Scott Ferguson (Voice and Movement)

Lindsey Jones (Sound Design)

Frances Maggio (Costume Design)

Andrew Wilder (Stage Management, Lighting Design)

## **PROFESSIONAL TRAINING**

Theatrical Intimacy Education: Best Practices, 2021  
Anti-Racist Theatre: A Foundational Course with Nicole Brewer, 2020  
Academics for Black Survival and Wellness: The Rewind and Remix!, 2020  
MENASA Midwest's Community Call: Unlearning Anti-Blackness Together, 2020  
ArtEquity's Black, Indigenous, People of Color Surviving Predominantly White Institutions Series, 2020  
Oregon Shakespeare Festival's Writers' Group, 2020  
Theatre Communications Group Audience (R)Evolution Convening/Intersections Summit, 2018  
Oregon Shakespeare Festival's Phil Killian Directing Fellowship, 2016  
O'Neill/National New Play Network/Kennedy Center/SDC National Directors Fellowship,  
2015-2016  
Victory Gardens Theater's Director Inclusion Initiative, 2015-2016  
Drama League Classical Directing Fellowship at Shakespeare & Company, 2014  
Documentary Theatre workshop with Lola Arias, 2014  
First Folio Technique with Susan Hart and Jeffrey Carlson, 2012-2013  
SDCF Observership at Playmakers Repertory Theatre, 2012  
Theatre Communications Group's Young Leaders of Color Program, 2010  
Bollywood & Indian Folk Dance, Chitrahhar Cultural Academy/Old Town School of Folk Music,  
2010-2012  
Chicago Department of Cultural Affairs' Incubator Program (with Rasaka Theatre Company), 2009  
Directors Lab Chicago ("Re-Imagining the Classics"), 2007  
Literary Managers & Dramaturgs of the Americas Residency at Silk Road Rising, 2007  
Literary Managers & Dramaturgs of the Americas Mentorship Program with Gabriel Greene,  
2006-2007  
Artistic Internship, Victory Gardens Theater, 2006  
Arts Administration Apprenticeship, Pittsburgh Irish & Classical Theatre, 2005-2006  
Arts Administration Internship, Apple Tree Theatre, 2005  
Dramaturgy Internship, Northlight Theatre, 2002  
Shakespeare Mentorship, College of DuPage/Buffalo Theatre Ensemble, 2000-2001  
Stage Management Internship, Riverfront Playhouse, 1999

## **PUBLICATIONS**

"Identity Conscious Work," Freelance, March 2021.  
"Identity-Conscious Casting," HowlRound, February 2021.  
"Dismantling Anti-Black Linguistic Racism in Shakespeare: A Field Guide," Freelance, July 2020.  
"Creating a Culture of Play via Zoom," HowlRound, June 2020.  
"How to Respond to a Casting Controversy," HowlRound, July 2018.  
"Book of Will' Fails to Diversify the Bard," Rescripted, November 2017.  
"The Case for Hiring Asian American Directors," HowlRound, October 2016.  
"Color Conscious Directing: Three More Questions to Ask," HowlRound, October 2015.  
"Color Conscious Casting: Three Questions to Ask," HowlRound, December 2014.  
"What I Learned from Not Rehearsing Shakespeare Plays," HowlRound, October 2014.

## **AWARDS**

Make a Way 3Arts Award, 2021  
Top 50 Leader of Chicago Theater, Dance, Opera and Comedy Culture — *New City*, 2020  
Nominee – "Best Advocate for the Arts" – *Chicago Reader*, 2017  
Illinois Arts Council – Individual Artist Support Grant, 2014  
*TimeOut Chicago's* "Best Next Generation Stage Director," 2013

## **ADAPTATIONS**

### ***The Sitayana* or “How to Make an Exit”**

A solo performance piece, based on the Hindu epic *The Ramayana*, told from the point of view of Sita.

*Digital Production:* East West Players

*Development:* Silk Road Rising, The Gift Theatre, Stage Left Theatre (Downstage Left Residency), Gadfly Theatre (Frontier Festival), Consortium of Asian American Theatre Artists

### **VANYA or “That’s Life!”**

Freely adapted from Chekhov, with the four acts running in reverse.

*Production:* Rasaka Theatre Company

*Development:* Oregon Shakespeare Festival, Trellis Project

### ***A Christmas Carol***

adapted from Charles Dickens

*Production:* Guthrie Theater, 2021-present

### ***Shakuntala, an East-Meets-West Love Story***

A modern adaptation of Kalidasa’s Sanskrit drama, infused with contemporary Bollywood and pop music.

*Commission:* The Hypocrites

*Development:* American Theatre Company, Goodman Theatre, Oregon Shakespeare Festival

### ***Uncle Vanya***

adapted from Anton Chekhov

*Development:* University of Evansville

### ***The Cherry Orchard***

adapted from Anton Chekhov

### ***Three Sisters***

adapted from Anton Chekhov

### ***The Seagull***

adapted from Anton Chekhov

*Commission:* Cincinnati Shakespeare Company

### ***The Secret Garden***

adapted from Frances Hodgson Burnett

### ***Birbal and Akbar: Tales of Wit and Wisdom from India***

adapted from popular Indian folk tales

### ***Kaikeyi, Mother of Kings***

adapted from *The Ramayana*

### ***Shurpanakha, the Rakshasi***

adapted from *The Ramayana*

## CREATIVE ACTIVITIES

### PROFESSIONAL DIRECTING EXPERIENCE

<b>PROJECT</b>	<b>PLAYWRIGHT</b>	<b>PRODUCER</b>
<i>At the Vanishing Point</i>	Naomi Iizuka	The Gift Theatre
<i>Peter and the Starcatcher</i>	Rick Elice & Wayne Barker	Oregon Shakespeare Festival
<i>Around the World in 80 Days</i>	Laura Eason	Theatreworks (Colorado Springs)
<i>A Doll's House</i>	Sandra Delgado/Michael Halberstam	Writers Theatre
<i>As You Like It</i>	William Shakespeare	Guthrie Theater
<i>Vietgone</i>	Qui Nguyen	Writers Theatre
<i>Gloria</i>	Brendan Jacobs-Jenkins	Mixed Blood Theatre
<i>The House of Yes</i>	Wendy Macleod	American Conservatory Theater (MFA program)
<i>Three Sisters</i>	Chekhov/Libby Appel	American Conservatory Theater (MFA program)
<i>The Cake</i>	Bekah Brunstetter	Asolo Repertory Theatre
<i>Roe</i>	Lisa Loomer	Asolo Repertory Theatre
<i>Hardware*</i> and <i>All This Togetherness*</i>	Jess Honovich; Francesca Pazniokas	Actors Theatre of Louisville (The TENS)
<i>Human Rites*</i>	Seth Rozin	The Phoenix Theatre
<i>Julius Caesar</i>	William Shakespeare	Brown Paper Box Co.
<i>Romeo and Juliet</i> (2015, 2017)	William Shakespeare	Teatro Vista
<i>The Winter's Tale</i> (co-directed with Josh A. McCabe)	William Shakespeare	Shakespeare & Company (Fall Festival of Shakespeare)
<i>As You Like It</i> (co-directed with Kevin Kingston)	William Shakespeare	Chicago College of Performing Arts at Roosevelt University
<i>The Two Gentlemen of Verona</i>	William Shakespeare	Oak Park Festival Theatre
<i>Hamlet</i>	William Shakespeare	Oak Park Festival Theatre
<i>Twelfth Night</i>	William Shakespeare	Oak Park Festival Theatre
<i>Much Ado About Nothing</i>	William Shakespeare	Rasaka Theatre Company
<i>Gruesome Playground Injuries</i>	Rajiv Joseph	Rasaka Theatre Company
<i>A Widow of No Importance</i>	Shane Sakhrani	Rasaka Theatre Company
<i>Yoni Ki Baat*</i>	Various	Rasaka Theatre Company
<i>culture/clash*</i>	Anita Chandwaney, Angeli Primplani & Pushkar Sharma	Rasaka Theatre Company

<i>Terror Act*</i> and <i>Two Sides of Suicide*</i>	Cassandra Lewis & Gitanjali Kapila	Rasaka Theatre Company/Remy Bumpo Theatre Company
<i>Desi Women and the Diaspora*</i>	Various	Rasaka Theatre Company /Remy Bumpo Theatre Company
<i>Great Expectations</i> (co-directed with Nick Sandys)	Tanika Gupta	Silk Road Rising/Remy Bumpo Theatre Company
<i>Yellow Dress</i>	Marissa Lichwick	Silk Road Rising
<i>Gold Boy, Emerald Girl*</i>	Yiyun Li, adapted by Lavina Jadhvani	Silk Road Rising
<i>Ching Chong Chinaman</i>	Lauren Yee	Silk Road Rising
<i>The Turkey Vulture*</i>	Suzan-Lori Parks	Silk Road Rising
<i>Thirst*</i>	Anita Chandwaney & M.E.H. Lewis	Chicago Dramatists, Stage Left
<i>Gandhi Marg*</i>	Anita Chandwaney	Chicago Dramatists
<i>Cherry Smoke</i>	James McManus	the side project
<i>Kiss*</i>	Crystal Skillman	the side project
<i>Yes to Everything*</i>	Philip Dawkins	the side project
<i>The Underpants</i>	Steve Martin	Hubris Productions
<i>Steel Magnolias</i>	Robert Harling	Hubris Productions
<i>A Little Betrayal Among Friends*</i>	Caridad Svich	Halcyon Theatre
<i>Summer in Gossensass</i>	Maria Irene Fornes	Halcyon Theatre
<i>Aria da Capo</i>	Edna St. Vincent Millay	Halcyon Theatre
<i>The Devil's Arithmetic*</i>	Nick Izzo	TYA @ Apple Tree Theatre
<i>Number the Stars</i>	Eileen Boevers	TYA @ Apple Tree Theatre
<i>Where the Red Fern Grows</i>	Brian Guehring	TYA @ Apple Tree Theatre
Access Project Showcase* (2007 & 2008)	Various	Victory Gardens Theater
<i>Still Photos*</i>	Vanda	Point of Contention
<i>Vanities</i>	Jack Heifner	Point of Contention
<i>Around the World in 80 Days</i>	Mark Brown	Theatre-Hikes
<i>Peter Pan</i>	J.M. Barrie	Theatre-Hikes
<i>The Noor*</i>	Fawzia Mirza	The Inconvenience
<i>Fugue for a Particle Accelerator*</i>	Kristin Idaszak	20% Theatre Company
<i>One Thousand Words*</i>	Michael Braud/Curran Latas	Chicago Musical Theatre Festival
<i>Kissing*</i>	Robert Caisley	Bailiwick Repertory Theatre

## ASSISTANT DIRECTING EXPERIENCE

<b>PROJECT</b>	<b>DIRECTOR</b>	<b>PRODUCER</b>
<i>Roe</i> *	Bill Rauch	Oregon Shakespeare Festival, Arena Stage, and Berkeley Rep
<i>The Winter's Tale</i>	Desdemona Chiang	Oregon Shakespeare Festival
<i>Henry IV Parts 1 &amp; 2</i> (Drama League Classical Directing Fellowship)	Jonathan Epstein	Shakespeare & Company
<i>Noises Off</i> (SDCF Observership)	Michael Michetti	PlayMakers Repertory
<i>The Adventures of Tom Sawyer</i> *	Jeremy B. Cohen	Hartford Stage
<i>The DNA Trail</i> *	Steve Scott	Silk Road Rising/Goodman Theatre
<i>Yohen</i>	Steve Scott	Silk Road Rising/Goodman Theatre
<i>The House on Mango Street</i> *	Hallie Gordon	Steppenwolf Theatre Company
<i>Po Boy Tango</i> *	Chay Yew	Northlight Theatre
<i>The Marriage of Figaro</i>	Jonathan Berry	Remy Bumppo Theatre Company
<i>Esperanza Rising</i>	Henry Godinez	Chicago Children's Theatre/ Goodman Theatre
<i>The Comedy of Errors</i> (world premiere adaptation by Ron West)*	Barbara Gaines	Chicago Shakespeare Theater
<i>King Charles III</i>	Gary Griffin	Chicago Shakespeare Theater
<i>Never the Sinner</i>	Gary Griffin	Victory Gardens Theater
<i>The Snow Queen</i> *	Frank Galati	Victory Gardens Theater
<i>Signs of Life</i> *	Lisa Portes	Snap-Two Productions
<i>Djamileh</i>	Patrizia Acerra	Chicago Cultural Center

\* indicates world premiere

## PROFESSIONAL DRAMATURGY EXPERIENCE

<b>PROJECT</b>	<b>DIRECTOR</b>	<b>PRODUCER</b>
<i>The Merry Wives of Windsor</i>	Dawn Monique Williams	Oregon Shakespeare Festival
<i>Muthaland*</i>	Heidi Stillman	16 <sup>th</sup> Street Theatre
<i>Yoben</i>	Steve Scott	Silk Road Rising/Goodman Theatre
<i>Durango</i>	Carlos Murillo	Silk Road Rising
<i>Sankalpan</i>	Patrizia Acerra	Silk Road Rising
<i>Caravaggio*</i>	Dale Heinen	Silk Road Rising
<i>Merchant on Venice*</i> (LMDA Residency Award)	Stuart Carden	Silk Road Rising
<i>Golden Child</i>	Stuart Carden	Silk Road Rising
<i>The Pillowman</i>	Stuart Carden	Pittsburgh Irish & Classical Theatre
<i>Sinbad</i>	Amanda Delheimer	Adventure Stage Chicago
<i>The Piano Tuner*</i>	Jonathan Berry	Lifeline Theatre
<i>Miss Witherspoon</i>	Jason Loewith	Next Theatre

## EDUCATIONAL EXPERIENCE – THE THEATRE SCHOOL AT DEPAUL UNIVERSITY

<b>PROJECT</b>	<b>PLAYWRIGHT</b>	<b>POSITION</b>
<i>Antigone</i>	Sophocles/Emily Mann	Director (as adjunct faculty)
<i>A Doll's House</i>	Henrik Ibsen/Michael Halberstam	Director (as adjunct faculty)
<i>in a word</i>	Lauren Yee	Director (as adjunct faculty)
<i>The Duchess of Malfi</i>	John Webster	Director
<i>Love's Labour's Lost</i>	William Shakespeare	Director
<i>Assassins</i>	Stephen Sondheim & John Weidman	Director
<i>Terminus</i>	Mark O'Rowe	Director
<i>The Ugly One</i>	Marius Von Mayenburg	Director
<i>Trust</i>	Steven Dietz	Director
<i>(His)story or The Grieving Process in 5 Simple Steps*</i> (workshop)	Lauren N. Fields	Director
<i>The Scavengers*</i> (workshop)	Lucas Baisch	Director
<i>Lizzie Bright and the Buckminster Boy</i>	Cheryl L. West	Assistant Director

## EDUCATIONAL EXPERIENCE – CARNEGIE MELLON UNIVERSITY

PROJECT	PLAYWRIGHT	POSITION
<i>Men on Boats</i>	Jaclyn Backhaus	Director (as adjunct faculty)
<i>Eleemosynary</i>	Lee Blessing	Director
<i>Eye of the Beholder</i>	Kent Broadhurst	Director
<i>The Effect of Gamma Rays on Man-in-the-Moon Marigolds</i>	Paul Zindel	Assistant Director
<i>Duchess of Malfi</i>	John Webster	Assistant Director
<i>Urinetown**</i>	Mark Hollmann & Greg Kotis	Dramaturg
<i>Arcadia**</i>	Tom Stoppard	Dramaturg
<i>Assassins</i>	Stephen Sondheim & John Weidman	Dramaturg
<i>Marisol</i>	Jose Rivera	Dramaturg
<i>Sly Fox</i>	Larry Gelbart	Dramaturg
<i>The True Story of the Murder of Helen Jewett*</i>	Daniel Rigazzi	Dramaturg
<i>The Man Who</i>	Peter Brook	Charge Scenic Artist
<i>The Game of Love and Chance</i>	Pierre de Marivaux	Scenic Artist
<i>The Rise and Fall of the City of Mahagonny</i>	Bertolt Brecht & Kurt Weill	Assistant Scenic Designer
<i>L'Italiana In Algeri</i>	Gioachino Rossini	Assistant Scenic Designer
<i>The Wild Party</i>	Michael John LaChiusa & George C. Wolfe	Assistant Lighting Designer
<i>The Skin of Our Teeth</i>	Thornton Wilder	Assistant Props Master
<i>Time Remembered</i>	Jean Anouilh	Assistant Costume Designer
<i>Benitching Macbeth*</i>	William Shakespeare, adapted by Michael McNulty	Assistant Stage Manager

\* indicates world premiere

\*\* indicates Kennedy Center American College Theatre Festival Award



## **TEACHING EXPERIENCE**

### **POST-SECONDARY EXPERIENCE**

#### **University of Illinois at Chicago, Chicago, IL**

*Adjunct Faculty, Script Analysis*

2021

- Developed and taught a sixteen week curriculum for 20 undergraduate students
- Adapted curriculum to be accessible to online learning, including a range of age and ability levels
- Lectured on text analysis techniques and contemporary anti-racist theatre practices

#### **University of Evansville Department of Theatre, Evansville, IN**

*Artist in "Virtual Residence"*

2020

- Conducted a department wide lecture on Inclusive Casting and Identity Conscious work
- Led senior performance majors through a weekend long Shakespeare/heightened language intensive
- Facilitated an "original practices" based exploration of two Shakespeare plays

#### **Chicago College of Performing Arts at Roosevelt University, Chicago, IL**

*Adjunct Faculty*

2014

- Cut, cast, and directed a production of *As You Like It* for Roosevelt University's mainstage season, featuring twelve student actors and fifteen technicians
- Collaborated with a team of twelve designers and technicians, including faculty, staff, and guest artists
- Introduced basic acting, language, and movement skills to students via a six week rehearsal process

#### **The Theatre School at DePaul University, Chicago, IL**

*Founder, Mildly Rehearsed Players*

2014-2015

- Developed a model for undergraduate and graduate actors to experiment with "original practice" techniques via full productions of Shakespeare plays
- Cut, cast, and coordinated rehearsals for three Shakespeare plays for public performance (*Henry IV, Part One*, *Romeo & Juliet*, and *A Midsummer Night's Dream*)
- Documented the process on social media (Instagram, Twitter, Facebook, and HowlRound) as an audience engagement tool

*Research Assistant*

2014-2015

- Assisted Professor Damon Kiely in his research for a textbook on script analysis for directors [[How to Read a Play](#), Routledge Publishing]
- Transcribed interviews conducted with nationally renowned theatre directors
- Provided edits on multiple working drafts

*Assistant to the Head of Movement*

2012-2014

- Co-facilitated a national search for a new full-time Assistant Professor of Movement
- Wrote and revised recruiting materials for the graduate acting program
- Assisted in day-to-day activities including scheduling, archival of teaching materials, and ongoing research projects

## POST-SECONDARY EXPERIENCE (continued)

### Feinberg School of Medicine, Northwestern University, Chicago, IL

*Standardized Patient*

2008-present

- Administered exams to students by role playing cases in neurology, pediatrics, internal medicine and physical therapy
- Managed the training of select cases for third year pediatrics exams
- Assisted in ongoing training for Northwestern faculty and staff regarding conflict resolution and patient care

### Carnegie Mellon School of Drama, Pittsburgh, PA

*Teaching Assistant, Dramatic Literature*

2005-2006

- Co-developed the curriculum for the first semester-long dramaturgy course taught at the university
- Assisted in lecturing, evaluating student projects, and preparing dramaturgical research for study guides and other promotional materials
- Advised in the ongoing development of the undergraduate dramaturgy major

## PRIMARY AND SECONDARY EXPERIENCE

### Chicago Dramatists, Chicago, IL

*Director, Chicago Public Schools Residency*

2012-2014

- Cast and directed 4-6 staged readings per quarter of short plays written by high school students
- Facilitated post-show discussions with the acting company, Chicago Dramatists' staff, and participating students
- Informally lectured students on the new play development process

### Shakespeare & Company, Lenox, MA

*Co-Director, Fall Festival of Shakespeare at Mount Greylock Regional High School*

2014

- Cast, directed, and produced a 90 minute adaptation of *The Winter's Tale* for 40 middle and high school students
- Assisted in the production of Festival Weekend and Common Classes, involving 600 students from 10 high schools in the Massachusetts area
- Mentored student designers, stage managers, and technicians and managed parent volunteers

### Northlight Theatre, Skokie, IL

*Production Design Teaching Artist*

2009-2011

- Developed a three week course on scenic, lighting, and costume design for grades 3-6
- Facilitated scenic construction for the program's showcase production
- Mentored two production interns and ten counselors-in training

### Illinois Mathematics and Science Academy, Aurora, IL

*Intersession Instructor*

2001, 2006-2007

- Taught a week-long introductory theatre course to 15-20 high school students
- Provided workshops in text analysis, improvisation, directing, stage design, and professional development
- Produced a final showcase of monologues and scenes

## **PRIMARY AND SECONDARY EXPERIENCE (continued)**

### **National High School Institute, Northwestern University, Evanston, IL**

*Faculty Associate, Theatre Arts Division*

2004

- Taught classes in directing, design, and stage management for high school juniors
- Assisted in producing ten shows in repertory and mentoring nine student stage managers
- Advised 160 high school students in a dorm setting

### **Growing Theatre Outreach, Pittsburgh, PA**

*Mentor*

2002-2003

- Developed curriculum for a semester-long introductory theatre course for middle school students
- Co-taught the course to 30 seventh grade students at Reizenstein Middle School
- Prepared students for a final showcase of scenes and monologue work

## **WORKSHOPS LED**

### **The Theatre School at DePaul University**

- *Bertolt Brecht*: Led undergraduate and graduate students in a quarter-long exploration of Brechtian techniques and applied them to scenes from Ibsen's *Enemy of the People*.
- *Ariane Mnouchkine*: Structured and facilitated a rehearsal environment that emulated Mnouchkine's at the Theatre du Soleil; guided undergraduate and graduate students through a quarter-long company creation process that culminated in a performance of Moliere's *School for Wives*.
- *Plasticene*: Collaborated with Professor Dexter Bullard to lead nine undergraduate students through a quarter-long exploration of physical theatre techniques in a laboratory environment, including contact improv, framing, and plastic stage.
- *Viewpoints*: Assisted Professor Lisa Portes in a quarter-long exploration of the SITTI Company's Viewpoints technique with ten undergraduate students, using *Three Sisters* and *The Duchess of Malfi* as source material.

### **National High School Institute**

- *Directing Fundamentals*: Introduced fifteen high school students to basic staging and text analysis techniques via a day long workshop.

### **Rasaka Theatre Company**

- *New Play Development*: Facilitated a weekend-long workshop with Will Dunne from Chicago Dramatists that culminated in the development of several world premiere short plays by ten South Asian writers from a range of backgrounds.

### **The Viola Project**

- *Twelfth Night*: Led sixteen female middle school students in a discussion on the play and advised on scene work from the text.
- Audition workshop: Worked with twenty middle and high school students to coach verse monologues, facilitate peer feedback, and lecture on audition techniques.

## **WORKSHOPS LED (continued)**

### **Green Shirt Studio**

- *Sunday Series*: Facilitated a weekly discussion series about Ethical Decision Making in Chicago Theatre. Topics included: The Role of Critics, Authentic Representation, Casting & Representation, and Creating a Safe Workplace
- *Resume Boot Camp* (offered on an ongoing basis): Guided 10-15 students through an evening-long workshop on how to approach resumes as storytelling. Geared for both early career artists as well as established theatre professionals.
- *Text Analysis*: one hour workshop offered via Zoom

### **Lifeline Theatre**

- *Resume Boot Camp*: see description above

### **Chicago Inclusion Project**

- *Shakespeare Boot Camp*: led ten students through an introduction to folio technique and text analysis, using *As You Like It* as a core text; offered on an ongoing, pay-what-you-can basis

### **Actors Theatre of Louisville**

- *Shakespeare Monologue Boot Camp*: Led ten apprentices through a two week bootcamp to prepare verse monologues for graduate school auditions, including folio technique and empowering actors to serve as verse coaches

### **Notre Dame University**

- *Shakespeare Monologue Master Class*: Led fourteen undergraduate students (some theatre majors, some not) through a two hour workshop on basic folio technique

### **Chicago Music and Acting Academy**

- *Text Analysis Intensive*: Led six students through a ninety minute workshop on basic text analysis technique; facilitated via Zoom

### **North Dakota State University**

- *Text Analysis workshop*: Led 30 undergraduate acting students through an 80 minute text analysis workshop
- *Designer/Director Collaboration*: Led a three hour, text-based, interactive workshop for 20 undergraduate design and directing students (focused on *Macbeth*)
- *Audition workshop*: Led a three hour workshop for 20 undergraduate acting students focused on sides from *Proof*

## **THEATRE ADMINISTRATION EXPERIENCE**

### **Steppenwolf Theatre Company, Chicago, IL**

*Audience Engagement Associate*

2014-2021

- Facilitated post-show discussions after public performances of *Upstairs, Downstairs*, and *SYA* productions
- Hosted special discussions and events with the Audience Engagement and Development departments

### **The Hypocrites, Chicago, IL**

*Casting Director*

2016

- Created and launched this position for The Hypocrites, a Tier N Equity theatre company
- Cast five full productions per season with an eye for radical diversification of the acting company
- Represented The Hypocrites at community-wide casting calls, showcases, and ongoing conversations about diversity and inclusion

### **Lifeline Theatre, Chicago, IL**

*Casting Director*

2015-2018

- Cast six full productions and related readings/workshops per season with an eye for artistic integrity and diverse representation
- Participated in long-term planning activities with staff, board, and ensemble members
- Represented Lifeline Theatre at community-wide casting calls, showcases, and ongoing conversations about diversity and inclusion

### **Rasaka Theatre Company, Chicago, IL**

*Artistic Director*

2007-2013

- Directed and curated several productions, including *culture/clash* (the nation's first fully produced South Asian short play festival) and the Chicago premiere of *Yoni Ki Baat* (a monologue cycle for South Asian women loosely inspired by *The Vagina Monologues*)
- Generated and oversaw collaborations with Bailiwick Repertory Theatre, Chicago Dramatists, the Department of Cultural Affairs, Polarity Ensemble Theatre, Premiere Theatre & Performance, Remy Bumppo Theatre Company, Stage Left, and Victory Gardens
- Fostered the development of local South Asian artists by initiating diversity forums/town hall meetings at Victory Gardens Theater and Silk Road Rising, cultivating relationships between local artists and non-local theaters, and mentoring emerging artists of color on an informal and ongoing basis

### **Silk Road Rising (formerly known as Silk Road Theatre Project), Chicago, IL**

*Associate Artist*

2006-present

- Directed projects in collaboration with the Chicago Public Library's *One Book, One Chicago*, Suzan-Lori Parks' *365 Days/365 Plays* project, and the Department of Cultural Affairs
- Served as production dramaturg for several productions and staged readings, including two world premieres (*Caravaggio* by Richard Vetere and *Merchant on Venice* by Shishir Kurup)
- Provided other artistic support as needed, including casting, assistant directing, script reading, and representation at outreach events

## **THEATRE ADMINISTRATION EXPERIENCE (continued)**

### **Chicago Children's Theatre, Chicago, IL**

*Grants Manager*

2010-2012

- Prepared letters of intent, full proposals, and final reports for corporate, foundation, and government sources
- Researched potential new funding prospects and managed the organization's grants calendar
- Generated copy for annual reports, individual giving campaigns, and other print materials

### **Raven Theatre, Chicago, IL**

*Audience Development and Grants Manager*

2009-2010

- Spearheaded online communication with patrons, including e-blasts, Facebook, and Twitter
- Coordinated marketing materials, special events, and other audience development initiatives
- Prepared proposals for funding from corporate, foundation, and government sources and managed the organization's grants calendar and archives

### **Goodman Theatre, Chicago, IL**

*Marketing Assistant*

2007-2008

- Coordinated audience development events at the theater and off site, including opening night parties and the launch of "Play Time," an initiative targeted towards professionals employed in or near the Loop theatre district
- Assisted in the execution of ad campaigns and reconciliation of department budgets
- Updated the patron database via Tessitura and generated lists for direct mail, email, and list exchanges

## **SERVICE**

### **Advance Gender Equity in the Arts, Portland, OR**

*National Program Consultant*

2021-present

- Developed and facilitated a national mentorship program for 35 emerging artists who identify as both BIPOC and female or non-binary
- Facilitated national outreach for a brand new national mentorship program, IGNITE
- Curated and facilitated public events related to IGNITE, including mixers, workshops, and panels

### **Masonic Association of Service and Therapy Dogs (MAST), Chicago, IL**

*Volunteer Assistant Handler*

2017-2020

- Handled trained therapy dogs during visits to hospitals, universities, and veterans centers throughout the Chicagoland area
- Recruited and coordinated other assistant handlers to expand the program
- Served as an ambassador for the organization at public events, particularly those at Advocate Illinois Masonic Medical Center

### **Consortium of Asian American Theatre Artists (CAATA)**

*ConFest Local Organizer*

2017-2018

- Coordinated logistics of ConFest with four host partners in Chicago (Columbia College, Silk Road Rising, The Theatre School at DePaul University, and Victory Gardens Theater) through March of 2018
- Launched outreach to constituent/affinity groups, locally and nationally, in cooperation with the marketing/public relations team
- Coordinated the application, review, and selection process for the ConFest slate of programming, including workshops, panels, plenaries, staged readings, and fully produced performances

### **South Asian Theatre Arts Movement**

*Steering Committee Member*

2007-2010

- Co-coordinated the first and second South Asian Theatre Arts Conference (entitled “Desi Drama”) in 2007 and 2008, hosted by Silk Road Rising and Pangea World Theater
- Took minutes during monthly conference calls between steering committee members
- Contributed to the development of an archive dedicated to South Asian diasporic theatre and dance at the New York Public Library for the Performing Arts at Lincoln Center

### **Carnegie Mellon Student Activities, Pittsburgh, PA**

*Community Advisor, Cathedral Mansions*

2004-2006

*Resident Assistant, Cathedral Mansions*

2003-2004

- Advised five resident assistants in programming and community development in off-campus housing
- Managed an annual budget of \$11,000
- Served as a community role model and emergency responder for 150 residents

## **SCRIPT READING COMMITTEES**

The Playwrights' Center Many Voices Fellowship, 2016-present  
Kennedy Center, Paul Stephen Lim Playwriting Award, 2017 and 2019  
Indiana Repertory Theatre's Young Playwrights in Process Competition, 2018  
National New Play Network's Showcase of New Plays, 2016, 2020  
National Asian-American Theater Conference and Festival Selection Committee, 2016  
Eugene O'Neill Theatre Center's National Playwrights Conference, 2016  
City Theatre Young Playwrights Committee, Pittsburgh PA: 2009, 2012  
Middle East America Initiative, Chicago, New York & San Francisco: 2014  
Pegasus Players Young Playwrights Festival, Chicago, IL: 2009, 2010  
Remy Bumppo ThinkTank Committee, Chicago, IL: 2010  
Source Festival, Washington, DC: 2013, 2014

## **FREELANCE CASTING PROJECTS**

*Last Stop on Market Street* (world premiere), Chicago Children's Theatre, 2018  
*A Year with Frog and Toad*, Chicago Children's Theatre, 2017  
*The Year I Didn't Go to School* (world premiere), Chicago Children's Theatre, 2017  
*The Hundred Dresses*, Chicago Children's Theatre, 2017  
*Orange* (world premiere), Mixed Blood Theatre, 2016  
*Voodoo Chalk Circle* (world premiere), The State Theatre, 2011

## **ADDITIONAL PROFESSIONAL AFFILIATIONS**

Board Member, National New Play Network, 2021-present  
Core Producer, The Jubilee, 2017-2020  
Affiliated Artists Council, National New Play Network, 2017-present  
Mentor, Statera Professional Mentorship Program for Women in the Arts, 2017-2020  
Member, Society of Stage Directors and Choreographers: 2012-present  
Associate Dramaturg, Chicago Dramatists, 2016-2019  
Script Reader, Writers Theatre, 2008-2015  
Artistic Associate, Oak Park Festival Theatre: 2014-2016  
Artistic Associate, Premiere Theatre & Performance, 2010-2012  
Artistic Associate, Halcyon Theatre: 2009-2011  
Casting Director, Point of Contention Theatre Company: 2007-2009  
Associate Member, Literary Managers and Dramaturgs of the Americas, 2006-2008

## **OTHER VOLUNTEER WORK**

Volunteer, Unlock Her Potential, 2021-present  
Local Volunteer, South-East Asia Center, 2021-present  
Local Volunteer, Literary Managers and Dramaturgs of the Americas Conference (Crossing Borders), 2019  
ConFest Volunteer, Consortium of Asian American Theatre Artists (CAATA) ConFest, 2016

## **OTHER SKILLS**

Professional voiceover artist, represented by NV Talent. Clients include Kaiser Permanente and LG Electronics. Demo available upon request.